A Tale of Two Chips
Two longtime band mates reconnect to enliven UI’s Jazz program
The School of Music is vibrant with change and new directions on multiple fronts which the College of Fine and Applied Arts is proud to support. From its major professional faculty ensembles such as the Sinfonia da Camera, the world renowned Pacifica Quartet, and the Illinois Brass Quintet to the student orchestras, ensembles, and choruses to the innovative scholarship of the musicologists so aptly illustrated by Bruno Nettl’s conference on improvisation—the School is responding to the new realities impacting scholarship and practice in the twenty-first century. I join in welcoming the new faculty and staff who are committed to preserving the legacy of the School of Music on the one hand while shaping its future with a sense of urgency, a commitment to excellence and a recognition of our responsibility to speak to a new generation of students.

We have managed to move the School forward in these exciting ways in spite of the stunning challenges of the state’s dwindling financial support for higher education. It has been especially hard in the arts because we do not have access to federally funded research dollars or to significant amounts of private support to bolster us in times of reduced state appropriations. Nevertheless, because of the compelling vision of the School as articulated by its director and faculty, we have made progress. An entrepreneurial spirit and a team effort involving a variety of campus partners and key donors have coalesced to refocus our programs including development of a jazz program, the residency of the Pacifica Quartet, exciting leadership of the opera program and the new music ensemble, and strategic hires in music education headlined by the recruitment of an internationally renowned scholar for the Zimmerman endowed chair.

The support of our alumni and friends is critical at this time in the School’s history. Your contributions to the annual fund—no matter the amount—aggregate into immediate support for School programs. Larger gifts secure the excellence of faculty hires and new curricular initiatives. We thank you in advance for your generosity—whether you are a first time donor or if you have a history of sustained support. You can also help us in recruiting the best undergraduates and graduates in the field to study at Illinois. Come to see us, meet the faculty, and direct those wonderful students to our programs. We think you will like what you see and you will partner with us in a genuine way to secure the legacy and advance the future of this magnificent School of Music.

I look forward to seeing you—at the annual tailgate, at a concert, at the opera... wherever we gather to celebrate music at Illinois.

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

The Transition Continues…

This fall, the School of Music welcomed ten new full-time faculty. Combined with last year’s hires, more than 20% of the faculty (15 members) is new, having a profound positive effect on the School. I remind my faculty often that not a single student decides to matriculate at the UI School of Music because Karl Kramer is the director*; they come because of the unique talent, energy, and expertise of each individual faculty member. After all, when the computers are shut off for the night and our amazing library closes, we’re still a medieval apprenticeship—one on one.

I should mention several performance highlights scheduled for this year, beginning with a combined performance of the Marching Illini and Florida A&M’s Marching 100 (whose two directors, by the way, are UI alums) at the first game of the season in Memorial Stadium…what a hoot! In October, the UI Symphony Orchestra opened its season with Mahler’s Symphony No. 5, and the New Music Ensemble, now firmly woven into the fabric of the ensemble program, welcomed its new music director and conductor, Eduardo Diazmuñoz. November 6-7 marked the sesquicentennial commemoration of John Philip Sousa’s birth, which was celebrated by a weekend-long symposium spearheaded by Jim Keene and the Wind Symphony. In February, we welcome back alum and Grammy-winning artist Jerry Hadley to star in our spring semester production of Candide. You’ll probably remember that Jerry won his first Grammy Award for his recording of Candide with June Anderson and Bernstein himself conducting. Jerry will be with us for a full month of rehearsals during which time he will be giving master classes, coachings, and voice lessons. Call and get your tickets now; this is an excellent reason to come back to campus, to reconnect and see this rarely staged gem of American opera/musical theater.

Administratively, we have completely reorganized and restructured our admissions and outreach operations into one integrated division of enrollment management and public engagement. The result is a lean, mean recruiting machine, if you will, to facilitate our national and international recruiting efforts and to serve our state-wide constituencies for both degree-granting collegiate programs as well as our pre-college summer programs and workshops. Two new staff members, David Allen and Lynwood Jones, join this operation headed by Joyce Rend.

The University is still grappling with the issue of what to do about Chief Illiniwek, and, quite frankly, I’m not sure there is an agreeable solution in sight. The dilemma is to keep him and continue to deal with claims of insensitivity or to retire him with honor. My solution, which, by the way, no one embraced, was to cast the chief as the Commendatore in our fall production of Don Giovanni. As the story goes, he would be “retired” in the first act, with honor, of course (I mean how much more honorable can you get than a Mozart opera?), and then make a brief appearance in the finale leading Giovanni to his “final” resting place. Metaphors abound within all that pageantry, and, to top it off, we would do it four times!

My own life is still in transition from New England to the Midwest…I have let my subscription lapse to Yankee Magazine, I have requested that L.L. Bean take me off their mailing list (I’m now getting into REI), and I’m just beginning to trade my baseball frustration from the Red Sox to the Cubs, although my childhood love of the Phillies still continues to be first in my consciousness. And a tidbit in the irony department…while living in New Haven, Jean and I owned a house in the city limits which, for some bizarre reason known only to an 18th century surveyor, included an acre and a half of ground. My John Deere tractor came in handy when it was time to mow the grass. When we moved to Champaign, in the heart of the nation’s farm country and only 45 minutes from the John Deere factory in Decatur, I had to sell the tractor because our house here has a lawn the size of a postage stamp…go figure.

Thanks to all of you who keep the checks of support coming; the state of Illinois’ budget isn’t doing the University any favors. Only you can provide that margin of excellence that distinguishes the UI School of Music.

Karl Kramer
Director, School of Music

*well okay, my daughter, Sara, is enrolled in the D.M.A program and I might have swayed her a bit
Family and friends occasionally view our fortieth birthdays as creative outlets. Humorous displays of old photos by these pranksters are presumably intended to chide us into believing we are over-the-hill. Judging from the newly designed cover shown on this page, this is not the case for the Bulletin of the Council for Research in Music Education. The new cover is one of several innovations being introduced to commemorate the fortieth anniversary of the founding of the Council for Research in Music Education (CRME) in the School of Music, Division of Music Education, at the University of Illinois at Urbana-Champaign.

The inaugural issue of the Bulletin was edited by Professor Emeritus Richard Colwell and distributed in June 1963 as a service to music education by the School of Music. From its inception, the primary mission of the Bulletin remains to “critique research studies in such a manner as to make them meaningful to the practicing music educator and to disseminate, as widely as possible, news of major research projects in progress.” Colwell initially advanced this statement of purpose in a correspondence with a national music education leader in 1964. This mission was carried out by the founding editor until his retirement in 1990 and advanced by subsequent members of the School of Music faculty who assumed the editorship. Among these are the late Marilyn Pflederer Zimmerman, Eunice Boardman, John Grashel, Deborah Sheldon and Gregory DeNardo.

The Bulletin is published quarterly and received by nearly 1,000 individuals and libraries throughout the world. It continues to be recognized as one of the premier scholarly journals in the music education profession and one of the most frequently cited by researchers in the field. A distinguishing feature of the Bulletin is the publication of diverse research studies, thought-provoking invited articles by music education leaders, and reviews of exemplary doctoral dissertations. However, publication of the Bulletin is one of several unique services provided by the Council for Research in Music Education.

The Council regularly compiles and distributes an index of Dissertations in Progress (DIP) in music education. DIP is intended to provide dissertators and their advisors with an informed sense of current research activity being conducted in doctoral-granting programs. It may also be regarded as a venue for promoting contact and possible collaborations among novice researchers.

The Outstanding Dissertation Award (ODA) was presented by CRME for the first time in 1982. A carefully designed nomination and review process undertakes the systematic task of awarding the ODA each academic year. Recipients receive their awards at the CRME Advisory Board meeting held at respective national conventions of MENC: The National Association for Music Education. The most recent ODA awards were presented to Sheila Faye Shaw (University of Washington) and Randall Everett Allsup (Teacher’s College, Columbia University) in March at the MENC Convention in Minneapolis, Minnesota. These awards were named in honor of Marilyn Pflederer Zimmerman and the recipients received a commemorative plaque and monetary award.

Subscribers can anticipate greeting the new cover and layout design in upcoming Bulletin issue number 161. We are also pleased to announce that a CRME web site will be launched in January 2005. It promises to be among the most innovative resources provided to the music education profession. Music educators and researchers will have on-line access to Tables of Content and Abstracts of all articles published over the past forty-years. The site will also feature an up-to-date list of Dissertations in Progress and include information for subscribing and publishing in the Bulletin.

Elsewhere in this issue of sonorities, readers will have the opportunity to learn about the significant contributions made to the School of Music by the Zimmerman Foundation. The Council for Research in Music Education was no exception. The most notable birthday greeting came in the form of a generous grant to support the Outstanding Dissertation Award, Research for Young Scholars program that distributed over 100 complete sets of the Bulletin to music education programs in every state, the development of the CRME web site and, of course, the Bulletin’s face-lift. CRME is happier than ever to be revitalized moving into the future.

Gregory DeNardo, associate professor and editor of the Bulletin
“New Directions in the Study of Improvisation” Draws Distinguished Scholars Nationwide

Bruno Nettl, professor emeritus

Sponsored by the division of musicology, the conference on “New Directions in the Study of Improvisation” took place at UIUC April 1-4 and was hailed as a major success because of its interdisciplinary, intercultural, and comprehensive approach highlighted by its integration of papers, lectures, workshops, demonstrations, and concerts. The conference—organized by William Kinderman, Bruno Nettl (chair), and Gabriel Solis, and supported by eighteen units at UIUC, brought together as presenters over thirty distinguished scholars and artists, from institutions throughout the USA. Its various events were attended by over 200 individuals, many of them UIUC faculty and students. Framed by concerts of Persian and Arabic music (by Los Angeles santour virtuoso Manoochehr Sadeghi and UIUC Ph.D. alumnus Ali Jihad Racy respectively), the conference featured plenary lectures by Harvard professor Ingrid Monson on Jazz, CUNY professor (and UIUC Ph.D.) Stephen Blum on the concept of improvisation, and University of Washington professor Patricia Campbell on improvisation in music education. Also among the speakers were UIUC Ph.D. alumni Christopher Waterman (now dean of arts at UCLA), Stephen Slawek (professor at Texas-Austin), and Stephen Hill (at Northwestern); our own associate dean Eve Harwood; as well as dance department alumnus Chris Aiken (now at Ursinus College). Subjects of papers ranged from jazz to Mozart and Beethoven, from musics of Indonesia, India, from the Middle East to John Cage, and contemplation of improvisation in everyday life to the ways different societies learn and teach this branch of music-making. Demonstrations of improvisation in various contexts were offered by UIUC faculty: technology (Guy Garnett), Baroque keyboard music (Charlotte Mattax), accompaniment to dance (John Toenjes), and jazz education (Chip McNeill). Also among the high points of the forty presentations were a demonstration, by David Rosenboom, dean of music at the California Institute of the Arts (and a UIUC alum), of the Sal-Mar Construction, developed on this campus by the late distinguished professor Salvatore Marinello; and a presentation of improvisation in the work of Mozart by Harvard professor Robert Levin. School of Music faculty who spoke included Charles Capwell, Lawrence Gushee, William Kinderman, Bruno Nettl, Gabriel Solis, Nicholas Temperley, Thomas Turino, and Tom R. Ward.
Eunice Boardman
Now a Hall of Famer

Anne M. Heiles

In April 2004 Professor Emerita Dr. Eunice Boardman was the fifth UIUC faculty member to be inducted into the National Association for Music Education Music Educators Hall of Fame. That mouthful signifies the association’s recognition of Boardman’s career-long impact as a leader in music education. MENC established its Music Educators Hall of Fame twenty years ago to honor “the most highly regarded professionals in the field.” It selects no more than three individuals every two years for the honor, and the association’s guidelines require that the recipient be “at least 55 years of age with a record of sustained...contributions to the field.” In addition to having made outstanding contributions to advance music education, a recipient must have attained eminence, exerted significant influence, and accomplished something of continuing value to the future of the field.

In her career at the University of Illinois, and before that at the University of Wisconsin, Boardman clearly passed the test—and she continues to do so in retirement. Boardman was chair of graduate music education at UI, a program that produced and placed hundreds of music educators among its master’s and doctoral degree recipients. She herself was one of those graduates, earning a doctorate at UI after completing undergraduate work at Cornell College, Iowa, a master’s degree at Teachers College-Columbia, and teaching in the public schools. In her letter of support for Boardman’s nomination, Dr. Eve Harwood described the impact Boardman’s writings and mentoring had on her “and a host” of other students. She added: “The clarity of her thinking in applying Bruner’s theory of learning to music education was truly impressive. Her development of the ‘generative approach’ to music teaching stands as an enduring and original contribution...in this field.” She further cited Boardman’s “championing of comprehensive musicianship and her support of comprehensive music as suitable for the education of young children.” According to Harwood, Charles Leonhard—international leader of graduate music education, who spearheaded the building of UIUC’s doctoral programs in music education—“used to refer to her regularly as ‘the brightest mind in general music.’”

Boardman joined the UI faculty in 1989, helping her colleagues expand course offerings to include the psychology of music and computer-based instruction, among other subjects. She was editor for the Council for Research in Music Education Journal and on the editorial board of the International Journal of Education & the Arts before her retirement in 1998 at the age of seventy-two. Joe Grant, chair of the music education division, remarked that “the span of her teaching career is quite amazing; . . . personal zeal and energy are what characterize her both personally and professionally.”

Music educators know Boardman through her work as author or co-author of numerous publications—journal articles, these include the elementary school textbooks in the Holt Music series, The Music Book (1981), and Exploring Music (1971), the last of which one reviewer on the “bookthoughts” website gave five stars plus the rave notice: “This is a freakin’ awesome book!” At the university level, Boardman’s widely used textbooks include Musical Growth in the Elementary School (1963, 6th ed. 1996), and she was editor of Dimensions of Musical Thinking (1989), and Dimensions of Musical Learning and Teaching (2002).

After a whirlwind schedule at the University, retirement took “a long time” to get used to, Boardman says, adding that she...
has learned to enjoy bridge and crossword puzzles, book clubs, and travel, “the usual retirement activities.” Professor Boardman also has kept active in guest residencies and talks in the past year, for example, appearing at Lebanon Valley College’s Mary E. Hoffman Symposium. Now living in Rock Island, Illinois, she has also edited an anthology for the Davenport-based Mississippi Valley Blues Society (Up the Mississippi: A Journal of the Blues, a book and CD). Boardman says she got the assignment “by accident,” not realizing what it entailed, but that she “learned a lot from it and had fun.” She continues to see UI conductor Donald Schleicher, who is also music director of the Quad Cities Symphony, as she helps organize the orchestra’s programs in the public schools.

Over the past two decades, several other past UI music educators have been inducted into MENC’s Hall of Fame, including faculty members Austin Harding (1988), Charles Leonhard (1994), Richard J. Colwell (1998), and Mary E. Hoffman (1998), as well as Bennett Reimer (2002), who received his Ed.D from UI and went on to head the music education program at Northwestern University. Leonhard, teacher of several of the others, merits special attention. He wrote Foundations and Principles of Music Education, a textbook first published in 1959 that became the standard for generations of graduate and undergraduate students. He founded and chaired the Council for Music Teacher Education and was director also of the National Arts Education Research Council.

At the time of Charles Leonhard’s induction Dr. Boardman wrote about her colleague (see Music XIV, no. 3, 5): “The passion of his commitment to the cause of music education has inspired those of us who have had the privilege of studying with him in the graduate program at Illinois…. The power of that commitment, as reflected in the creative insight of his solutions to music education problems, will continue to serve as a model for many years to come.” These words apply equally well to Eunice Boardman herself, whose own work has guided and inspired thousands of students here and elsewhere.
Anne M. Heiles

McNeill, associate professor and chair of the jazz division, gives his synopsis: “Chip was in the Woody Herman band in the late 1980s when we first met. After some time he left the band; then I left the band a few months later. I got on Maynard’s band, and was in Cleveland one night when Chip came to the gig. Afterward we were hanging out, and I thought, well, this guy would be perfect for Maynard’s band. Sure enough, he came on a while later. Again, he left and then I left, both of us to start teaching. Then he got Arturo’s gig and maybe a year later I got on. Then he left, then I left….”

Taking over the narrative, Stephens, UI’s newest addition to the jazz division faculty, elaborates: “Woody’s band differed from the traditional big band setup in that he used three tenor saxophones and one bari sax (as opposed to the more standard two altos, two tenors, and baritone saxophone line).” A typical big band is eighteen pieces, with 5 saxophones, 4 trombones, 5 trumpets, and 4 rhythm section (piano, bass, guitar, and drums).

Maynard Ferguson was “one of Sandoval’s idols,” Stephens says of his next boss. “Maynard could play high notes all night long. He actually gave Arturo his trumpet one night on a gig in Florida. Arturo has it displayed in a big oak cabinet in his house. Maynard got his first
gig at the age of sixteen with Stan Kenton’s orchestra, which made him an instant star.

“Chip [McNeill] had a long history with Maynard. He was with the Big Bop Nouveau band when he called me in Maine—on the second night of my honeymoon—and said, ‘You want a gig?’ So I asked my wife. She’s always felt that if something is a good decision creatively and artistically—and pays good money (let’s not forget that)—hey, let’s do it. Her father’s a great jazz pianist in his seventies, though he sounds thirty years younger.” Knowing a jazz player’s life, his wife accepted what came next: “I was married for two weeks and then went on the road for a year.”

Stephens says, “It was a great experience; Arturo is one of those artists who wears his heart on his sleeve. You always know how he feels.”

McNeill adds, “It shows up in his playing.”

Picking up the beat, Stephens continues: “It sure does. He’s a passionate man and a passionate player. It was an absolute ball playing in his band. Latin music isn’t a style indigenous to my heritage, so I was glad to have already played in a Latin band in Cleveland. Arturo had a six-piece band, much smaller. Its rhythm section is piano, bass, drums, congas, and timbales. Arturo played the timbales and...
trumpet, so the front line was just saxophone and trumpet. It was very exposed, and there was a lot more room for improvisation with the smaller group.

“I had some wonderful times with him—and some heated moments, which you would expect with anyone who’s under the kind of pressure he had.” Sandoval’s nerves were frayed over small and big issues, “variables” Stephens calls them. He fretted over getting to the gig on time, how he might personally feel about a band member, a missed flight, a club not paying him the deposit, and more. Stephens is quick to point out that Sandoval was hardly alone in reacting strongly to pressure. While he was in Woody Herman’s band, Stephens saw the same strong reactions to stress in Frank Tiberi, the band’s leader after Herman’s death: “There were nights when Frank had so much on his mind that it was hard for him to be himself. But he and Arturo were professionals, and this wasn’t communicated to the audience.”

Stephens stayed with Arturo Sandoval almost three years, touring the world more than once, from Hong Kong to Australia and everywhere in Europe. “Lots of frequent flyer miles in those days,” he sums it up. “Sure, travel is hard on you, being away from family and all that you know and love. But playing music on that high a level every night made it worthwhile. And I’ve always loved playing with Chip; we shared the stage so many times in our careers together. That’s always been a joy.”

Both Chips were in Sandoval’s band when it recorded the Grammy-winning *Hot House* album. Chip McNeill “wrote the chart on the title cut and was arranger for several of the songs (*Mambop* and *Cuban American Medley*),” Stephens points out. “Chip’s a great writer.” McNeill’s three songs were nominated for individual Grammy awards, but it was the record as a whole that won.

There were no rehearsals for their performances, a common practice where budgets are limited and studio time so costly. Stephens says they recorded the rhythm section players in Miami’s Criteria Sound, a “beautiful studio” and popular venue, which, McNeill notes, was built by Max Immerman, inventor of the Ampex multitrack tape machine. “Basically, we got to the studio, read through it a couple of
times, and recorded it,” says Stephens. And he shares that knowledge with his students: with so little rehearsal time available in professional situations, he says, “they must develop the ability to read. Not being able to sight-read is like an author not knowing the alphabet. There was a period in jazz history when you could get away with not being able to sight-read, but that isn’t true today.”

According to McNeill, the horns were recorded in Sandoval’s home, a small section that used overdubbing to create a big band Latin sound. The section included Sandoval and one other trumpet player, two trombone players (one handled three parts, and Joe Barati did the bass trombone), McNeill and Ed Callé as saxophonists.

At these two sessions the musicians started with charts but improvised much of the recording. “Arturo is a keyboard player, and he had put together a demo on a synthesizer, with overdubbing of the tracks, and he gave that to us. A lot of it ended up drastically different than what he had originally shared. You get in there and hear someone playing, and say ‘Oh, that was cool, let’s do that,’” Stephens reminisces. “It was a great experience.”

The two Chips also participated in For Love or Country, a sound track accompanying an HBO movie about Sandoval; that work won an Emmy Award. Stephens remembers receiving one day’s notice to get from Cleveland to Los Angeles to play in the band for that movie.

Stephens and his wife, Carol, moved to Urbana in August. They have two young sons, Colson (“Cole”) and Clayton (“Clay”), so the family shares its initials of CS. He says his mother enjoyed the TV show “My Three Sons” so much that she nicknamed him after the character Chip (officially short for Cortland). McNeill received his nickname in childhood after his brother started calling him Chip. Around the UI Music Building, the two are sometimes referred to as the “Chipsters.” Trombone great Paul McKee once jokingly suggested to professor Dana Hall that he, too, change his name to Chip. And there’s jazz bassist Chip Jackson, McNeill points out.

Stephens has a full teaching load, including a carefully sequenced series of jazz improvisation and theory courses as well as applied jazz piano, and he coaches a jazz combo. Spread over four semesters for undergraduates and two for graduates, the new improvisation courses begin gently, with the Blues “because that’s primarily how we all learn to play. The form is accessible, and students are able to succeed and even excel at it fairly quickly. We go on to more contemporary tunes, like Giant Steps or Moment’s Notice, modal concepts, all the way up to free jazz. Some people say ‘I’d like to play Misty free,’ or maybe ‘I want to play Satin Doll free,’ but that’s a contradiction. Free playing is no defined parameters, no changes, no tune, no chord structures. Satin Doll has a melody and harmonic form.” He likes to refer to theory as jazz’s “math,” including common chord progressions and structures and the chord-scale relationships. McNeill chips in that those also are part of the jazz keyboard studies. In addition to the applied jazz piano that Stephens and Joan Hickey teach to jazz majors, the jazz division also offers class jazz piano for other music students (horn players, classical pianists, etc.).

Unlike the early days of jazz at UI, when John Garvey began the UI Jazz Band in the 1960s, the jazz division now comprises five faculty members: McNeill, Stephens, drummer-composer-ethnomusicologist Dana Hall, pianist Joan Hickey, and saxophonist Ron Bridgewater. McNeill: “Really, our goal has been to revitalize the jazz program. The Jazz Band was John Garvey’s ‘baby,’ but he didn’t have a full program. But
even then, it’s important to remember, UI turned out some amazing jazz players, including tenor saxophonist Joe Ferrell (who was originally a flute major here), alto saxophonist Howie Smith (now directing the jazz program at Cleveland State University), composer and arranger Jim McNeely (now a major jazz pianist and composer in New York City), and saxophonist-composer Kim Richmond (now in Los Angeles).

McNeill waxes enthusiastic: “In the late 1980s and 90s Tom Birkner and Tom Wirtel started a small program with a few courses. But now we have a major in jazz studies, officially called jazz and improvisational music. In two years we’ve gone from zero to about forty students, all the way from bachelor’s and master’s degrees to a doctor of musical arts in jazz. It’s been a lot of work and a lot of fun, too. We already have our rhythm section, with Chip Stephens and Dana Hall. We’re working on getting a jazz bass teacher next, and eventually we’ll have a guitar and jazz brass person. When I came to Urbana, one of the first things I noticed was the rich tradition of jazz in the area clubs, with an amazing number of true jazz players, improvising being their primary source of music,” enthuses McNeill.

Stephens, who began his career after getting degrees at the University of Akron and Cleveland State University in classical piano, says classical studies are terrific background for high school students to bring to their jazz studies. He emphasizes also the importance of “getting a teacher who understands the jazz idiom, a really good teacher who can point you in the right direction, noting deficiencies but also building on strengths. Many young musicians don’t understand the importance of listening to music and getting the sound in their mind’s ear; it really is an aural tradition.” Although he says young people should listen to “everybody,” he suggests starting out with some “marquee players”: Louis Armstrong, Miles Davis, Art Tatum (“he was so sophisticated harmonically, not to mention a technical wizard”), and pianist Bill Evans (“an absolutely beautiful player”). Evans, Chick Corea, Keith Jarrett, and Brad Meldau (a younger player) all are fine jazz artists with a classical music background, Stephens adds. “A lot of younger jazz musicians have embraced the Western classical tradition because there are so many things you need now to succeed. It’s not just about playing the blues. Playing in tune and having the ability to read music is vital in today’s music world.

“A lot of students ask, ‘Can you make a living in music?’ Professor Stephens points out: “I’m more convinced than ever that if all your basic musical skills are in place—if you’ve got a good sound, can play in tune, and can read, if (as a reed player) you can double, and if you can play with other people, you can do really well in this business. I’ve got dozens and dozens of friends who are doing it.” Typically people don’t hire someone unless they know the playing and the person, Stephens warns. “Especially with road bands, where you’re working and living with people, it means being able to play in certain contexts and getting along with others. The tape or CD is just preliminary.”

Both men perform in the Urbana area as they have time. Late this summer they played at the Iron Post, a club in town. It’s cool to be a part of a faculty that’s out there doing it,” Stephens says. “To cut to the chase, that validates our existence. When I was a student, the professors I respected most were those who played and those who had a history of playing.” McNeill concurs: “The crux of it is your ability to play. When you see that your instructors can stand up and reproduce what they’re talking about, that’s the quickest, most powerful lesson.”

Chip 1: “You learn how to play by playing.”

Chip 2: “That’s right. There’s no substitute for experience. The act of going out there physically and playing with all kinds of bands on the road forces you to deal with all sorts of musical situations and players. In reality, that’s what our students are going to be doing.”

McNeill sums it all up: “This is our way of giving back to the students what we’ve learned in our playing experience. It’s all about them.”

Get Here Sooner
The University of Illinois Concert Jazz Band’s debut CD! Featuring The Long Road To Nowhere, In This Moment, Maybe You Don’t, Nothing Doing, The Forrest, Greenpiece, Just Friends, and Get Here Sooner. Available in the School of Music Jazz Division (217-333-9703), and at Champaign-Urbana bookstores.
New Gifts

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

The Zimmerman Foundation’s $1.65 million gift to the School of Music endows Chair and Fellowship in Music Education

Edward Rath, associate director

The School of Music received its first active endowed chair this past year through the generosity of the Vernon K. and Marilyn Pfederer Zimmerman Foundation.

Marilyn Zimmerman, a world-renowned author and teacher, received both master’s and doctoral degrees from the University of Illinois. She later was a member of the School of Music faculty at various times in a career that also included faculty appointments at Case Western Reserve, Indiana, Northwestern, Ohio State, and Temple universities. Her husband, Vernon, was known throughout the world for his leadership in the field of international accounting, and he served as Dean of the UIUC College of Commerce and Business Administration for 15 years. Marilyn died in 1995, and Vernon in 1998.

Marilyn Zimmerman made her mark in the world of music education through her research concerning the relationship of children’s musical activities and the role perception plays in musical-cognitive development, and seeking to learn how this might influence and improve instruction in the music classroom. “Her studies were pioneering and remain as a standard reference for anyone investigating children’s musical cognition,” said FAA associate dean Eve Harwood, herself a colleague and close personal friend of Marilyn’s.

Furthermore, Dr. Zimmerman was a frequent speaker at national and international conferences, a prolific writer, and editor of the Bulletin of the Council on Research in Music Education. “She authored a pamphlet for the MENC called, Musical Characteristics of Children,” said Harwood. “It was a landmark in that it was written for practicing music teachers, explaining how children conceptually organize music.

Marilyn paid practicing music teachers the respect of writing a thorough review of the literature, including all the relevant citations, in language a working teacher could understand and use as a basis for designing his or her own curriculum.”

In speaking about Dr. Zimmerman, Dean Harwood told a group of music educators that “Gentility’ is the best description I can find for the quality Marilyn brought to scholarly life. In the first issue of the Bulletin that she edited, Marilyn said, ‘civility is not inconsistent with intellectual integrity.’ She was unfailingly courteous and genuinely championed the research of her colleagues and students.”

Last year, a faculty search committee undertook the daunting task of identifying someone of world renown who could assume duties as the first Zimmerman Professor of Music Education. The person appointed to hold the Zimmerman chair is Dr. Gary McPherson. Dr. McPherson earned his Diploma in Music Education at the New South Wales Conservatorium; the Master of Music Education at Indiana University; and earned his L.T.C.L., F.T.C.L., and Ph.D. at the University of Sydney. His research interests include psychological aspects of musical behavior, performance skill, composition, improvisation, instrumental pedagogy, motivation and self-regulation, giftedness and talent in music, and music education curriculum development. He is current president of the International Society for Music Education, former national president of the Australian Society for Music Education, a member of the Australian Music and Psychology Seminar, and of the Advisory Panel for the Callaway International Resource Centre for Music Education at the University of Western Australia. He has also served as a teacher education advisor for the Australian Music Examinations Board. McPherson is editor of Research Studies in Music Education and a member of the editorial boards of the Bulletin of the Council for Research in Music Education, Psychology of Music, Music Education Research, British Journal of Music Education, International Journal of Education and the Arts, Research and Issues in Music Education, Journal of Research in Music Education, and Asia-Pacific Journal for Arts Education. He is also a member of the International Society for Music Education Research Commission. In 2003 and 2004 he worked as the professor of creative arts at the Hong Kong Institute of Education. Dr. McPherson will be joining the School of Music faculty in January 2005, at the completion of his association with the HKIE.

The School of Music is most grateful to Joyce Zimmerman for the tremendous faith they have placed in the School. We look forward to fulfilling the responsibilities of this trust as we enter the 21st century in a position of strength, greatly enhanced by this gift, in the field of music education.

Materials used for this column were found in earlier articles by Melissa Merli of the Champaign-Urbana News Gazette and Melissa Mitchell of the UIUC Inside Illinois, and a presentation made by Dr. Eve Harwood.

* * *

Edward Rath, associate director
Helen Sanford Morgan attended Sacred Heart Dominican College in Houston. In her career with Southwestern Bell Telephone Company, she attained the position of senior manager for the state of Texas before retiring in 1991. Robert and Helen very much appreciate that the Southwestern Bell Foundation has matched all of their contributions to establish the John

“Though I did not attend the University of Illinois, it seems very familiar to me because Bob [Morgan] speaks of it so often. I very much enjoyed the weekend we spent on UI’s beautiful campus (May, 2003) when Bob received the Alumni Achievement Award. He is extraordinarily proud of this recognition, and we have both enjoyed sharing the experience with friends and family in Houston and elsewhere. I met John Garvey only once, at an IAJE conference, and regret that I do not know him better. I know that Bob considers him to be one of the primal mentors of his life and career, and is very pleased to be involved in this scholarship project. For my part, I am very pleased that my former employer, SBC, has matched our personal contributions 100% to make this scholarship possible.”

— Helen Morgan

John Garvey Scholarship in Jazz Studies

Robert and Helen Morgan of Houston, have established a jazz scholarship in honor of John Garvey, former School of Music professor. Robert Morgan graduated with Bachelor of Music and Master of Music degrees from the University of North Texas, and received a Doctor of Musical Arts degree in composition from the University of Illinois at Urbana-Champaign in 1974. He played trumpet and trombone in UNT’s One O’clock Lab Band, and piano in the Illinois Jazz Band.

After graduating from the UI, Morgan was director of the jazz program at Sam Houston State University (Huntsville, Texas), and director of jazz studies at Houston’s High School for the Performing and Visual Arts (HSPVA) where he was on the faculty from 1976 to 1999. Under his direction, the HSPVA jazz program became internationally known as a model for the successful training of young musicians.

Throughout his distinguished career, Dr. Morgan has been the recipient of numerous awards and honors including the following: Membership on the Jazz Music Advisory Panel, National Endowment for the Arts (1986-1988); University of North Texas, “Teacher of the Year” (1987); Down Beat Magazine, “Achievement Award for Jazz Education” (1996); National Foundation for Advancement in the Arts, “1997 NFAA Distinguished Teachers in the Arts”; Presidential Scholars Teacher Recognition Award” by the White House Commission on Presidential Scholars; and the University of Illinois “Alumni Achievement Award” in 2003.

Helen Morgan

the University Chamber Orchestra and the Harry Partch Ensemble, taught viola and chamber music, and founded the Russian Folk Orchestra. Among his most notable accomplishments was the founding, in the 1960s, of the Jazz Band which won major competitions, including the Colle-
giate Jazz Festival in 1964, 1967-1968, and 1969. Under the auspices of the Department of State, the Jazz Band toured widely, including performances in Europe and Russia. In addition to viola and violin, Professor Garvey studied South Indian singing, balalaika and domra (in Moscow), Catalan music (in Barcelona), and Balinese gamelan music. He has had many hobbies, including collecting Balinese woodcarvings and paintings, Turkish rugs, Indonesian ikat weavings, and Russian folk instruments.

Jill McAllister Award

The Jill McAllister Award was established in memo-
ry of Jill McAllister (1948-2003) by her husband,
Stuart Levy, researcher programmer in the National Center for Supercomputing Applications at the University of Illinois. The award recognizes outstanding stu-
dents in the division of musicology who demon-
strate an interest in opera from a musicological perspective. Jill received a Bachelor of Arts, cum laude, in art history from Indiana University in 1973, and attended graduate school at the University of Minnesota, where she won a year-long NEH fellowship in museum practice, work-
ing also at the Minneapolis Institute of Arts. At the University of Minnesota Computer Center, and later at Cray Research, she worked for fifteen years in computing, moving from operator to teacher to pro-
grammer/analyst. At the University of Illi-
nois from 1997 to 2000, Jill earned Bachelor of Arts degrees in French and Latin. She pursued graduate studies in musicology at UIUC until her death in 2003. Jill’s interests included textile arts, song, theater, early music, and opera, especially French opera.

Professor Emeritus John Garvey

Professor Emeritus John Garvey (b. 1921), was a member of the music faculty from 1948 to 1991. As violist of the Walden String Quartet for many years, he toured Germany, Austria, and England. Garvey was chairman of the Illinois Contemporary Arts Festival for several years, conducted
James Russell Vaky Merit Scholarship in Music

James Russell Vaky—musician, artist, poet—established the James Russell Vaky Merit Scholarship in Music in 2004. The scholarship supports undergraduate students who are enrolled as piano, organ, cello, or harp majors and is to be rotated among the specified instrumental disciplines each year. Mr. Vaky has enjoyed a long career, from coast to coast, as a teacher and accomplished pianist and organist. His career path was launched in 1919 when he began piano lessons at the age of eight. It wasn’t until eighty years later that he learned his first teacher, Alethea Foster, was the daughter of Mr. and Mrs. C. W. Foster, music instructors at the University of Illinois for the academic year, 1894-95 (one year before the School of Music was officially established). Mr. Foster had served as director during that year. Vaky entered the School of Music in 1929 and played under John Philip Sousa in 1931. He later enrolled in the College of Liberal Arts and Sciences where he received a Bachelor of Arts in English and German in 1933. He continued to perform professionally while studying painting at the Corcoran School of Art in Washington, D.C., and at the Otis Art Institute in Los Angeles where he taught English at the Page Military Academy. His first book of poetry was published in 1973 and his fourth when he was almost ninety. Mr. Vaky currently lives at The Inman Plaza in Champaign.

Marlah Bonner-McDuffie, New Associate Director of Development

A native of Philadelphia, Pennsylvania, Marlah Bonner-McDuffie relocated to Champaign-Urbana in August 2004. Prior to her appointment to associate director of development in the School of Music, Marlah was founder and marketing director of marik & associates, a consulting firm specializing in strategic marketing, strategic planning, special event production and management, and public relations. Representative clients of marik & associates include arts and cultural organizations, independent filmmakers, artists, and authors. With over 13 years of progressive responsibilities in marketing, media management, development, and public relations in both corporate and non-profit organizations, Marlah’s professional experience covers a diverse range of strategic management applications, and prior to relocating to Urbana, she worked with organizations in the New York, Philadelphia, and Boston areas.

Marlah earned a Bachelor of Science in marketing and international business from Penn State University. The love of fine and performance arts led her to supplement her business education with courses in music, theater, and art. While at Penn State, Marlah received an academic scholarship for study at the University of Nice, France. Although she studied business and economics at the University of Nice, this life-changing experience strengthened her appreciation of the arts, as well as provided an opportunity to learn another language. In addition, this experience fueled her passion for international travel—since then, she’s traveled to Greece, Denmark, Holland, Italy, Germany, Puerto Rico, and St. Lucia. She hopes to get to India and Africa within the next few years.

Upon graduating from Penn State, Marlah gained invaluable professional experiences working in marketing and sales for large organizations in the corporate sector including Estee Lauder, Bristol Myers, AetnaUSHealthcare, and Novartis Pharmaceuticals. While at Novartis, Marlah earned her MBA from Temple University in Philadelphia in marketing and media management. Upon completion of her program, she received the Fox School of Business and Management’s “Dean’s Certificate of Excellence,” which is awarded to M.B.A. candidates for academic excellence in their program of study. In addition, she was inducted into the Beta Gamma Sigma honor society, the highest national recognition a student in business can receive in an undergraduate or master’s program. Moreover, Marlah has taken courses in the Non-Profit Management Certificate program at the University of Pennsylvania.

While earning her M.B.A. and working full-time at Novartis, Marlah began consulting for arts and cultural organizations, artists, and authors. Her consulting work began as small projects for local artists, start-up arts organizations, and authors and steadily grew into developing and implementing strategic business plans, marketing, and donor relations strategies for a diverse range of clients in both the corporate and non-profit sectors. Although she initially did not have intentions of leaving the security of a large corporation, she realized that consulting provided a unique opportunity to build a career that combined her passion for the arts with her academic and professional experiences in business.

Marlah is excited about her new role as associate director of development for the School of Music. She looks forward to connecting with some of the world’s finest scholars, performers, and composers. She is extremely enthusiastic about the College of Fine and Applied Arts perfect mix of extremely talented and accomplished faculty, seasoned and dedicated staff, and, of course, the best development team at the University of Illinois.

Marlah feels strongly that the School of Music at UIUC is truly one of the best programs in the country, and is committed to ensuring that its programs and facilities continue to thrive. She is delighted to be joining the FAA development team at a time of revolutionary growth and opportunity for the School of Music. She is looking forward to providing a unique perspective to fundraising, as well as building on the many successes of the School of Music’s development efforts. One of her many goals is to develop strategies which will consistently engage younger potential donors, as well as create innovative approaches to stewardship for existing donors.

Marlah lives in Urbana with her husband, Erik McDuffie, an assistant professor in the Gender and Women’s Studies Department and the African-American Studies and Research Program. They have a six-month-old daughter, Amaya-Soledad.
Alumni Organize the Charles Leonhard Legacy Project

Professor Emeritus Charles Leonhard was one of the most influential educators in American music history. During his 35 years (1951-1986) as professor of music at the University of Illinois, he initiated the doctoral program in music education, guided more than 200 doctoral dissertations, and served as chairman of the graduate committee on music education. Dr. Leonhard was also director of research for the National Arts Education Research Center. He was known for the book, *Foundations and Principles of Music Education*, which he co-authored with alum Robert House (Ed.D.’54). His awards are many, including the “Distinguished Alumnus Award” from Teachers College-Columbia University, and “Distinguished Alumni Fellow” from the School of Music at the University of Oklahoma. Leonhard was inducted into the music education Hall of Fame in 1994.

Charles Leonard died January 31, 2002. In accordance with Professor Leonhard’s wishes, there was no public memorial following his death.

After several months of discussion among a large number of Dr. Leonard’s former graduate students, a committee of eight alums met on August 21, under the leadership of Peter Tiboris (Ed.D.’80), to formulate plans to celebrate and remember the legacy of Dr. Leonhard’s teaching, scholarship, and career. The committee will work with the School of Music to establish a permanent means to celebrate Leonhard’s work; ideas toward that end are in process. If you are a music education alum from any era and are interested in working on this project, please contact Dr. Peter Tiboris at 212-239-0205; 973-746-1162, or e-mail him at mozart11@aol.com.

The Charles Leonhard Legacy Project provides the opportunity for all interested persons to contribute and assure that Dr. Leonhard’s impact upon the profession will endure. Additional information on this project may be found at: www.charlesleonhardlegacy.com.

Alum Revives Giant Bass Drum

An 80-year-old tradition was revived at the 2004 Homecoming football game on Saturday, October 30, when the Alumni Band took the field for its pre-game performance alongside the Marching Illini. The Alumni Band’s drum-line included the giant bass drum that first debuted with the football band in the days of Red Grange and Bob Zuppke. The 1920s-era drum, which measures more than five feet in diameter, was recently restored to its original condition through a generous gift from UI alumnus, Calvin D. Filson (B.S.’43, business administration) of Boulder City, Nevada.

Filson played the drum as a member of the Marching Illini in the early 1940s. When he returned in 2002 to play in the Alumni Band—his first visit to campus in 39 years—he found “his” drum in barely playable condition. “The 80-year-old cowhide drumheads were as brittle as parchment,” noted Filson. According to professor emeritus Gary Smith, interim director of the Marching Illini, the venerable relic had been retired in the 1960s. “We dug it out at Homecoming for old time’s sake,” added Smith.

Cal Filson contacted the University of Illinois Foundation and the Alumni Association and offered to personally pay for the overhaul of the drum. He played it as a member of the Alumni Band during the Friday night Homecoming Parade and during the band’s pre-game and halftime performances at the Illinois vs. Iowa football game on Saturday.

Attending the unveiling of the restored drum at Friday’s band rehearsal was Cal and his wife Edna, and daughters Leah Richard and Dana Stauffer.

Elisabeth Spotts, Marilyn Borbas, and Cal Filson
Renaissance Archives Gift to Assist in Research

The Renaissance Archives (Herbert Kellman, director) recently received a gift from George Unger (B.S.’86, mechanical engineering), of Los Angeles. It will help defray the travel expenses of young pre- and post-doctoral musicologists in the United States and abroad who wish to carry out research in the Archives.

Last year, eight scholars from Europe and the United States traveled to campus for research in the Archives, while many others, from universities throughout the world, carried out research by correspondence. The Archives continue to be an active partner in collaborative Renaissance projects headquartered in Germany, Belgium, Holland, France, and the United Kingdom.

Benefit Dinner to Feature Rising Opera Star

The Advisory Board of the School of Music will host a dinner fundraiser on Sunday, September 18, 2005, at the French restaurant, Le Titi de Paris, in Arlington Heights, Illinois. Special entertainment will be provided by rising opera star, baritone Nathan Gunn (B.M.’94), and his wife, accompanist Julie Jordan Gunn (M.M.’92, D.M.A.’01). Proceeds will provide a fellowship in the School of Music.

If you are interested in attending, please contact Janet Manning at 217-333-6452 or e-mail her at jmanning@uiuc.edu, to receive an invitation. Seating is limited.

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

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

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

- **Chairs and Professorships**: endowed chairs and professorships serve as effective tools with which to recruit and retain scholars and performers. Renowned faculty attract the most talented students and the brightest minds to study at the University of Illinois. As artists and scholars, they contribute to the world of research, creativity, and virtuosity that is one of the University’s principal missions. This is vital to the continued success of the School of Music.

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

WISHLIST

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

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

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

We hope you will consider making a major gift to the School of Music. If you are interested in funding projects such as these or would like to explore other opportunities, please contact Marlah Bonner-McDuffie, associate director of development, at 217-244-4119.
New Faculty

John J. Dee, Bill A. Nugent Professor in Music Performance and Professor of Oboe, was principal oboe of major orchestras in Florida from 1981 to 2004 and professor of oboe studies at the Harid Conservatory of Music from its inception through 2004. Mr. Dee was also professor of oboe at the University of Miami from 1986-1998, and he has served as principal oboe of the Chicago Chamber Orchestra and Civic Orchestra of Chicago. He has recorded on numerous major professional record labels and has performed and recorded with such conductors as Giulini, Levine, Abbado, and Solti while playing with the Chicago Symphony Orchestra and as principal oboe of the Ravinia Festival Orchestra. He has also performed with the Atlanta Symphony Orchestra, Hong Kong Philharmonic, Lyric Opera of Chicago, among many others, was guest soloist with I Solisti Aquilani String Orchestra in Italy, and assisted the Yamaha Corporation in the development of their professional model oboe. He has performed and taught at numerous major summer festivals and institutes. He has received the “Outstanding Teacher Award” from the National Endowment for the Arts and is a frequent guest of National Public Radio’s Performance Today. Mr. Dee was president of Chamber Music Management for 18 years. His former students are oboists in major orchestras here and abroad. He will be presenting a faculty recital in Krannert Center on Saturday, February 26, 2005.

Eduardo Diazmuñoz, Assistant Professor of Opera and Conductor of the New Music Ensemble, served as conductor of the Metropolitan Philharmonic Orchestra (which he founded), and the Carlos Chavez Symphony Orchestra. Diazmuñoz also served as music director and conductor of the Baja California Orchestra in Tijuana, which is dedicated to the performance of contemporary orchestral literature. Diazmuñoz received a Presidential Appointment to conduct all official youth orchestras and choirs in Mexico. He was twice nominated for the “Best Classical Album” in the Latin Grammy Awards, the only Mexican conductor to have been nominated twice for this prestigious prize. In the United States, his work with the San Diego Opera has become well known, and he has developed a high profile and outstanding reputation in Miami and other cities where he has conducted and/or taught. He brings together his substantial training from the “old school,” under the mentorship of Leon Barzin and Leonard Bernstein, with an affinity for today’s pre-professional singers and their musical and technical needs in both traditional and contemporary musical theatre. He will be conducting four performances of Candide in the Tryon Festival Theatre at Krannert Center Thursday, February 24 through Sunday, February 27, 2005.

Dana Hall, Assistant Professor of Jazz Studies, received his degrees from William Paterson College and DePaul University, and currently is completing his Ph.D. in ethnomusicology at the University of Chicago. He is a jazz drummer, composer, and ethnomusicologist, and he specializes in soul music and black popular culture in America. Professor Hall’s work draws from studies found in anthropology, sociology, black studies, cultural theory, religion, and history. It both challenges and adds to existing philosophy concerning music and its role in the lives of folk, particularly black folks. His scholarly concentrations include the study of ethnicity, identity, and temporality in musics of the world; the study of popular musics of the world, particularly in the East; and popular musics of North and West Africa; and issues of cross culturalism, ethnomusicology, representation, and appropriation. Dana has performed on six continents in extensive concert, club, and international festivals. In addition to leading his own ensembles, and his membership in the Terell Stafford Quintet and the Chicago Jazz Ensemble, Dana Hall is an in-demand drummer, composer, and arranger for such artists as Branford Marsalis, Joshua Redman, the Woody Herman Orchestra, Horace Silver, Ray Charles, Benny Golson, Bobby Hutcherson, Curtis Fuller, Joe Lovano, Jackie McLean, Jimmy Heath, Lester Bowie, Michael Brecker, Betty Carter, Maria Schneider, Joe Henderson, and the presti- gious Grammy-nominated Carnegie Hall Jazz Band under the musical and artistic direction of trumpeter Jon Faddis.

Cynthia Haymon-Coleman, Assistant Professor of Voice, earned her Bachelor of Music degree at Northwestern University. She made her debut in 1985 in the title role of Thea Musgrave's Harriet, A Woman called Moses, in the world-premiere performance for the Virginia Opera. Since then, her engagements have included Micaela in Carmen with the San Francisco Opera, Susanna in Le nozze di Figaro, and Liu in Turandot with the Seattle Symphony.
Gayle Sherwood Magee, Assistant Professor of Musicology, received her Bachelor of Music degree from McMaster University, and her Ph.D. from Yale University. Gayle Sherwood Magee’s scholarship focuses on American music of the 19th and 20th centuries. Her dissertation at Yale was on the composer Charles Ives. Her articles have appeared in journals such as the Journal of the American Musicological Society, 19th Century Music, and Musical Quarterly. Her book, Charles Ives: A Guide to Research, was published by Routledge in 2002, and her research has been cited by the Atlantic Monthly, The New York Times, and the New Yorker. Professor Magee’s work has been supported by grants from the National Endowment for the Humanities, Sinfonia Foundation for Research in American Music, Whiting Foundation, and Mellon Foundation. She will be joining the faculty in January 2005.

Keeril Makan, Assistant Professor of Composition-Theory. After initial studies in violin and oboe, Keeril went on to receive degrees in composition and religion at Oberlin College and Conservatory in Ohio. He is completing his Ph.D. in composition at the University of California (Berkeley), where he studied computer music at the Center for New Music and Audio Technology [CNMAT]. In addition to his studies in the U.S., Keeril spent a year in Helsinki, Finland at the Sibelius Academy on a Fulbright grant. Having been awarded the George Ladd Prize de Paris from the University of California, he also lived for two years in Paris, France, where he studied with Philippe Leroux. Keeril has received numerous commissions from ensembles such as the Kronos Quartet, Bang On A Can All-Stars, Paul Dresher Electroacoustic Band, Left Coast Chamber Ensemble, and Del Sol String Quartet. He has also received major awards and commissions from the American Academy of Arts and Letters, ASCAP, Fromm Music Foundation at Harvard, Gerbode Foundation in San Francisco, Meet the Composer, and Carnegie Hall.

Joseph Manfredo, Assistant Professor of Music Education, earned his Bachelor of Music Education and Master of Arts in conducting at Eastern Illinois University, and his Ed.D. in music education from the University of Illinois. Prior to his appointment at Illinois, Dr. Manfredo served as music coordinator for the Urbana (IL) School District. In addition, he conducted various bands, including the Urbana Concert Band, which was named Honor Band for Class 2A at the 2004 Illinois SuperState Concert Band Festival. Dr. Manfredo also served as director of bands and professor of music at Eastern Illinois University. At EIU, he conducted the Symphonic Wind Ensemble and Eastern Symphony Orchestra, and he taught undergraduate and graduate courses in conducting and instrumental music methods. He has published in various journals and was co-author of the marching band drill design software, Quick Step Design. Manfredo has been an active adjudicator, clinician, and guest conductor, including several All-State Bands. At UIUC he teaches courses in undergraduate conducting and instrumental music methods. He also assists with the supervision of student teachers. His research is focused in the area of curriculum and instruction, and his dissertation won the MENC Annual Outstanding Dissertation Prize.

Gary McPherson, Marilyn Pflederer Zimmerman Professor of Music Education, earned his Diploma in Music Education at the New South Wales Conservatorium; the Master of Music Education at Indiana University; and the L.T.C.L., F.T.C.L., and Ph.D.

**New Faculty**

**Full Time Visiting Faculty**

**Linda Antas**, Visiting Assistant Professor of Composition-Theory, earned her doctorate in composition and electronic music from the University of Washington in 2002, where she served on the staff of the Center for Advanced Research Technology in the Arts and Humanities. She has taught computer music, theory and ear-training, and the flute. Her compositions have been programmed and broadcast throughout the U.S. and Europe, and are recorded on the Media Cafe, TauKay, and Centaur labels. A Fulbright Fellow for studies in Spain, Dr. Antas has also been recognized in international competitions and with commissions from numerous artists and agencies. She has worked with choreographers, theatre directors, filmmakers, and other composer-improvisors. She has been a visiting artist at the Center for Digital Arts and Experimental Media since 2002. Antas was recently awarded residencies by the Atlantic Center for the Arts, Djerassi, and Yaddo.

**Paul Smith**, Visiting Lecturer in Voice, earned his Bachelor of Music degree and his Master of Music degree from Roosevelt University, and is currently working on his D.M.A. at the University of Illinois. After his German debut as Belmonte, Mr. Smith made his home for 12 years in various European cities. His career has brought him to more than 25 operatic venues including the Deutsches National Theater (Weimar), Deutsches Oper am Rhein (Düsseldorf), the Prague State Opera, Théatre des Arts Opera de Normandie, and the Cairo Opera. Spanning Italian, French, German, Russian, and English his operatic repertoire includes such important roles as Romeo, Duca, Faust, Almaviva, Pinkerton, Lenski, Belmonte, Felfando, and Tamino. Comfortable on the musical stage as well, he performed Piangi in both the London and Hamburg productions of Andrew Lloyd Webber’s The Phantom of the Opera. His appreciation for concert music has manifested itself in his repertoire of over 40 religious works and many song recitals. He has taught at Blackburn College, Prairie State College and The Stella Musical Academy in Hamburg.

**John “Chip” Stephens**, Assistant Professor of Jazz Studies, earned his Bachelor of Music degree at the University of Akron, and his Master of Music at Cleveland State University. His teaching credits include Youngstown State University and Cleveland State University. As a jazz pianist at the University of Illinois at Urbana-Champaign, Chip maintains a very diverse teaching and performing career at both the national and international levels. A partial list of performing and recording credits include Maynard Ferguson, Arturo Sandoval, The Woody Herman Orchestra, Ingrid Jensen, Steve Kirby, Teresa Carroll, Keith Oxman, Red Holloway, Bobby Shew, Roseanna Vitro, Ralph Lalam, Bill Kirchner, Randy Johnston, Jerry Brown, John Fedchock, Kenny Burrell, and Joe Lovano. Chip has performed on the Grammy Award-winning CD by Arturo Sandoval, Hot House, as well as the Emmy Award-winning sound track for Love or Country, about the life of Sandoval. Stephens has performed extensively around the world and frequently appears as a guest artist and clinician throughout the United States and Europe.

**Dennis Helmrich**, Visiting Associate Professor of Accompanying, earned his degrees from Yale University and did doctoral studies at Boston University. During his years at Yale, Helmrich received prizes from the Lacewood and Ditson Foundations and the National Endowment for the Arts. At the age of twenty-four he joined the music faculty of Antioch College, and subsequently served on the faculties of the State University of New York campuses at Albany and Purchase, the Jewish Theological Seminary, Manhattan School of Music, The Juilliard School, and New York University. In 1969 he was invited to go to Tanglewood to aid in productions under Erich Leinsdorf and Michael Tilson Thomas, and in the following year Helmrich was appointed vocal music coach at Tanglewood, a position he has held ever since. His concert schedule has taken him to 30 states, Canada, Latin America, Europe, and Asia, and to the major concert stages of America. He has performed with numerous world-renowned artists, performed and taught at numerous summer festivals and institutes, and for four years was co-director of Hear America First, a New York concert series devoted to the performance of American music. He has recorded chamber music and songs on many major professional recording labels, and his publications include translations of opera libretti and song texts, as well as subtitles for numerous operatic productions.
Reid Alexander (piano pedagogy) was the featured clinician for the annual piano festival held at the University of Utah (Salt Lake City). With co-authors James Lyke, Tony Caramia, and Geoffrey Haydon, he premiered the eighth edition of Keyboard Musicianship, Volume 2, at the March MTNA Kansas City Convention. Ten volumes of Celebrate Composers (Frederick Harris) were released in 2004, focusing on the solo piano music of Bach, Handel, Beethoven, Mozart, Haydn, Chopin, Grieg, Schumann, Heller, and Debussy. These volumes are distinctive through the particular combination of compositions selected, and extensive scholarly performance notes. They were compiled by Samuel Holland, Marc Widner, and Reid Alexander. Alexander completes his 25th year of teaching at Illinois in 2004.

Chester Alwes (choral) is under contract to write a book for Oxford University Press, tentatively titled, A Historical Survey of Western Choral Music. It will present the fruits of his teaching at Illinois and accomplish what no other book has done—give a usable survey of the development of choral music in Europe and the West from the Middle Ages through the 20th century. On July 16, 2004, Alwes received the “Harold Decker Award” from the Illinois State Chapter of the American Choral Directors Association. This award, named for Alwes’s teacher and former Illinois faculty member Harold Decker, recognizes his contributions to choral music in Illinois over 20 years. Alwes presented a paper entitled, “Words and Music: Benjamin Britten as Poet and Composer” at the Hawaii International Conference on Arts and Humanities in January 2004.

Zack Browning (composition-theory) had his composition Back Speed Double Circuit (2003) premiered by the Bang On A Can All-Stars at Emory University (Atlanta, Georgia), on February 21, 2004, and performed at the MASC MOCHA Festival on July 17. Browning’s Network Slammer (1998) was performed by the Crash Ensemble in Dublin on January 22 and in Amsterdam at the September 2004 Gaudeamus Music Week. Three of Browning’s compositions were performed at the Bonk Festival of New Music in Tampa, Florida, March 18-20, where he conducted the University of South Florida Trumpet Ensemble in a performance of Breakpoint Screamer. Recent commissions include the: PRISM Saxophone Quartet for their 20th Anniversary Concert at Symphony Space, NYC, on November 14; Confluence Trio for the premiere at the March 2005 Bonk Festival; joint commission from the NeoPhonia Ensemble (Georgia State University); and the NeXT Ensemble (Cincinnati Conservatory) for performances in February 2005.

Tom Caneva (bands) served as a guest conductor and clinician with bands from California, Colorado, Indiana, Illinois, and Missouri. This included conducting the Indiana All-State Band and the SICA Conference Honor Band in Orland Park, Illinois. As conductor of the UI Symphonic Band I, the ensemble was part of a commissioning consortium in Spring 2004 and premiered a new work for wind band, Divertimetal by Scott McAllister (Baylor University). Caneva was a member of a panel discussion, “Graduate Conducting Auditions: How Will You Be Seen by the Committee?” at the Indiana Music Educator’s Convention and a presenter at the first National Collegiate Marching Band Symposium at Ohio State University. He adjudicated band contests and festivals in California, Colorado, Illinois, Tennessee (Vanderbilt University) and Missouri (University of Missouri). Caneva is co-author of The Complete Marching Band Resource Manual, published by the University of Pennsylvania Press. The second edition of the book was released in Fall 2003. As director of the Marching Illini, Caneva conducted current members and alumni of the UI Bands during a spring tour of Ireland and England. The band performed in Dublin, Waterford and Kilkenny. In addition, the Marching Illini recorded a new compact disc entitled Here Come the Illini which was released in Summer 2004. Caneva remains active as a guest speaker at civic and alumni events and most recently appeared as the featured guest speaker at the Cincinnati Illini Alumni Club picnic. Caneva has been on sabbatical leave during the fall semester of 2004.

Elliot Chasanov (trombone) will be on sabbatical in Spring 2005. He plans to perform invited solo recitals and present master classes at the Paris Conservatory, the Warsaw Academy, and in Katowice, London, and other European cities. He also will conduct research in Scotland at the University of Edinburgh in preparation for work on a trombone text devoted to embouchure development. Chasanov has
been performing as a regular extra and substitute trombonist with the Milwaukee Symphony Orchestra since Fall 2003. In November 2004 he performed the solo bass trumpet calls from Wagner’s Ring cycle with the MSO, Andreas Delphs conducting.

Ollie Watts Davis (voice) is a contributing author for William Warfield: Creating Home for Students at Illinois—No Boundaries, University of Illinois Vignettes, UI Press, 2004. She performed in recital at the Clay Center for the Performing Arts and Sciences in Charleston, West Virginia; Zonta International Conference; Freeport Community Concert Association’s 72nd Year; National Society of Arts and Letters 60th Anniversary National Convention on May 19; a Songfest at Pepperdine University (Malibu, California); and Artist Faculty for Songfest’s Young Artist Program at Icicle Creek Chamber Music Festival (Leavenworth, Washington). Davis gave a lecture/presentation at Zion-Benton High School on Negro Spirituals and was guest conductor for the Sangamon Valley Honors Choir Festival.

University of Illinois piano students for performances, study, and immersion in Viennese culture.

Michael Ewald (trumpet) has been invited to participate in a Chamber Music Festival with the Rekenze Brass in Lichtenburg, Germany for Summer 2005 as an ensemble coach/consultant and master clinician. Dr. Ewald was soloist in concert with the Champaign-Urbana Symphony in October 2004. He was also trumpet soloist and clinician at Iron County Youth Camp, Iron Mountain, Michigan in Summer 2004. He appeared in solo recital at California State University-Northridge, and in public performance in Thousand Oaks, California, in Fall 2003.

Ricardo Flores (percussion) has been active as a teacher and performer around the world. He presented numerous concerts and workshops at the Sixth International Percussion Forum in Zagan, Poland, from August 19-28, 2004. This year he will be presenting master classes and performances at numerous universities, including Hartt School of Music, West Chester University, Florida State University and the University of Florida. He has been invited to return to Zagan in the summer of 2005. He has also been invited to present master classes and performances at the Eastman School of Music and at the Cross Drumming Festival in Warsaw, Poland.

Guy Garnett (composition-theory) has received a half-time appointment in the department of computer science for this academic year. As part of that appointment, he is teaching a course for music and computer science students called “Computing Arts.” He also will be co-manager, with computer science professor Roy Campbell, of the new Cultural Computing Program at the Siebel Center for Computer Science. Complementing his work with cultural computing and computer science, Garnett will also be co-director of the cross-campus art and technology initiative, called the Seedbed Initiative for Transdomain Creativity (www.seedbed-initiative.uiuc.edu). This initiative fosters highly interdisciplinary work on campus and in the world outside the campus. The Cultural Computing Program at the Siebel Center is a direct outgrowth of Guy’s work on the Seedbed last year.

Joe Grant (music education) served as guest conductor for the Cairo (Egypt) Choral Society in performances of Schubert’s Mass in G, and motets by Bruckner and Stanford.

The performances took place at the American University of Cairo and at All Saints Cathedral, Zamalek. The UI Women’s Glee Club was invited to perform at the state conference of the American Choral Directors Association on October 22, at Northern Illinois University.

Peter Griffin (bands) directed the Illinois British Brass Band in a featured guest performance at the Chicago-Illinois Invitational Concert Band Festival in Arlington Heights, Illinois, in April 2004. In March, Griffin served as an adjudicator of the Virginia Band and Orchestra Director’s Association District IV Concert Band Festival, and as clinician for Dennis-Yarmouth Regional High School in South Yarmouth, Massachusetts. During February, he was guest conductor/clinician of the 2004 All-South Honor Band held at the University of Southern Mississippi. He served as guest conductor/clinician of the Sixth Annual North Shore Honor Band in Highland Park, and at the Big Northern Conference Honor Band in Burlington (both in Illinois), in January 2004.
April 16, 2005.

**Dennis Helmrich** (accompanying) has had a full concert and recital schedule for the 2004 year which includes: A Liederabend with tenor Christoph Pregardien in Alice Tully Hall on the “Mostly Mozart Series” (August 26, 2004); a concert in San Francisco with violinist Tai Murray and violist Amadi Humming (October 2); a recital with soprano Kathleen Battle in Seattle (October 9); a Liederabend with mezzo-soprano Mary Ann Hart, chairperson of the voice department at Indiana University, in St. Louis (October 17); a recital with tenor Jerold Siena at the Kranert Center (October 23), and a concert of works of composer Gerald Cohen at Sinai Temple in Champaign, Illinois (November 13, 2004). At this time, he is scheduled for a recital with flutist Gary Schocker in Washington, D.C. on April 16, 2005.

**Joan Hickey** (jazz piano and piano pedagogy) performed at the Chicago Jazz Festival 2004 on September 5 with her quartet. The quartet performed music from a CD that is soon to be released.

**John Hill** (musicology) is author of Baroque Music, a 600-page book accompanied by the Anthology of Baroque Music, consisting of 130 newly created scores augmented by a web supplement containing 45 additional works. The book belongs to A Norton Introduction to Music History, the series that replaces Norton’s venerable volumes by Reese, Bukofzer, Einstein, and Austin. Barbara Hanning (CCNY) writes, “Baroque Music is astonishingly thorough and brilliantly insightful.” Bruce Gustafson (Franklin & Marshall) adds, “[Baroque Music] is a monumental achievement and it is destined to become a classic.” Hill’s new projects include invited papers on Florentine monody and 18th-century composers in Dresden, and a book on the theories of Joseph Riepel.

**Jonathan Keeble’s** (flute) first solo CD, icoles, featuring classic and newly composed works for flute, was released on Albany Records in July 2004. Included in his touring this year was a two-week Chamber Music America funded trip with the Prairie Winds to Alaska. The Prairie Winds was also a featured ensemble at Chamber Music America’s Residency Institute, performing concerts, outreach, and sitting on panels during the convention, as well as performing throughout the country. Keeble performed and taught at The Madeline Island Music Camp, the Birch Creek Music Center, and was recently appointed principal flute of the Sinfonia da Camera at the UI. After publishing an article on ornamentation in Leonardo Vinci’s music in Flute Talk magazine, Keeble’s current projects include a solo CD of newly composed music, and another recording with the Prairie Winds.

**James Keene** (bands) will serve as guest conductor of the VanderCook College Concert Band during the 2004 Midwest Clinic in Chicago. In August, Keene was clinician, keynote speaker, and guest conductor of the Singapore Ministry of Education’s Fourth Band Convention and guest conductor of the Singapore Armed Forces Central Band. He was appointed to the Board of Directors of the Goldman Memorial Band in New York City, also in August, where he had served as guest conductor in June 2004. Keene was clinician and conducting mentor for the National Band Association Biennial Convention (B.O.A.) Summer Symposium in June. During the month of May, he was guest conductor of Texas A&M University Symphonic Band Concert tour with performances in Belfast and Dublin, as well as in London.

**Herbert Kellman** (director of the Renaissance Archives and professor emeritus of musicology) gave an invited lecture on late Burgundian music manuscripts in April 2004 in the colloquium series at the University of Kansas (Lawrence). In May, Kellman participated in a symposium of authors of a book to appear in conjunction with the exhibition, “Renaissance Women of Distinction: Margaret of York and Margaret of Austria,” in Mechelen, Belgium, in 2005. Kellman is contributing a study of the political contexts of the two duchesses’ musical patronage. Also this summer, Kellman continued research on the composer Josquin des Prez in archives in Belgium and France. His article “Openings: The Alamire Manuscripts After Five Hundred Years,” based on his keynote address at the International Alamire Conference in Leuven in 1999, was published this year in the Alamire Foundation Yearbook, Vol. 5. Earlier in 2004 he participated in “Illuminating the Renaissance,” a conference on northern manuscript illumination at the Getty Museum in Los Angeles.

**William Kinderman** and **Katherine Syer** (musicology) are collaborating on several projects related to the operas of Richard Wagner. During Summer 2005, they will resume their seminar “Wagner at Bayreuth: Music, Drama, Politics” at the University of Bayreuth in conjunction with the Wagner Festival. Kinderman and Syer also presented lectures on Wagner at the University of California (Davis) in January 2004, and at the Festival Richard Wagner and His World Festival in Jackson and Hatiesburg, Mississippi in April 2004. A major publication related to this work is their co-edited book, A Companion to...
Wagner’s Parsifal, which is being published by Camden House Press (Boydell & Brewer), and will appear in Spring 2005. This book offers a comprehensive and detailed study of Wagner’s controversial final opera. [Another far-reaching collaborative project debuted in Summer 2004: Marie Eileen Kinderman was born on July 30; she joins sister Anna.]

William Kinderman has edited a book on The String Quartets of Beethoven which will be published by the UI Press in 2005. His most recent article on Beethoven’s “Known and Unknown Bagatelles,” appeared in Musik und Biographie in 2004. He performed a piano recital in France in September 2004; others in Nebraska and at UIUC will be in early 2005. In December he is giving a course on Wagner’s Parsifal at the Aula de Musica near Madrid, Spain, and in January 2005, he will present a lecture-recital on Beethoven at the International Conference on Invention and Imagination at the University of the Arts in Berlin, Germany.

Erik Lund (composition-theory) is completing a new work for the Marshall University New Music Ensemble, which was presented in October 2004 on a concert of his music while he was in residence. Lund’s composition aftermath, for solo piano, received performances at the Western Illinois University New Music Festival, San Jose State University, Noe Valley and San Francisco, Washington University in St. Louis, and at the University of Illinois Krannert Center for the Performing Arts. His Raccontini, for chamber trio, was performed by the Maverick Ensemble in Chicago, and descent, debris, debrief, for amplified double bass solo, was performed as part of the Hear and Now 2003 Festival at UIUC, for which Lund was also the festival coordinator.

Sherban Lupu (strings) has been giving concerts and master classes in England, Poland and Romania. During his visit to Poland, the Ministry of Culture and Education presented him an award in recognition of his outstanding teaching and his creative contribution to the development of young talents. On January 16, 2004 Ion Iliescu, the president of Romania, conferred upon him the title of “Commander of the National Order of Merit and Service” in recognition of his worldwide musical and cultural activities.

Kaz Machala (horn) performed his Concerto for Horn, Winds and Percussion with the American Wind Symphony in Ravenna, West Virginia and judged a solo horn competition at the International Horn Symposium in Valencia, Spain, both in July 2004. In May the American Horn Quartet performed Machala’s original work Intuitions for Horn Quartet at the Zurich Musik Hochschule, Switzerland. Machala’s two transcriptions for horn and piano, Orientale and Andaluza (works of Enrique Granados), were performed at the 2004 International Horn Symposium in Valencia, Spain. Machala received the 2004-05 American Society of Composers, Authors and Publishers Award.

Keeril Makan’s (composition-theory) Target, a new work for soprano and chamber ensemble, was commissioned by Carnegie Hall and premiered on October 10, 2004 at the Weill Recital Hall. Target will be featured in an NPR mini-documentary to be aired in the months following the premiere. The Del Sol String Quartet will premiere Makan’s new work for percussion and string quartet, commissioned by the Gerbode and Hewlett Foundations, at the Yerba Buena Center for the Arts in San Francisco on November 19, 2004. His piece, Zones d’accord, for solo cello has been recorded by Craig Hultgren and will be released on Living Artist Recordings later this year. This piece was awarded first prize in the 2003 Hultgren Cello Biennial.


Timothy McGovern (bassoon) was on the faculty at The Madeline Island Music Camp on Lake Superior in Summer 2004, where he performed, coached, presented master classes, and workshops. Students (ages 16-26) were from major schools of music including UIUC, Eastman, Indiana, and DePaul. In April 2004, Arthur Weisberg (bassoon professor at Indiana University), internationally acclaimed soloist, teacher, conductor, composer, and author), presented a master class for the bassoon studio in which three students performed. McGovern continues with the Prairie Winds on concert series performances, clinics, children’s concerts, summer music festivals, and master classes in Wisconsin, Iowa, Illinois, Michigan, New Hampshire, and South Carolina. Prairie Winds was in residence at the October 2003 Chamber Music America Conference at Roosevelt University (Chicago), where they presented a concert and seminar in chamber music.
coaching. In October 2003, McGovern hosted guest artist, Barry Stees (assistant principal bassoon, Cleveland Orchestra), who presented master classes at UIUC. McGovern performed Mozart’s Concerto for Bassoon with the Illinois Chamber Orchestra in October 2003.

Charles (Chip) McNeill (jazz) performed in concerts and workshops with The Woody Herman Orchestra in Hillsdale, Michigan on September 10-11, 2004. McNeill’s new CD, Radio Improved, was promoted during his quartet’s performance at the Roanoke (Virginia) Jazz Festival. The quartet consists of himself on saxophone, world-renowned jazz drummer Joel Spencer (B.S.’78) on drums, one of the jazz TA’s and jazz doctoral candidate, Toby Curtright on bass, and another jazz TA, doctoral candidate Sean Parsons, on piano.

William Moersch (percussion) presented a master class at the Curtis Institute of Music and co-hosted the Illinois Music Educators All-State Percussion Symposium with UI percussion division colleague Ricardo Flores in March 2004. Moersch participated as a featured artist in the 6th International Days of Percussion in Ribarroja del Túria, in Valencia, Spain; co-hosted the Illinois Summer Youth Music Advanced Percussion Camp in Urbana (with Ricardo Flores); performed with the American Symphony Orchestra at the Bard Music Festival in New York for “Shostakovich and His World”; and served as a juror for the International Marimba Competition 2004 in Belgium.

Bruno Netti (musicology and ethnomusicology) presented invited or keynote addresses at several conferences on four continents in 2004: on the concept of music in Berlin, in January; on music ownership and control in Native American cultures in Melbourne, in July; on the voice and gender identification in Weimar, Germany, in September; and on revolutions in twentieth-century world music in Kyoto, Japan, in November. He gave a short course on anthropology of music at the University of Alcala (Spain) in February 2004, and delivered the opening paper at the UIUC conference, “New Directions in the Study of Musical Improvisation” (of which he was the principal coordinator), in April. A second, thoroughly revised and enlarged edition of his book, The Study of Ethnomusicology, first published in 1983, will be released by the University of Illinois Press in 2005.

Susan Parisi (UIUC research scholar) undertook research in Fall 2003 at the Getty Library in Los Angeles for a project on music in Mantua celebrating the Gonzaga-Habsburg wedding of 1622. The volume Music Observed: Studies in Memory of William C. Holmes, which she co-edited with Colleen Reardon and includes Parisi’s article on a Francesco Rasi opera, was recently published (Harmonie Park Press, 2004). In Spring 2004, she completed another article on the 1599 Gonzaga state voyage to the Low Countries in which Monteverdi participated, to appear in the Selected Proceedings of the Seventeenth International Musicological Society Congress, Leuven (Alamire Foundation Yearbook, in press). Parisi has been appointed series editor of Monographs in Musicology/Studies in Music, for Harmonie Park Press.

Sam Reese [music education] presented a session at the Association for Technology in Music Instruction National Conference in San Francisco in November. The session was entitled “Video Conferencing for the Rest of Us,” and was made with professor William Bauer, Case Western Reserve University. He had two articles published in professional journals in 2004—“Perspectives for Planning for Technology Integration” was published in TRIAD: The Ohio Music Educators Journal, and “Transforming Music Teaching via Technology: The Role of Professional Development” was published in the Journal of Research in Music Education. In June, Reese offered a one-week teacher in-service workshop in Libertyville, Illinois called, “Technology for the General Music Classroom.”

Dana Robinson (organ) traveled to Germany in June to play a recital on the Arp Schnitger organ in Cappel. The organ, from 1680, survives unaltered, and is widely considered the best preserved of the master builder’s works. Dana also served on the faculty of an American Guild of Organists “Pipe Organ Encounter,” a week-long clinic for high school students, held in August at Pacific Lutheran University.

Ronald Romm (trumpet) and his wife, Avis Fedge Romm (pianist), toured throughout Ohio, Illinois, and Indiana in 2004 with their concert/stage production of “A Trumpeter’s Dream.” During the June 2004 International Trumpet Guild in Denver, Romm participated in an educational panel discussion hosted by Ronald Modell, and created a duo concert performance with former Canadian Brass colleague, Fred Mills. The Romm/Mills duo was accompanied by the Denver Brass. Avis and Romm appeared at Festival Epsival, sponsored by the Epsilon Brass in Limoges, France which was recorded for French Radio (RTF). Romm served as soloist with the United States Air Force Europe Band under the direction of Maj. Scott Guidry, and performed as a member of the Festival Epsival Brass-Percussion Ensemble under the direction of Frederick Mills in a concert entitled, “An Hour Around Fred Mills.” He was trumpet clinician at the ISYM Band Camp in Summer 2004.
Peter Schaffer (violin) visited the Hochschule für Musik in Berlin, Germany, in March. He was asked to sit in on some juries and talk to the violin students. He also was invited to the state school for artists in Berlin, where he presented a lecture and discussed the future of violin teaching in the United States. While there, Schaffer was honored as the outstanding teacher, voted on by some of his former students; he will be listed in Who’s Who Among America’s Teachers.

Donald Schleicher (orchestra) is beginning his sixth season as music director and conductor of the Quad City Symphony Orchestra. The 2004-05 season marks the 90th anniversary season of the QCSO. Highlights of the upcoming season include Beethoven’s Symphony No. 9, two world premieres (including one by UI composer Stephen Taylor), guest pianist Horacio Gutierrez, oboist Robert Atherholt, and guest conductor Catherine Comet. Schleicher’s ongoing initiative of bringing “great concertmasters from leading orchestras” as guest soloists continues with Philadelphia Orchestra concertmaster, David Kim. Robert Chen, Glenn Dicterow, and William Preucil have recently been part of the series. In addition to the six pairs of classical concerts, the QCSO performs three pops programs, chamber music concerts, and numerous education programs.

Jerold Siena (voice) is a 2004 recipient of the “Excellence in Teaching Award” from the College of Fine and Applied Arts. He also received Honorable Mention for the University-wide Award for Excellence in Graduate and Professional Teaching. In March 2004, Siena appeared at the Festival Casals de Puerto as Pong in Puccini’s Turandot. He returned to Salzburg, Austria this summer where he continued his studio teaching and master class activities. While in Salzburg, Siena also gave a recital at the Carolino Augusteum and produced and directed an evening of opera scenes.

Ken Steinsultz (bands) was conductor of the IMEA District II Junior Band on November 20, 2004 at Augustana College in Rock Island, Illinois. On November 13, he served as conductor of the IMEA District IV Senior Band at Western Illinois University (Macomb).

Fred Stoltzfus (choral) has received a grant from the UIUC Research Board to support travel and research on Beethoven’s Missa Solemnis in 2004-05. He will study the extant sketches that have been catalogued in Berlin, Paris, Bonn, and Vienna and focus his research on the genesis of the “Agnus Dei/Dona Nobis Pacem” movement from the Missa. He will then publish his work in the form of a facsimile, transcription, and commentary on the sketches from Grasnick 5, a sketch collection catalogued in the Berlin Deutsche Staatsbibliothek.

Sylvia Stone (voice) was artistic director of Il Corso Estivo Per Giovani Cantanti Lirici and taught voice at Scuola Italia, Urbania, Italy (in the province of Marche, near Pesaro), from June 6 to July 3, 2004. Twenty-five young singers, eleven of whom were students of UIUC, received an intensive Italian language course, voice lessons, coaching, opera scenes, and movement class with an international faculty. The singers presented four successful concerts in and around Urbania; they included arias, ensembles, and opera scenes prepared with two casts by the stage director and coaches. From July 13-August 16, Sylvia was on the voice faculty of AAMA in Salzburg, Austria. Several performances (with orchestra) of Le Nozze di Figaro (in German) and Die Lustige Witwe were performed on Kapitelplatz. She also adjudicated the Schloss Leopoldskron Competition for Singers in Salzburg.

Stephen Taylor (composition-theory) has several premieres scheduled for the coming year, including Transfiguration, a twenty-minute work for four singers with orchestra, which opened the Quad City Symphony Orchestra’s 90th season in October. Later that month, his half-hour piano work, Seven Memorials, was premiered by Gloria Cheng in Los Angeles. Taylor’s award-winning quartet, Quark Shadows, will be performed in April 2005 by the Composers Inc. Ensemble in San Francisco. Other new works include The Floating World for the Libertyville (Illinois) High School Orchestra, to be premiered at The Midwest Clinic in Chicago in December; choral settings of Ursula K. Le Guin’s poetry; and Nebulae for harp, video and live electronics, written for UIUC harp professor Ann Yeung.

Christos Tsitsaros (piano pedagogy) received publication of his new piano collection, Songs Without Words, by Hal Leonard Corporation in August 2004. His previous book, Poetic Moments, was successfully presented in 50 workshops nationwide. Between July and September 2004, Tsitsaros gave workshops on piano technique in Boise and Twin Falls (Idaho), St. Louis, San Marcos, and Champaign. He was also an invited artist and clinician at the Hal Leonard “Piano Day Spas,” in Denver, Milwaukee, and Los Angeles.
On a Roll, which demonstrates this application for surround sound audio format. On a Roll was selected for performance at the 2004 National Conference of the Society for Electro-Acoustic Music in the United States (March 25-27, 2004), and was selected by SEAMUS national conference participants to appear on volume 14, Music from SEAMUS compact disc recording series to be released in 2005. Several of Wyatt’s compositions, along with works by composers James Dashow and Richard Karpen, were released this year on DVD Audio by Capstone Recordings. Scott will appear as guest composer at Illinois Wesleyan University and Iowa State University in Spring 2005. He remains project director of the Music from SEAMUS compact disc recording series by the SEAMUS Board of Directors.

Ann Yeung (harp) was elected second vice-president of the American Harp Society and was a guest of honor at the Sixth USA International Harp Competition this summer. Her tribute to Jane B. Weidensaul was published in the spring/summer journal of the Association Internationale des Harpistes et Amis de la Harpe in France. This past year, she was a presenter at the 2004 American String Teachers Association with NSOA National String Forum & Festival in Dallas, performed for the American Harp Society chapters of Philadelphia and Knoxville, and gave a master class at the Curtis Institute of Music in October 2004. In November 2004, she performed at the International Computer Music Conference in Miami and gave a recital and master class in the south of France.

Scott Wyatt (composition/theory), as part of his research with the development and application of positional three-dimensional audio imaging, composed an electro-acoustic work, to give lessons and master classes to professional singers along with other professional possibilities in St. Louis and New Orleans. (excerpt from The News-Gazette, Champaign-Urbana)

Eric Dalheim (M.M.’62) professor and chair of accompanying (2002-04), served on the School of Music faculty from 1959-2004. He taught the principles of accompanying and advanced accompanying, coached voice majors, and taught a graduate course in vocal literature. In the early ‘70s, he helped establish the school’s vocal coaching and accompanying degree program, one of the earliest such university programs in the country. His most notable appearances include concerts with: UI professor of saxophone Debra Richtmeyer, in Yorkshire, England and in Paris; former UI professor of oboe Nancy Ambrose King, in her first-prize winning performance in the Third International Oboe Competition in New York; and as a participant in the locally produced 2002 PBS television documentary, The Song and the Slogan, which won a regional Emmy Award. Eric will continue to perform in UI faculty recitals and nationally with tenor Jerry Hadley (M.M.’77). Dalheim and his wife, Barbara, will remain in Champaign, Illinois.

Nicholas Di Virgilio, professor of voice and opera, joined the faculty in 1976, retiring in 2004. A graduate of the Eastman School of Music, Di Virgilio began his career directing the Mobile Opera Company production of The Marriage of Figaro in the late 1960s. Since then, he has directed all over the world and nearly every opera in the repertoire. In 1977, Di Virgilio produced, directed, and sang in Tosca. As the head of the UI Opera Coordinating Committee, he helped choose operas that lend themselves to the talents of students. Nic was responsible for implementing the Youth Opera Preparation and Education Program (YOPE) which promoted opera in the public schools—elementary to high school. He plans to continue

IN MEMORIAM

Gordon Ware Binkerd Emeritus Faculty May 22, 1916-September 5, 2003

Gordon Binkerd came to the University of Illinois in 1949 along with a handful of faculty who were charged with the task of leading a regional music [school] to a level of influence and stature beyond the borders of Illinois. These individuals had the musical expertise to develop innovative programs that attracted the brightest and best students from throughout the country. Their vision during the 1950s and 60s made Illinois one of the premier Schools of Music. Gordon Binkerd was among the first professors at Illinois to be appointed to the University’s prestigious Center for Advanced Study. He helped develop the New Music Festival and attracted some of our finest young composers. His exclusive contract with Boosey and Hawkes, one of the leading publishing houses in the world, added to the influence and prestige of the University of Illinois during its quest to become a major player.

— David Saladino, Ph.D. (M.S.’71)

Harold A. Decker Emeritus Faculty May 13, 1914-June 16, 2003

Harold Decker presided over the choral division for 33 years, turning it into one of the premier choral institutions in the country. He created the first D.M.A. especially designed to equip choral musicians for work at the most advanced level. In his tenure at Illinois, the D.M.A. program became the benchmark against which all succeeding programs were measured. Harold played a pivotal role in the creation of the American Choral Directors Association, an organization he saw grow from its 58 charter members to a current membership of over 20,000, of which he served as president for many years. At the 1997 national convention in San Diego, he was awarded the organization’s most prestigious award—the “Robert Shaw Award” in recognition of his many contributions to the choral art. His legacy lives on in his students, in the commitment to excellence of performance and character that he instilled in all of us.

— Chet Alwes (D.M.A. ’82)
Many of us who began working in ethnomusicology in the late 1940s started our studies by learning something about Native American music. It was a kind of music that sounded to us about as different from what we were used to as we could imagine; and also, it was easier to undertake a summer’s field work on a Native American reservation than in Africa or Asia. It’s an interest I’ve maintained, and now, looking back at the 55 years since my first encounter with this—to me—very exotic sounding singing and percussion, I realize that Native American music has taught me a lot about the music of the whole world, and gave me things to wonder about. Let me share with you some lessons.

I first heard a recording of Native American music when I was nineteen, at Indiana University, in a class of Dr. George Herzog’s, who told me that to go into ethnomusicology, I’d first have to learn to transcribe this music—which of course lived in oral tradition—into notation, and he gave me a wire recording (the most advanced technique we had in 1949) with which, repeating each phrase many times, I managed to get a two-minute song down on paper in two or three hours. But how to write down the (to me) strange singing style, the slightly but consistently fluctuating intervals, the note-value relationships that didn’t fit into our system of notes and dots? This first lesson I’m laying on you here was an introduction to the immense variety of musics in the world, and I think it’s this variety that initially turned many ethnomusicologists on to their field, and that they can share with the world of musicians. I also had to analyze the forms of these songs and was amazed at their sophistication. Then I learned that many Native Americans conceived of songs as coming to them in dreams, often taught by animals who were their guardian spirits. And I wondered: didn’t these complicated song forms have to be produced by composers who worked hard while they were awake? Or was it really the guardian spirits? I learned that the world’s societies have different ways of conceiving of how music is created.

In 1951, I met my first Native American teacher, an Arapaho with the curious name of Bill Shakespear (the name given by a whimsical teacher at the Indian school in Carlisle, Pennsylvania), who visited the Bloomington campus for a summer. Bill, about fifty, a gentle man who took an avuncular interest in my education, sang for my primitive tape recorder all of the songs he knew. But the question came up: what’s a song? Most didn’t have words, and there wasn’t a good way to identify them. Once, after he had sung one song, I asked him to sing it again to see whether it would be different, and it was totally different, but he insisted that it had been the same, “only a little different in tone.” Another time, he sang two songs that sounded identical, but insisted they were not the same, maybe just “a bit similar.” But then he would sometimes say such things as “I got this song from my grandfather.” I began to learn that the world’s cultures differ as much in their conception of what music is as they do in their musical sounds and styles.
Third lesson: Years later, beginning in the 1960s, I had the good fortune of doing some fieldwork (sporadically over several years), on the Blackfeet Indian Reservation in Montana, in beautiful country just east of Glacier National Park. The Blackfoot nation maintained a vigorous culture in which they combined being modern Americans with trying hard to preserve and revive older traditions. I got to hear some songs that people usually sang at private ceremonies, and I attended the grand pow-wow, and if I were to bring back the one main lesson from my various activities, it would be this. Music—their own music—is just enormously important to the Blackfoot. Of course they also listen to (and play), country music and jazz and classical music; they have a high school band and church choirs. But what they call "Indian music" may be the most important emblem of their ethnic identity.

Two illustrations (the first, from the "old days"): Calvin Boy, one of my principal informants, or teachers, once said to me, "the right way to do something is to sing the right song with it." Then he corrected himself: "the right Blackfoot way to do something is to sing the right song with it." What did he mean? Obviously, people weren't constantly singing. Some of the older authors who recount life about 1900, talk about hearing a lot of singing all the time. But surely Blackfoot homemakers didn't sing "ironing songs" and auto mechanics didn't sing "tune-up songs." But Calvin—and others—had the idea that what made Blackfoot culture unique was this concept of a world of supernatural power, symbolized by songs (and dances and ceremonial acts that went with them), that paralleled the everyday world. Here's how I interpret this: songs and dances connected the natural world to its analogue, the supernatural world. You learned songs in dreams from your guardian spirits who sang them to you once, and now, too, people say they learn songs in one hearing. A song couldn't be divided or changed, but some songs could be given or sold. I got the feeling that the Blackfoot thought of songs as objects, like drums, rattles, blankets, or headdresses. If two men learned (dreamed) what might sound to us like the same song, these would be two different songs, because they were the products of two acts of creation.

But my second example moves us to recent times. Modern American Indian musical life revolves around pow-wows, gatherings, and celebrations at which Native American identity is represented mainly by singing and dancing. Small pow-wows may have a dozen dancers, one singing group (known as "Drum") with some five to eight singers; or even just one singer. The large pow-wow of the Blackfoot has as many as 25 drums, taking turns, and hundreds of costumed dancers moving around a circle, with maybe a thousand spectators—natives, tourists, hobbyist dancers. In a lot of ways, the Blackfoot people were acting pretty much like their white neighbors. They even presented a color guard of U.S. military veterans, they flew the stars and stripes; they had come in pickup trucks, and (except for the dancers) dressed in T-shirts and farmer's caps. But the music, the singing and drumming, was totally Indian, there wasn't, for four days, even a moment of rock or blues, hymns or patriotic songs, no national anthem for the flag, or Taps for memorials. It seemed to me that it was through this insistence on Indian music that they were asserting their Indianness or Blackfootness. That's a lesson, my fourth, that would apply to many Native American peoples.

I've visited the Blackfeet reservation some eight or ten times, often rather briefly, and there's lots I learned and lots more I haven't learned. I've had the privilege of teaching courses on American Indian music at UIUC regularly since the 1960s, and also to advise some graduate students who have gone on to distinguished research and teaching in this field: Richard Haefer (Ph.D. 1981, now a professor at Arizona State), Robert Witmer (M.M.'72, now at York University in Toronto), Victoria Levine (Ph.D.'90, at Colorado College) and Christopher Scales (Ph.D.'04, at William & Mary College).

My fifth lesson, though, concerns a relationship between the Blackfeet reservation and our campus in C.U. When I came to the University of Illinois, over forty years ago, I learned about Chief Illiniwek and saw the dance, and I thought to myself, well, that doesn't look like any Native American dancing I've seen, but there's lots of variety there, so who knows? And I let it go at that, feeling that the Chief didn't really have much to do with real Native Americans anyway; it sure wasn't anything that I could use in my courses. Then, as I got more experience in fieldwork, I came to realize that American Indians were willing to share a lot, though not all, of their culture with others, but it was important to them that they should have the right to decide how they would be represented. My teachers, for example, wanted to be sure that I got right the things they were trying to explain; and they weren't always optimistic. Two years ago, in Browning, I asked a couple of people whether they had heard of our "Chief" controversy. They had heard, but weren't sure what it was all about. Except for one man, who couldn't help wondering why a bunch of people, mostly White, some also African American and Asian American, would want to be symbolized by a man in a Native American costume, in a dance inspired by what he thought Native American dances were like, to music in which a marching band tried unsuccessfully to give an impression of Native music. He couldn't understand how this spectacle could conceivably honor any Native Americans he knew, and surely he didn't see why this would make all those non-Natives feel good about themselves. I guess I don't either.

winter 2005
2004 SCHOOL OF MUSIC AWARD, SCHOLARSHIP, AND FELLOWSHIP RECIPIENTS
Although the School of Music honors its talented students at the Annual Awards Luncheon in the spring, when it presents current students with awards, scholarships, and fellowships, there are other student achievements and competitions sponsored by professional organizations. Some of these winners are listed below:

**Chad Ballantyne**, doctoral candidate in choral conducting, will appear as bass soloist in Haydn’s Creation with the Prairie Ensemble in May 2005.

**Kris Becker**, graduating senior in piano, won the piano prize in the 17th National Yamaha Young Performing Artist Competition in April 2004. Kris participated in a concert featuring all of the instrumental competition winners on June 21 at Illinois State University. He will enjoy many privileges as a Yamaha artist, including services and communication with Yamaha’s artist relations department. Following the May 2004 Commencement at which Kris received his B.M. degree (Bronze Tablet), he attended and performed in the Amalfi Coast Music Festival in Vietri sul Mare, Italy (on the Mediterranean coast) in July; he remains an active solo classical performer, accompanist, chamber musician, composer, music scholar, and jazz artist.

**Nathan Birkholz**, doctoral candidate in piano, was a winner of the Neale-Silva Young Artists Competition sponsored by Wisconsin Public Radio. As a winner, he performed in recital at the Elvehjem Museum in Madison on March 21, 2004, which was broadcast live across the state on WPR.

**Stevie Caufield**, graduate bassoon performance major and 2002 B.M. alumna, was awarded a second Tanglewood Fellowship for the Summer 2004.

**Waejane Chen**, master of music candidate in piano, won the 2003-04 Krannert Center Debut Artist Competition. Her debut concert was Sunday, May 2 in the Foellinger Great Hall of the Krannert Center for the Performing Arts. Also in 2004, she was awarded the Kate Neal Kinley Fellowship by the College of Fine and Applied Arts.

**Stephanie Chigas**, undergraduate voice student, toured in Spring 2004 with the Boston Lyric Opera’s Outreach Program, singing Hänsel in Humperdinck’s Hänsel und Gretel. She received The Most Promising Young Singer of the Year Award from the opera company. This summer she was again invited to sing at the Glimmerglass Festival in upstate New York, performing the role of Angela in Gilbert and Sullivan’s Patience.

**Kyong Mee Choi**, doctoral candidate in composition-theory, was selected to attend the International Computer Music Conference, University of Miami, on November 6, 2004 following the performance of her work, Sublimation, at the Australian Computer Music Conference at Victoria University of Wellington, New Zealand. Her electro-acoustic composition, Tao was performed at Music 04, University of Cincinnati College-Conservatory of Music on June 18. Another of her works, Confluence, was performed at Zeppelin 2004 Centre de Cultura contemporània de Barcelona, Spain on May 22, 2004.

**Brad Decker**, graduate student in composition-theory, won the 21st Century Piano Commission Competition in 2003 for his work, Podia. The piece was performed on February 27, 2004 at the Krannert Center for the Performing Arts. Podia also was “performed” on the digital jukebox at the ICMC in Miami on November 1-6, 2004.

**Amy Feather**, doctoral candidate in vocal performance, sang the Countess Ceprano role with the Boston Lyric Opera, and the role of Gretel in Humperdinck’s Hänsel und Gretel with its Outreach Program during last season.

**Stefan Fiol**, graduate student in musicology, was awarded a Fulbright grant by the Institute for International Education as well as a Fulbright-Hays grant by the Department of Education; and in addition, a grant by the Wenner-Grenn Foundation in competitions funding dissertation research. He will be doing research on music in the state of Arunachal Pradesh, India during the current academic year.

**Thomas Forde**, senior voice major, participated in the 54th season of Opera in the Ozarks at Inspiration Point in Summer 2004, singing the role of Zuniga in the production of Bizet’s Carmen. He was also featured as the lead male role, John/Hermessin, in the American premier of The House of the Sun, by the Finnish composer Rautavaara. The premier was recently featured in Opera News, The New York Times, The Wallstreet Journal, and by the Finnish National Press. Under the vocal guidance of Ms. Korby Myrick, Thomas was also named a Hobart Scholar, receiving a tuition waiver for his participation.

Desiree Hassler, master of music candidate in voice, sang in the Chicago Symphony Chorus during the 2003-04 season.

Gary Hollander, doctoral candidate in trombone, has been appointed Fall 2004 sabbatical replacement for Dr. Stephen Parsons at Illinois State University. His duties include teaching all undergraduate and graduate trombone majors and working with the ISU Trombone Choir.

Stacey Jocoy Houck, doctoral candidate in musicology, presented “Tradition as Sedition: Christmas Carols in Puritan England” at the conference of the Society for Seventeenth-Century Music in La Jolla, California in April, and at the conference Britannia (Re) Sounding: Music in the Arts, Politics, and Culture of Great Britain, at Oberlin College in June. She was recently appointed visiting assistant professor of music at Texas Technological University (Lubbock) for 2004-2005.

Courtney Huffman, junior voice major, sang the leading soubrette role of Zerlina in Mozart’s opera, Don Giovanni, in Fall 2004. Courtney also sang the leading soprano role of Johanna in the UI opera production of Sweeney Todd in Spring 2004. This year, too, she was the soprano soloist for Bach’s Cantata No. 80 (performed with chamber orchestra), and soloist with the Oratorio Society’s performance of Bach’s Cantata No. 78, both under the direction of Fred Stoltzfus. She is a six-time recipient of the Sunriver Music Festival Scholarship Award, including 2004.

Jing-I Jang, graduate candidate in harp, was a participant of the 2004 USA International Harp Competition.

Elizabeth Jaxon, undergraduate student in harp, was a participant in the 2004 USA International Harp Competition. She is also co-author of a scientific paper entitled “Physical Structure of Planetary Nebulae. II. NGC 7662,” published in the October 2004 issue of The Astronomical Journal.

Jori Johnson and Henry Pleas, doctoral candidates in voice, performed Stravinsky’s Pulcinella with the Prairie Ensemble in April 2004.

Phillip Johnson, doctoral candidate, was appointed percussion instructor/assistant band director for Nikki Rowe High School in McAllen, Texas.

Darin Kamstra, doctoral candidate in percussion, was appointed to a one-year position at Mesa State College (Colorado).

Daniel Kelly, doctoral candidate in trumpet performance, is interim professor of trumpet at Indiana State University (Terre Haute) for the 2004-05 academic year.

Jeung-Yoon Lee, master of music candidate in piano pedagogy, has been accepted into the doctoral degree program at the University of Iowa which combines piano performance with piano pedagogy.

Jie-Youn Lee and Eun-Jun Yoo, doctoral candidates in flute and harp, respectively, were winners of the 2004 National Flute Association’s Chamber Music Competition and performed at the national convention in Nashville in August 2004.

Sarah Long, doctoral candidate in musicology, is the recipient of the Newberry Library of Chicago’s Annette Kade Fellowship for 2004-2005. She will spend the fall semester in residence at the Newberry Library Center for Renaissance Studies, and the spring semester continuing research in Paris for her dissertation on the printing of plainchant and the usages in Paris in the early sixteenth century.

Charles Lynch, graduate student in harp, is adjunct faculty member at Olivet Nazarene University in Kankakee, Illinois.

Fernando Malvar-Ruiz, doctoral candidate in choral conducting, accepted an appointment as the Litton-Lodal Music Director of the American Boy Choir in Princeton which began in July 2004. Previously, he had been associate director of the choir.

Edward Martin, doctoral composition-theory candidate, was the 2004 first-prize winner in the Festival of Living Music which was sponsored by the Tampa Bay Composers’ Forum. Martin’s Dialogues, is an 11-minute work in five movements. In April, his work Metalission was performed at the Florida Electro-acoustic Music Festival. Martin’s composition, Apparitions for alto saxophone and electroacoustic accompaniment, was performed at the North American Saxophone Alliance National Conference which was held at the University of North Carolina (Greensboro).

Jeffrey Matter, master’s candidate in percussion, was awarded the Mark H. Hindsley Award for outstanding bandsmanship in May.

Patrizia Metzler, doctoral student in choral conducting, will serve as research assistant to professor Fred Stoltzfus in a project funded by the UIUC Research Board for 2004-05 to explore the genesis of the “Agnus Dei” in Beethoven’s Missa Solemnis.

Adelaide Muir, senior voice major, was one of seven grand finalists of the Metropolitan Opera National Council Auditions in March 2004. She spent a week at the Met in meetings and rehearsals, learning about the realities of opera, while she prepared to sing in concert with other finalists on March 21. In the grand finals concert, Adelaide sang, Piangero La Sorte Mia from Giulio Cesare by Handel and Ah Je Ris De Me Voir (Jewel Song), from Gounod’s Faust. Her professor, Jerold Siena, and her father, John Muir (B.M. ’76) were in attendance for the concert. She was soprano soloist in Musica da Camera’s performance of Beethoven’s Choral Fantasy and appeared this fall as soloist in Carmina Burana with the Champaign-Urbana Symphony.

Jeffrey Peterson, doctoral candidate in accompanying, was coordinator of the pianists for Il Corso Estivo per Giovani Cantanti Lirici in Urbardia, Italy, in June. He also appeared as accompanist for the program’s four concerts presented in Urbardia and the vicinity.
Student News

Ji Yon Shim, doctoral candidate in cello, has been appointed co-principal cellist of the Springfield (Illinois) Symphony Orchestra.

Stephen Sieck, doctoral candidate in choral conducting, was tenor soloist in Haydn’s Creation at Millikin University this spring and will appear in the same capacity with the Prairie Ensemble in May 2005. He is serving as interim conductor of the UI Chamber Singers for 2004-05.

Joshua Spear, graduating senior, was awarded the Kappa Delta Pi Outstanding Senior Award through the College of Education. This award was given to the teacher education degree candidate with the highest grade point average among those who graduated in May 2004.

Tyne Steele, master’s candidate in bassoon performance, won the principal bassoon position with the Quad City Symphony Orchestra in Davenport, Iowa in September 2004.

Eun-Jun Yoo, doctoral harp candidate, presented a debut recital on October 16, 2004 at the Seoul Arts Center Recital Hall in South Korea.

Six percussion majors spent the summer marching with various corps on the 2004 Drum Corps International Tour.

Drew Russell marched with the Glassmen from Toledo, Ohio and Roxanne Moore marched with the Cadets of Bergen County (New Jersey). Ben Collins, Ben Hall, Travis Knapp, and Andrew Packer marched with the 2004 Drum Corps International World Champion Cavaliers from Rosemont, Illinois.

The UI Black Chorus performed for Illinois Arts Advocacy Day at the State Capitol (Springfield) on April 22, 2004.

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Far From Enough, that's the title of his recent recording, and that's how Viktor Krauss (B.M.'91) still sees his career. It's a career that would strike many musicians as already pretty rich in accomplishments. Composer, producer-arranger, and bassist, the thirty-five-year-old commutes between Nashville and Los Angeles. He keeps busy making music with such greats as Lyle Lovett, Bill Frisell, Mindy Smith, John Fogerty, Mary-Chapin Carpenter, Graham Nash, and, occasionally, his sister, violinist Alison Krauss. And he looks forward to plenty more.
Growing up in Champaign, Illinois, Viktor says that once he saw the double-bass’s heft and heard its “ominous quality,” he found his “truest friend in the music world.” He soon recognized the bass’s integral role in any style of music. “Whatever hires me is the style I play in, the genre of the day, but I consider myself a rock guy first. Usually the stuff I get called for is kinda’ left of center!” Consequently, he advises students to “be open-minded and listen to as many different genres as possible. Pay attention to how the instrument itself works within a band and how the other parts connect with it. Listen to important players, the ones doing it ‘right.’” During high school Viktor studied with School of Music student Karen Koresmeyer. “She compiled music into tapes for me to listen to. I didn’t have many years of formal training, but my musical interests helped me as much as studying the instrument itself. For instance, I was a big fan of bassists Ray Brown, Leland Sklar, and John Paul Jones of Led Zeppelin (he still is a big influence on me).” Krauss and his friends formed a rock band, and Viktor began writing songs for it.

At the University of Illinois he majored in music composition, with a minor in voice. He studied composition with Professor Salvatore Martirano, but mostly with Professor Paul Zonn. Then chair of the theory-composition division, Zonn also played clarinet for shows and recordings in Nashville (as did his oboist wife, Wilma). Eventually the Zonn children, violinist Andrea and bassist-cellist Brian, followed in their footsteps; with Alison and Viktor Krauss that made four Champaign-Urbana string players who settled in Nashville.

“What I loved about studying with Paul Zonn,” Viktor adds, “was his encouraging attitude. I never felt there were rigid rules; he made sure that we were aware of various techniques, such as serial techniques or traditional notation, but also allowed the tape pieces I wanted to write.” At UI he was involved in the jazz band, including its tour to Russia. He says, “I absolutely loved my experience at UI. I did twenty-two opera productions at Krannert, mostly singing in the chorus, as well as two seasons with Medicare Dixieland Jazz Band. I learned the chord structures to come up with bass lines that might become a tune that I could write, or to find parts that would complement everything else going on.” Although he rarely uses a bow (“If someone asks me to play arco, I usually try to talk him out of it”), at the UI, Viktor was writing for bowed Fender bass; he also experimented with using a constant loop of delay, echo techniques with voice, and serial techniques with twelve-string electric guitar. He says he was “kind of out there” in his compositions, adding that being introduced to so much late nineteenth and twentieth century music in his courses helped enormously with his writing career.

“The Experimental Studios with Scott Wyatt,” Viktor adds, “well—I had a wonderful time in that course and became an electronic gear junkie. I’m continually looking to find unorthodox ways to treat instruments, something I got from that experience. I recently used the pickup from my double-bass through four delay boxes with overdrive and wa-wa pedals for an underwater effect in a film score.” Krauss collects pedals: guitar-effect, distortion pedals, flangers and phasers, analog and digital delay—“anything that can be a little different.”

Viktor’s break came when he was invited to tour and record with Peter Rowan and the Free Mexican Air Force in 1993. He had already worked in Nashville, so breaking in, Viktor says, was largely a matter of “word of mouth and being able to back it up by my playing once I had the gig.” In 1994 he began to record and tour with Lyle Lovett; among their most recent works were the 2003 releases My Baby Don’t Tolerate (Viktor as bassist) and You Were Always There (which he co-wrote). “I played a bunch of chordal ideas, and

All photos by Michael Wilson
Lyle latched on to a particular one that we used. I was in the right place at the right time, and had always wanted to play with Lovett. I contacted his manager, whom I’d already met, and expressed my interest. The manager said, ‘We’ll keep you in mind.’ I was having a scary period in 1994, not much going on. So I called Lovett’s manager again to let him know that I was still around. A couple months later he told me I had the gig starting in ten days. That wasn’t much time to learn about 80 to 100 tunes, so I scrambled.

“I think I was chosen because my attitude was right and people thought I was capable. If there’s advice I would offer young players it is this: How you deal with people is as important as your ability. Being on time is a huge thing. Being friendly and enthusiastic, and making people feel there’s nowhere you’d rather be at the time will take you far. A lot of people are wonderful players but don’t interact well, and some people are good at being ‘political’ without backing it up in their playing. You need both!”

Now that Krauss and his wife, Kristi, have a baby, he appreciates that Lovett offers him flexibility. “He’s graciously allowed me to do as much as I want to do. I’ve even worked with Lovett writing some songs and (with Matt Rollings) the score for a Robert Altman film, *Dr T and the Women*.”

In 1995 Viktor met avant-garde guitarist Bill Frisell, another significant association. “He hired me based on word of mouth. When I heard him, I thought, ‘Wow, this is really great.’ We’ve done about eight records, including *Good Dog, Happy Man* and *Nashville*, and he was instrumental in making my record happen.” Their tours continue to the present (November 2004). “We were playing in New York at Joe’s Pub,” Viktor recalls, “and the president of the record label came to the show. I had been telling Bill and his producer that I hoped to do my own record, and had played some of the stuff for them.” That bit of self-promotion, he says, “ended in my getting to make the record—again, pretty much being in the right place at the right time.”

Viktor explains that “a lot of pop music depends on the musician in the moment of the session,” the ideas that emerge then becoming the core orchestration for further recording sessions. “In Nashville a group plays the recording session and that’s pretty much it, though there may be editing or an additional overdub to enhance it. In Los Angeles, however, many recordings are ‘built’: a sequenced/synthesizer track first, a more human element then added as the overdub.” That process agrees with him: “You can focus on each instrument in the overdub, building a track from something as small as a trio and working from that standpoint on.” The only negative in the process, he says, is losing some spontaneous interplay with other musicians. Even in Los Angeles Krauss worked in the older orchestrated process in Kevin Costner’s movie, *For the Love of the Game*, which the Sinatra tune *Summer Wind* was done with full band, including horns and full strings, “an amazing playback with the headphone mix.”

With R & B singer Eric Benet, in contrast, Viktor played a tune to a preexisting track, a drum loop, more like recording a commercial. “Sometimes with commercials, all I have to go on is a drum track, since many producers like to start with the bass. You don’t want to over- or underplay, but you don’t know exactly what else will be added to the bass track.”

He and his younger sister Alison have written, recorded, and co-produced (e.g., *Moments Like This* for the 1996 movie *Twister*) together. “We just did a Christmas tune that’s being released for this year’s holiday, *Shimmy Down the Chimney*. We wrote it in 1988, and thought ‘Shimmy’ would work for this compilation. It sounds like a ’70s or ’80s R & B tune.”

In February 2004, Viktor’s *Far From Enough* placed number six on the Billboard chart of Top Contemporary Jazz and among the top ten recordings sold by Amazon.com. Viktor has described the songs as a “soundtrack without the movie,” a kind of program music that’s “edgier than straight-edge jazz, but hard to characterize as a pop record. There isn’t one programmatic thread running through it, though some of the titles give away an intent or image.” The CD features Krauss on bass, Bill Frisell on electric guitar, Jerry Douglas on Dobro, Steve Jordan on drums, and Alison Krauss on viola and vocalises.

Viktor Krauss has his fingers crossed now, hoping that the good record sales will pique the production company’s interest in future projects. “I would love to continue doing film scores.” You can check out what else is on his plate at his website: viktorkrauss.com.
Alumni in Quincy Park Band
Members of the Quincy (Illinois) Park Band participated in a tour of Washington, D.C., June 25-28, 2004. The Band performed at the recently opened WW II Memorial on Saturday, June 26, and at the Navy Memorial on Monday, June 28. Several members of the Quincy Park Band are alums of the University of Illinois School of Music, including Eddie Allen (B.S.’62, M.S.’66), Charles Brooks (B.S.’78), Bob Brooks (’80), Louis Maggiali (M.S.’65), Robert Sibbing (Ed.D.’69), and Rich Lask (M.S.’78).

On both concerts. At the Navy Memorial concert, they performed Karl King’s Melody Shop as an encore. Coincidentally, each of the trio has served as principal euphonium with the University of Illinois Wind Symphony. Also, Ken Steinsultz conducted Edwin Franko Goldman’s Illinois March at the WW II Memorial Concert.

Continental Trombone Quartet
The Continental Trombone Quartet, comprised of former graduate trombone students of Elliot Chasanov, was featured this spring in performance at the 2004 Eastern Trombone Workshop in Washington, D.C., and at the 2004 Northeastern CMS Conference in Easton, Pennsylvania. The Quartet was formed in Fall 2003 to promote the performance and composition of new trombone quartet music. The CTO has already commissioned three new works for its Spring 2005 performances. Members of the group include: Douglas Farwell (D.M.A.’98), trombone professor at Valdosta State University (Georgia); Peter Madsen (D.M.A.’00), trombone professor and jazz program chair at the University of Nebraska (Omaha); Mark Rabideau (B.M.’88, D.M.A.’98), trombone professor at Millersville University (Pennsylvania); and Steve Wilson, trombone professor at the University of Texas (El Paso). Barry Hearn (M.M.’98), trombonist in the United States Army Band, will serve as featured soloist.

2004-2005 ALUMNI RECEPTIONS

PERCUSSIVE ARTS SOCIETY
Thursday, November 11, 2004
Market Street Brewery & Public House
Nashville, TN

AMERICAN MUSICOLOGICAL SOCIETY
Friday, November 12, 2004
Palomino Restaurant & Bar
Seattle, WA

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC (NASM)
Monday, November 22, 2004
Harbor House
San Diego, CA

THE MIDWEST CLINIC
Friday, December 17, 2004
Chicago Hilton & Towers
5:30-6:30 pm

ILLINOIS MUSIC EDUCATORS ASSOCIATION
Friday, January 28, 2005
Hotel Père Marquette
Cheminee Room
Peoria, IL
6:00-8:00 pm

AMERICAN CHORAL DIRECTORS ASSOCIATION
Friday, February 4, 2005
Zucca Ristorante
801 South Figueroa
5:30-7:00 pm
Los Angeles, CA

2005 SOCIETY OF ETHNOMUSICOLOGY
50th Anniversary Meeting
November 16-20, 2005
Bruno Nettl, program chair
Philip Bohm (M.S.’80, Ph.D.’84)
new president for 2005-07

Tom Jewett (B.S.’65) has created an “online reunion” for members of the 1964 Symphony Orchestra tour of South America. Alumni may participate by visiting www.tomjewett.com/thetour through 2004.

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Bruno Nettl, program chair
Philip Bohm (M.S.’80, Ph.D.’84)
new president for 2005-07
The Illinois Legacy—new CD features rare recordings of Illinois school songs

As part of the historical anniversaries in 2004-05, the Alumni Band Association, an affiliate of the University of Illinois Alumni Association, has commissioned a compact disc of traditional school and fight songs recorded under Illinois’ four legendary band directors. Included on the CD are the earliest-known recordings of Hail to the Orange, Illinois Loyalty, and Oskee Wow-Wow made by A. Austin Harding and the 100-piece UI Band on October 31, 1925 at the Victor Talking Machine Company following a performance of the band at the Illinois vs. Pennsylvania football game.

Other selections include recordings under the batons of Mark H. Hindsley (By Thy Rivers Gently Flowing and Illinois Loyalty), Harry Begian (Pride of the Illini), and Edwin Franko Goldman’s Illinois March. Tracks recorded under the direction of James F. Keene are Illini Fantasy and John Philip Sousa’s University of Illinois March. The CD also includes favorites performed by the current Marching Illini with conductor Tom Caneva: Entrance #3, Three-in-One, and Oskee Wow-Wow. The commemorative booklet highlights the rich traditions of the Illinois bands and includes historical notes about each of the selections on the disc. To place an order, go to: www.uiaa.org.

ALUMNI BAND REUNION
February 19-20, 2005

To celebrate the centennial of the appointment of A. Austin Harding as the first director of University of Illinois Bands, the 30th anniversary of the formation of the Alumni Band and the 20th anniversary of the appointment of James F. Keene as the fourth director of bands, the Alumni Band Association and the UI Alumni Association are sponsoring a reunion and concert on February 19-20, 2005. Alumni of the University of Illinois Wind Symphony, the Symphonic, Concert and Regimental Bands, and the Marching Illini are invited to return to campus for a weekend of rehearsals, a gala Saturday evening reunion dinner and Sunday concerts by the Alumni Concert Band and the University of Illinois Wind Symphony.

The Alumni Band will have the opportunity to perform traditional band music including transcriptions by former Illinois directors A. Austin Harding, Mark Hindsley, and Guy Duker. Dr. Harry Begian has been invited to serve as one of the guest conductors for both groups. Mr. Harding’s daughter, and the families of Mark Hindsley, Everett Kisinger, Guy Duker, and Harry Begian have been invited as special guests. In addition, the Wind Symphony will be performing some of the latest cutting-edge repertoire.

Please place this event on your calendar and plan to attend the reunion dinner at the Illini Union as well as the concert in the Great Hall of the Krannert Center for the Performing Arts—on stage as a member of the Alumni Concert Band or as a member of the audience.

Additional details were provided in a Fall 2004 mailing to all band alumni and will be posted online at www.uiaa.org.

Here Come the Illini—new Marching Illini CD

The Marching Illini recently released a new compact disc, Here Come the Illini. The CD features traditional University of Illinois favorites, as well as musical highlights from the 2003 football season. It is available at the UI Band Office (217-333-3025), and at Champaign-Urbana bookstores.

Florida A&M Band Directors Come Home to UI

Saturday, September 4, the Florida A&M University Marching 100 performed during halftime at the UI-Florida football game. In addition to the performances of the University of Illinois Marching Illini and the Florida A&M Marching 100, the two bands joined forces for a grand finale to the show. The Florida A&M Marching 100 staff has a strong Illinois presence. Four of their current directors have pursued graduate studies at the University of Illinois: Dr. Julian White (M.S.’68); Mr. Charles Bing; Dr. Shaylor James; and Dr. Shelby Chipman (M.S.’95).
Charles Musgrave (M.S.’57) was recently appointed music director at Willowbrook United Methodist Church in Sun City, Arizona. Previously, he had served as music director for 18 years at the First United Methodist Church of Chesterton, Indiana. Musgrave and his wife, Toby, retired to Sun City in 1995.

Lucas Drew (M.S.’58) is professor emeritus at the University of Miami, principal bass emeritus of the Florida Philharmonic, and founder/artistic director emeritus of the Highlands-Cashiers Chamber Music Festival after more than 40 years of teaching and performing. He continues to serve as editor for St. Francis Music Publications (www.stfrancismusic.com). He and his wife Judy reside in Flagler Beach, Florida.

Jan Bach (B.M.’59, M.M.’61, D.M.A.’71) was inducted into the Fox Valley (Illinois) Arts Hall of Fame on April 22, 2004, at the Walter Payton Roundhouse Complex in Aurora. Bach has composed for almost every type of genre—concertos to operas, and received commissions from throughout the country. He has been nominated six times for the Pulitzer Prize. Jan is now retired.

Harold Huber (B.S.’62), who retired from 33 years of conducting for grade and high schools in 1994, officially retired on August 5, 2004 as conductor of the Kankakee (Illinois) Municipal Band. He plans to travel with his wife Kathy, and to continue to direct the bell choir at Wesley United Methodist Church as well as judge band, solo, and ensemble contests.

Michael Mamminga (B.S.’66) received the 2004 “Lifetime Administrator Achievement Award” from the Richardson (Texas) Independent School District where he is director of fine and performing arts. The band program has been, and continues to be, recognized throughout the state and the nation for its outstanding accomplishments in music education. Mamminga received his master of music education degree from the University of North Texas and a doctor of philosophy from Florida State University. He also earned an artist diploma in euphonium performance from the Guildhall School of Music and Drama, and a diploma in brass band conducting, arranging, and musical knowledge from the Trinity College of Music while performing with the Hendon Brass Band.

Charlotte M. Woods (M.S.’67) is pictured with Henry Z. Steinway at age 88, in celebration of Steinway & Sons’ 150th Anniversary in 2003. In April 2003, the Kennedy Center was the venue for Steinway’s Legendary Piano Tour featuring the pianos of Horowitz and Van Cliburn. Charlotte also received top honors as the 2002 piano salesperson of the year. She represents Steinway & Sons at Jordan-Kitt’s Music, which has twelve locations and serves 21 universities on the East Coast.

Alexandria J. Holloway (M.S.’69), dean of the Honors College at Miami-Dade College, was appointed to the Miami-Dade County Cultural Affairs Council in 2003.
Gail Kalver (B.S. ’70) celebrated her 20th anniversary in March as executive director of the Hubbard Street Dance Company in Chicago. The Dance Company is celebrating its 25th anniversary this year.

Joseph Flummerfelt (D.M.A. ’71) was recently named Conductor of the Year by the Philadelphia Orchestra. Retiring at the end of the 2004 season, Flummerfelt had served as artistic director and principal conductor of the Westminster Choir since 1971. He has collaborated in the preparation of hundreds of choral/orchestral performances with many eminent conductors, including Abbado, Bernstein, Masur, Mehta, Ozawa, and Steinberg. His collaboration with Samuel Barber includes the Grammy Award-winning recording of the composer’s opera, Anthony and Cleopatra.

Kathryn (Kay) Rives Johnson (B.S. ’71) graduated from Duke Divinity School in 1993, and is now the minister of evangelism in a 3400-member United Methodist Church in Raleigh, North Carolina. Previously, she had served 16 years as music director in a 1500 member UMC in Raleigh.

John Kuzma (M.M. ’71) performed J. S. Bach’s Art of the Fugue on the newly restored 80/IV Reuter/Morel organ at Montview Boulevard Presbyterian Church in Denver on Friday, March 19, 2004. The recital was sponsored by the Denver Bach Society. John is completing his 17th year as Montview Church’s minister of music. He was formerly music director of the American Boychoir (Princeton) and the San Diego Chamber Orchestra. His own works have been performed by the Chicago Symphony Orchestra and many Denver groups including the Colorado Symphony Orchestra, Denver Brass, Colorado Children’s Chorale, and Denver Gay Men’s Chorus.

Ali Jihad Racy (M.M. ’71, Ph.D. ’77), professor of ethnomusicology at UCLA, has received First Prize for the best book of 2003 in the field of Middle Eastern studies from the British Society for Middle Eastern Studies. The book, Making Music in the Arab World, was published by the Cambridge University Press. Racy visited the UIUC campus in April 2004, giving demonstrations for classes and presenting a recital of Arab music in the Krannert Art Museum.

Jon Mitchell (M.S. ’72, Ed.D. ’80) is chair of the department of performing arts at the University of Massachusetts (Boston). His new CD, conducting the Bohuslav Martinu Philharmonic Orchestra, includes Beethoven’s Piano Concerto in D, Op. 61 (Centaur Records).

Deborah Dietz (B.S. ’73, M.S. ’79) was invited by Symphony Australia to participate in their conducting seminar in July 2003. The community orchestra which she conducts, received the “2002 Australian Community Orchestra of the Year Award.”

Joy Beebe (M.S. ’74) retired in May 2004 after 40 years of teaching; 35 of those years at Meade Park Elementary School, in Danville, Illinois. She is organist at the Danville United Church of Christ and is a private voice instructor.

Neil Finbloom (B.S. ’74) retired last spring from the Parkway School District in suburban St. Louis. After 30 years in music education, he will continue to work as a freelance musician in the St. Louis area and operate his business, Schoolhouse Antiques. Neil completed his master’s degree at the University of Miami where he studied with John Kinyon, Alfred Reed, and Frederick Fennell.

Bruce Moss (B.S. ’75, M.S. ’76) celebrated his 25th year as director of the Wheaton (Illinois) Municipal Band this summer. Moss is director of bands at Bowling Green State University (Ohio).

Mary Ferer (Ph.D. ’76), assistant professor of music at West Virginia University, received a faculty grant to continue research in the UIUC Renaissance Archives in Summer 2004 for a project on Charles V and his music. Her article “Crecquillon and the Cult of St. Cecilia,” Proceedings of the Conference on Clemens non Papa and Thomas Crecquillon, Utrecht University, is in press. She presented a paper at the Sixteenth Century Studies Conference in Toronto in October 2004.

Richard Lawrence Johnson (B.S. ’76, M.S. ’79), professor of music at Salisbury University, appeared as guest conductor for the United States Naval Academy Chamber Music Series in Annapolis, Maryland during 2003 as part of the Naval Academy’s 150th Anniversary Celebration. Featuring clarinetist and Chief Musician Marcia Diehl, members of the USNA Band, the National Symphony and members of the Peabody Conservatory Symphony, the performance included chamber works by Bach/Lawrence, Alec Wilder, Saint-Saëns. The evening concluded with Aaron Copland’s chamber version of his Short Symphony written in 1932. In spring 2003, after nine years of distinguished service in arts administration Johnson stepped down as chairperson of the department of music at Salisbury University. He returned to full-time teaching and is devoting his additional time to freelance conducting, writing, presenting, clinics, and performing off-campus. During the summer of 2003 his article, “Music Perception” was published in Thinking—the Focusing on Brain Research. The Journal for the Institute for the Advancement of Thinking is prepared through the department of psychology at Salisbury University.

Jerry Hadley (M.M. ’77) will be in residence at the University of Illinois in February 2005 to perform in Leonard Bernstein’s Candide with the Illinois Opera Theatre and present master classes. In December and January, he will be singing in a new opera, A Wedding, by William Bolcom. Hadley won a 2004 Grammy Award in the Best Opera Recording category for Jenufa by Leoš Janáček (with Kari-ta Mattila and Anya Silya; Sir Bernard Haitink conducting the orchestra and chorus of the Royal Opera House at Covent Garden) in February 2004. It was recorded on the Virgin Classics label. He was also nominated for Desire Under the Elms by Edward Thomas (with Victoria Livengood and James Morris; George Manahan conducting the London Symphony Orchestra and Chorus), for Naxos Records. In Fall
2003, Jerry performed Berlioz’s Damnation of Faust in Berlin with the Deutsche-Symphoniker under the baton of Kent Nagano.

Howard J. Buss

(D.M.A.’78) was named winner of the National Flute Association’s 2004 Newly-Published Music Competition for his composition, Prelude and Dance for solo flute/piccolo, solo alto flute, and flute ensemble. His recent CD releases include Incantation for trumpet and flute on Equilibrium Record’s “Old News EQ58,” and Pipe Dream for solo flute on Capstone Record’s “McCormick Duo: Twilight Remembered,” CPS-8721. Capstone also just released “Howard J. Buss: Modern Times,” CPS-8735, which includes Overture for Percussion, Scenes from the Holy Land for flute and percussion, Currents for percussion quartet and Modern Times for narrator, flute, and percussion ensemble. Buss is founder and editor of Brixton Publications (ASCAP) and Howard J. Buss Publications (BMI), which publish contemporary American concert music. Howard lives in Lakeland, Florida with his wife, Judy (M.M.’77).

Barbara Haggh


Lisa Scott Lehmburg

(B.S.’78, M.M.’80) is a general music specialist at Riverside Elementary School in Sioux City, Iowa and was selected as that school’s Community School District’s 2004 Teacher of the Year. She earned National Board Certification in 2003 in the area of early/middle childhood music. Lisa and Lance Lehmburg were selected to present a session entitled, “Go Global! Create a Multicultural Music Company in Your Elementary Music Classroom,” at both the National MENC Biennial Conference (April 2004 in Minneapolis), and at the ISME World Conference in Tenerife, Spain (July 2004). Lisa and Lance were married in January 2004. She and her husband recently co-authored the article “Science + Steel Drums = Smiles” which was published in the first issue of Music Education International.

Kim Cook

(B.M.’79) is a cello professor in the College of Arts and Architecture at Penn State University where she received word that she had been selected for inclusion in the biographical directory Who’s Who in America, in Fall 2003. The announcement coincided with the release of her recording of Dvořák’s Cello Concerto by Accademia dell’Arte. The CD also features Max Bruch’s Kol Nidrei and a premiere of Capriccio, a work commissioned for cello and orchestra by Czech composer Zdenek Pololanik. All works were recorded with the Bohuslav Martinu Philharmonic in the Czech Republic under conductor Gerardo Edelstein, assistant professor at Penn State. Kim has established the Gardiner/Cook Cello Endowment at Penn State for student scholarships, guest artists, and new commissions for the cello.

Marla Helmuth

(B.A.’79, M.M.’86) is associate professor in composition at the University of Cincinnati, College-Conservatory of Music, and director of the CCM Computer Music Center. She was a guest composer on the June in Buffalo Festival at the University of Buffalo, and had two pieces performed: bugs and ice: A Question of Focus, and Inchoate Energies, performed by pianist Jacob Greenberg. In April she coordinated a concert of all new works called Sound Collaborations at the Cincinnati Contemporary Arts Center, including: Mountain Wind, with pipa soloist Ming Ke and six instruments; Smoke (Helmuth/VanMatre) for Rick VanMatre (soprano and tenor saxophones) with art-work by Anna VanMatre; No. 7 for Gyil and Computer (Helmuth/Otte) for Allen Otte (Ghanian xylophone); and The Edge of Noise for NeXT Ensemble. Last year Marla traveled in China extensively and got the inspiration for Mountain Wind by hiking in the mountains Hua Shan, Huang Shan and Emei Shan. Recently, she was appointed to the position of vice president for conferences for the International Computer Association.

Philip V. Bohlman

(M.S.’80, Ph.D.’84) is the Mary Werkman Professor of the Humanities and of Music at the University of Chicago where he is also chair of Jewish Studies. He was awarded the Berlin Prize in 2003 by the American Academy in Berlin for his research on music in concentration camps during the Holocaust, and for his translation of Johann Gottfried Herder’s writings on music and nationalism. Recent publications of his include: The Music of European Nationalism: Cultural Identity and Modern History (ABC-CLIO 2004); Jüdische Volksmusik—Eine mitteleuropäische Geistesgeschichte (Böhlau Verlag 2004), as well as the double-CD, Dancing on the Edge of Volcano (Cedille Records), recorded by the New Budapest Orpheum Society, a Jewish cabaret ensemble of which Bohlman is the artistic director. He continues to serve as co-editor of the monograph series, “Chicago Studies in Ethnomusicology” (University of Chicago Press), with University of Illinois Professor Bruno Nettl.
Alumni News

1981-1985

Paul Buyer (B.S.’81) received his National Board Certification in early adolescence/young adulthood music (orchestra) in Fall 2003. He is currently one of four orchestra teachers certified in the state of South Carolina, where he has taught orchestra/strings in Spartanburg since 1982.

Gary Dranch (D.M.A.’81) recently performed as soloist with the Universidade Luterana do Brasil (The Lutheran University of Brazil) Chamber Orchestra in Porto Alegre, Brazil. He was soloist with the Buenos Aires Philharmonic Orchestra at the Colon Theatre in Buenos Aires, Argentina in April 2003. Gary performed the Hindemith Clarinet Concerto with guest conductor Arkady Leytush.

S. Bernard (Bernie) Hall (M.M.’81) and Gwen McLeod Hall (M.M.’81) received their National Board for Professional Teaching Standards (NBPTS) certification in 2002. Bernie is band director and Gwen is choral director with the Randolph County Schools (Asheboro, North Carolina). Their children are Kathleen (18), an oboist, and Steven (16), a percussionist.

Charles McAdams (M.S.’81, Ed.D.’88) has been named dean of the College of Arts and Sciences at Northwest Missouri State University (Maryville). Previously, he was acting dean of the College of Arts and Sciences at Central Missouri State University in Warrensburg. Making the move to Maryville with McAdams is his wife Carol, son James, and daughter Kathryn.

Andre Thomas (D.M.A.’83), director of choral activities and professor of choral music education at Florida State University, leads the 156-member Tallahassee Community Chorus. The Chorus performed at Carnegie Hall’s Isaac Stern Hall in March 2004. The program included Haydn’s Lord Nelson Mass, two of Thomas’ compositions, Walk the Streets of Gold and I Dream a World (based on a text by Langston Hughes and written after September 11, 2001).

Susan Shiplett Ashbaker (M.M.’84) continues in her position as director of artistic and music administration at the Opera Company of Philadelphia and is on faculty at The Curtis Institute of Music. In Spring 2004, she accompanied Denyce Graves and Carol Channing for live broadcasts on the PBS affiliate WHYY in Philadelphia. She also performed in concert with Nathan Gunn, Meredith Arwady, and Gordon Gietz in collaboration with the Philadelphia Art Museum’s exhibition “Manet and the Sea.” In addition to judging the MET competition, she joined the panel for the Richard Tucker Foundation auditions. Opera America recently tapped Ms. Ashbaker as the first chair of their new Artistic Network Initiatives program. Also, she was chosen by Opera America to moderate two panel discussions as part of their Singer Workshop, “Building A Career: Strategies for Success,” and to participate on a panel at the National Convention.

Karen Kopping-Eldrenkamp (B.S.’84, M.S.’89) is a band director at Glen Crest Middle School in Glen Ellyn, Illinois. She and her husband, Dean, have two daughters, Christine (2/3) and Nicole Marie (6 months).

Daniel Adams (D.M.A.’85), conducted the world premiere of his composition, Among Echoing Presences, on a concert presented by Continentes Percussion II, on June 6, 2004 at the Teatro Nacional in San Jose, Costa Rica. He also conducted the world premiere of Divertimento for Violin, Trumpet, and Percussion by Costa Rican composer Francisco Castilho on the same concert. Among Echoing Presences was also performed at the Centro Nacional de Politica Economica of the Universidad Nacional Costa Rica on June 10. He is the author of “The Drum Set as a Solo Multiple Percussion Performance Medium,” an article published in the Spring 2004 issue of the Journal of the National Association of College Wind and Percussion Instructors. Adams’ composition, Guadalquivir for flute, harp, and viola, was recently accepted by Dorn Publications, Inc. He presented a paper entitled, “Rhythm and Timbre as Interdependent Structural Elements in Askell Masson’s Compositions for Snare Drum” at the South Central chapter meeting of the College Music Society (CMS), held on March 11-13 at Hendersonville State University in Arkadelphia, Arkansas, and also served on a panel entitled, “Give Three Wishes, What Would you Change About Your Role as a Musician/Teacher in Academe, in Your Community, and in American Society?” During the New Music Festival held at the University of Nebraska (Kearney) in March 2004, Adams, along with several other guest composers, held a master class for student composers and participated in a panel discussion entitled, “How and Why Does a Composer Write Music?”

1986-1990

James Crowley (B.M.’86) is associate professor of music at the University of Wisconsin-Parkside. He was previously a member of the administrative staff of the Lyric Opera of Chicago, and also taught at Drury University in Missouri. His music has been presented in recent years by the Minnesota Orchestra, Eastman Wind Symphony, Civic Orchestra of Chicago, and many other ensembles. He lives in Kenosha, Wisconsin with his wife, pianist Eun-Joo Kwak, and their daughter, Annabelle.

Ron Hughes (B.S.’86, M.S.’88) is the band director at Olympic Heights High School in Boca Raton, Florida. He served as percussion director there for two years prior and received invitations to perform at the National Percussion Festival, the Florida Music Educators Convention, and the Florida Day of Percussion.

Jeffrey Herbert (M.M.’88) recently became the new organism and music director at San Marco Catholic Church (Marco Island, Florida).

Sheryl Iott Richardson (M.M.’88) is visiting instructor in piano pedagogy at Michigan State University (East Lansing). She is a doctoral candidate at MSU, and has been a part-time faculty member of...
Hope College (1997-present), and Calvin College (1997-1998). Her article, “Music as Language” was published in the June/July issue of American Music Teacher. Sheryl is president of her local Music Teachers Association, member of the board of the state MTA certification committee, and chair of the MTNA state competitions committee.

Christine Corpus [B.S.’89, M.S.’96] was among 12 finalists for the 2005 Illinois Teacher of the Year Award. The finalists were chosen from among 300 educators nominated through the “Those Who Excel” awards program. She is the choral instructor at University High School and at Thomas Metcalf School (Normal, Illinois). Chris also leads two madrigal ensembles and two jazz choirs at University High. She received National Board Certification in 2003.

Enrique “Hank” Feldman (M.S.’89, M.M.’90) is the president and director of educational training of the non-profit F.A.M.E. Foundation (Fostering Arts-Mind Education), the director of Evolved Learning, an active composer, and classical and jazz performing artist. The F.A.M.E. Foundation now serves over 4,000 children and families, with the integration of their proven educational techniques, supported and recognized by the National Endowment for the Arts.

Ross Feller (M.M.’89, D.M.A.’94) and Kora Radella make up the Double Edge Dance and Music Company in Milledgeville, Georgia. They premiered a CD recording of his composition while Milledgeville, and Rip, Rag, & Panic for jazz septet. Ross and Kora have two sons, Max and Misha.

Richard Wolf (M.M.’89, Ph.D.’97) has been promoted to the position of Harris K. Weston Associate Professor of Humanities at Harvard University (Cambridge, Massachusetts).

1991-1995

Thomas Erdmann (D.M.A.’91) has been named the new music director/conductor of the Elon (North Carolina) University Symphony Orchestra. He has also received publication by Carl Fischer, Inc., of his third and fourth books (editions of Sigmund Hering trumpet etudes).

Sondra Hardy Jones (B.S.’91) is a music specialist at Lakeview Middle School (Winter Garden, Florida), where she directs three choirs and two sections of handbells (beginning and advanced). She was lead director of the school musical, The Pirates of Penzance this past year. Sondra sings with the Orlando Chorale and was soprano soloist for the Holocaust Cantata and other Bach works during the past season. She also works part-time as an instructor in the education programs at Walt Disney World. Sondra completed her master’s degree at Illinois State University in December 2000. She and husband, Les, are parents of Lydia (8) and Evan (7).

Michael Sitton (D.M.A.’91) is acting vice president for academic affairs at Hollins University (Roanoke, Virginia) where he has taught since 1991. In Spring 2003, Sitton was elected to be chair of the faculty at Hollins. He continues to be active as a performer and composer, with Spring 2004 piano recitals in Virginia and Michigan, chamber music performances, and premieres of choral works in Georgia and Washington. He also joined the Board of Equality Virginia, a statewide educational and advocacy nonprofit in Summer 2003.

David Allen (B.M.’92, M.M.’94, B.S.’96) was appointed coordinator of outreach and public engagement at the UIUC School of Music in Fall 2004 where he also teaches “Introduction to Music Education” and “Introduction to Technology-Based Music Instruction.” David was previously director of bands at Champaign (Illinois) Centennial High School for five years following his appointment as director of bands at Salem Community High School in Salem, Illinois. David established and conducted the Champaign Centennial Clarinet Choir and the Centennial Brass Choir. While serving as director of the Champaign Centennial High School bands, he received three Citations of Excellence from the National Band Association for performances at the University of Illinois’ prestigious Superstate Concert Band Festival. In 2003 the Centennial High School Symphonic Band was selected as the class AA Superstate Honor Band. He has served as guest conductor of the Illinois Brass Symposium and the Illinois Trombone Symposium. Since 1994 David has been a member of the teaching and administrative faculty of Illinois Summer Youth Music Bands. He is currently serving as the high school band chairperson for Illinois Music Educators Association District 3.

Kurt Goebel (B.S.’92) and Ellen Tift, pop music production team Worldwide Groove Corporation (WGC), recently completed production on the first in a new series of worship CDs for Integrity Records. Praise Jams, Vol. 1, was released in June and features 12 worship songs restructured, reharmonized, and reinvented to appeal to the “tween” market (ages 8-14). Artists Hillary
Duff, Jump 5, and Paul Okenfold served as the inspiration for the production style. WGC was featured in Summer 2004 on a CD for Curb Records with Todd Smith, artist; the CD includes four string arrangements.

Robert Holm (M.M.’92, D.M.A.’99) is assistant professor of piano at the University of South Alabama (Mobile), where he teaches private lessons, class piano, and accompanies faculty and students. Robert is also pianist for the Mobile Symphony Orchestra and the Dauphin Way Baptist Church. Married in 1998, he and his wife, Kathryn, have three children—Emma, Karolina, and Connor.

Eric Peterson (B.S.’92) is assistant director of bands at the University of Utah (Salt Lake City). He is working on his doctor of musical arts degree in conducting at Texas Tech University.

René Rosas (M.S.’92) is a real estate broker with Coldwell Banker Residential Brokerage in Naperville, Illinois, and has earned the designation of GRI (Graduate, REALTOR Institute). As former director of bands at Naperville Central High School, he has established a “Friends of the NCHS Bands” program, in which he will donate 25% of his net commission, from a buyer or seller who has identified themselves as a “Friend,” to the NCHS Band Boosters.

James Bohn (M.M.’93, D.M.A.’97) recently completed a DVD of his music and video work entitled all m001/ (see http://www.bohmmedia.com/store/d/bmd001/ for details). His book, The Music of American Composer Lejaren Hiller and An Examination of His Early Works Involving Technology is currently in production at Edwin Mellen Press. Three of his compositions were presented at the Bonk Festival in Tampa, Florida in mid-March. They included: Morphological Echo, a piece for piano and tape based upon the work of Salvador Dali which will premiere at the Salvador Dali Museum in St. Petersburg, Florida; Hardguy, a piece for trumpet, tape, and video; and res:ignation, a piece for percussion and tape.

Mark Zanter (M.M.’93, D.M.A.’01), assistant professor of composition and theory at Marshall University (Huntington, West Virginia), was awarded the 2004 Artists Fellowship in Music Composition by the West Virginia Commission of Culture and History. He is also a recent recipient of the American Composers Forum Jerome Foundation Composers Commissioning Grant for his work, Ricerca di poesia for violin and piano. In Fall 2003, Zanter was an associate artist at the Atlantic Center for the Arts working with composer Olly Wilson, and was co-host of the First Annual Festival of West Virginia composers held at the Huntington Museum of Art. Mark’s music is published by MJIC Publishing, and Editions D’oz (Montreal). His piano solo Impromptu Variations, will soon be issued on CD.

Nathan Gunn (B.M.’94) and his wife, accompanist Julie Jordan Gunn (M.M.’92, D.M.A.’01), premiered at the Krannert Center for the Performing Arts on October 3, 2004. Selected music included Schumann and Schubert as well as traditional American songs. Nathan and Julie presented a master class at UIUC on October 26 for voice and opera students. In the fall of 2005, Nathan will sing the leading role in the world premiere of An American Tragedy, an opera by Tobias Picker and Gene Scheer based on the novel by Theodore Dreiser. Another new role, that of Riolobo in Daniel Catán’s Florencia en el Amazonas will be performed with the Seattle Opera in February 2005. Also on the calendar are Billy Budd this October in San Francisco, for the Bayerische Staatsoper in January, and again at the Munich Festival in Summer 2005. He and Julie presented a recital of American song on Saturday, March 20 at Asylum Hill Congregational Church in Hartford, Connecticut. Their recital debut at Alice Tully Hall at Lincoln Center was February 29, 2004. The “Art of the Song” concert was an unusual and ambitious American program grouping sets of songs, named for different milestones in life, from “Childhood to Old Age.” Nathan appears on the cover of the recent issue of Opera News in his Billy Budd costume standing at the wheel of the ship.

Kerry Heimann (B.M.’94, M.M.’95), a doctoral candidate in harpsichord and early music, at the University of Illinois, was recently appointed accompanist for The American Boychoir (New Jersey) under the new music director, Fernando Malvar-Ruiz (UIUC doctoral candidate). Kerry toured with the choir in 2001 and in 2003. He is co-founder of the Baroque Artists of Champaign-Urbana and has performed extensively with the group as organist and harpsichordist. Also, Kerry has performed as a soloist and chamber musician with Concerto Urbano, Sinfonia da Camera, Illinois Chamber Orchestra, and the Prairie Ensemble.

Mary Ellen Poole (Ph.D.’94) became dean of the San Francisco Conservatory of Music in August 2003. She will be working with another alum, Colin Murdoch (M.M.’72), who is president of the Conservatory. Mary Ellen formerly taught at Millikin University for 18 years where she also served as director of the School of Music from 1997 to 2003.

Luke Housner (M.M.’95), vocal coach, prepared, directed, and performed from the piano a conductorless, fully staged production of Strauss’ Elektra as part of the 2003-2004 Academy of Vocal Arts opera season in March. In Fall 2004, Housner collaborated with the German professor at AVA to teach a German lieder course to resident artists. He also presented a master class and two recitals at the University of California (Davis) last November. He and his wife Carmelita have two children, Simon (4) and Faustina (3).

Charles Joseph Smith (M.M.’95, D.M.A.’02) serves as an accompanist at the Chicago Center for the Performing Arts at Roosevelt University. He is planning a piano recital at St. Mark’s Church, Chicago, in November 2004, which is sponsored by the National Association of Negro Musicians. He performed two piano recitals in 2003—one at the Commonwealth Community Church, which
featured part of his doctoral lecture-recital requirements, and the other at the Chicago Music Mart. Charles has begun a career in the compositional field with over 200 original compositions, most of them for piano. Four of his works have been published by Pelican Music Publishing.

1996-2000

Donald Cabrera (B.M.’96, M.M.’99) recently became cover conductor for the Reno Philharmonic and guest conductor of the Reno Chamber Orchestra. This year, he will assist James Conlon, chief conductor of the Opera National de Paris, on a unique, multi-year project, “Recovering a Musical Heritage,” which focuses on the lost generations of composers killed or displaced by World War II.

James W. Loeffler (M.M.’96) has received publication of four sets of variations for organ based on the hymn tunes Eventide, The Ash Grove, Wie Schön Leuchtet, and St. Columbia, and are part of a larger three volume set entitled 83 Musical Gifts. They are available through Darcey Press in Vernon Hills, Illinois. Loeffler is director of music ministry at Evangelical Lutheran Church in Frederick, Maryland where he performs all organ duties and directs five musical ensembles. Also, Jim is a chorister with the Grammy-award winning Choral Arts Society of Washington, D.C. which tours extensively and performs regularly with Leonard Slatkin and the National Symphony at the Kennedy Center for the Performing Arts. Jim resides in New Market, Maryland with his wife Ann, and children, Aaron, Sam, and Sarah.

Julieta Mihai (M.M.’96, D.M.A.’03) has been appointed assistant professor of music at Western Illinois University (Macomb). She also serves as concertmistress of the Springfield (Illinois) Symphony Orchestra.

Erica Keithley (M.M.’97, M.M.’98) recently completed her Ph.D. in piano pedagogy at the University of Oklahoma (Norman). She is presently a visiting assistant professor at Georgia State University (Atlanta) where she coordinates the piano pedagogy program and teaches applied lessons to piano majors.

J. Mark Baker (D.M.A.’98) is a classical music editor for the Hal Leonard Corporation in Milwaukee where he recently completed joint venture projects with several European publishers including Ricordi (Milan) and Durand (Paris). These publications include a five-volume Anthology of Italian Opera, a four-volume set of Mozart opera arias, and choral music of Respighi, Debussy, and Ravel. Current projects include the collected songs of Maurice Ravel and choral music by Duruflé. He is a professional member of the Bel Canto Chorus of Milwaukee, and has sung the baritone solos for their performances of the Fauré Requiem, Haydn’s Lord Nelson Mass, and Mozart’s Solemn Vespers.

Benjamin Bunsold (M.M.’98), joined the Ft. Worth Opera Young Apprentice Program in Fall 2004, where he sang the second Jew in Salomé and Laurie in Little Women. Bunsold spent the summer with the Utah Festival Opera where he sang Borsa, and was the cover for the Duke in Rigoletto. During Spring 2004, Bunsold performed the role of Rinuccio in Gianni Schicchi and the Beadle in Sweeney Todd with the Illinois Opera Theatre program. Ben is working on his doctor of musical arts degree in vocal performance with Professor Sylvia Stone.

Margaret Rose Koen (M.M.,’98) is in her fourth season with Landestheater Coburg as a Fest-Ensemble soloist. During the 2004-05 season, she will be cast as: Olympia in Les contes d’Hoffmann; Marzellen in Fidelio; Marie in Zar und Zimmermann; Mi in Das Land des Lächelins; and Pepi Pleininger in Wiener Blut. In the completed 2003-04 season, she performed the following roles: Blonde in Die Entführung aus dem Serail; Briefchristel in Der Vogelhändler; Mascha in Der Zarewitsch; and Tilly in the German premiere of Johann Strauss, Simplicius. The production of Das Tagebuch der Anne Frank, in which Margaret played the role of Anne, was selected to represent Landestheater Coburg at the Bayerische Theatertage in Regensburg on June 22, 2004.

Grace Lukoszta (B.M.’98, M.M.’99) has been named director of concert and artistic operations at the Santa Barbara Symphony. An established cellist, she recently served as the orchestra’s arts management associate.

Stephanie Fall (B.M.’99) has joined Paul C. Ellstein’s Chiropractic practice in Oak Park, Illinois. She is a recent graduate of the National University of Health Sciences where she received her doctorate of chiropractic medicine and a bachelor of science in human biology. She remains active in the Chicago area in violin performance.

Adrienne Honnold (B.M.E.’99) spent the 2004 summer as a member of the St. Louis Symphony Orchestra for the new production of the opera, Nixon in China. She formerly was with the United States Air Force Heritage of America Band based at Langley Air Force Base at Hampton Roads, Virginia. She has performed with Allen Vizzutti, Jim Pugh, The New York Voices, Arturo Sandoval, Jon Faddis, and others. Currently, she is pursuing a master of music degree in saxophone performance at the University of Illinois, studying with professors Debra Richtmeyer and Chip McNeill.


Brian Cole (M.M.’00) is resident conductor of the Cincinnati Symphony Orchestra and adjunct faculty member of the Cincinnati Conservatory of Music.

Ingrid Gordon (D.M.A.’00) and her chamber ensemble, Time’s Arrow, premiered a commissioned work by Queens composer Charles Griffin in October.
2003. *Time’s Arrow, Time’s Cycle* features percussion instruments and rhythmic concepts from around the globe. The concerts in Jackson Heights and Astoria (Queens), were made possible with funds from the Decentralization Program, a re-grant program of the New York State Council on the Arts, administered by the Queens Council on the Arts.

Hilary Hart (B.M.’00) won a position playing French horn with the United States Marine Band in Washington, D.C. in 2003. She was a student of professor Kaz Machala.

Peter Madsen (D.M.A.’00) was the featured soloist with the Amazonia Jazz Band at the International Music Festival of Pará, Brazil on June 3, 2004. The performance included a variety of trombone features as performed by the “big bands”: *Rose of the Rio Grande* (Duke Ellington), *Tall Cotton* (Count Basie), *Over the Rainbow* (Stan Kenton), and *Westside Story* (Buddy Rich). Pete’s original composition, *Well All Right*, was also performed by the trombone and rhythm sections. While in Brazil, he also conducted three jazz trombone clinics for students at the Carlos Gomez Conservatory of Music. Topics included jazz solo transcriptions, chord-scale relationships, ear training, and jazz styles. It was the first time that jazz trombone master classes had been presented at the Conservatory. Mad- sen is coordinator of jazz studies and trombone professor at the University of Nebraska (Omaha). He and his wife Lee have two children—Christian, 4 and Ashleigh, 2.

2001-2005

Carolyn Kuan (M.M.’01) became the first female to be awarded the Herbert von Karajan Conducting Fellowship by the Vienna Philharmonic and American Austrian Foundation in 2003. Currently an assistant conductor for the Baltimore Opera Company and the Peabody Symphony Orchestra, she served as a conducting fellow at the Summer 2004 Salzburg Festival. Carolyn has conducted in concerts with the Cabrillo Festival Orchestra, Cordelia Orchestra, Peabody Camerata and Concert Orchestra, and the University of Illinois symphony and chamber orchestras.

In June 2003, she was one of eight invited to conduct in master classes with the BBC Philharmonic Orchestra and the Scottish Ensemble. Carolyn was named the first Taki Cordynia Conducting Fellow and has won awards from the Women’s Philharmonic, the Kate Neal Kinley Memorial Fellowship, and the Susan W. Rose Fund for Music.

Michelle Marshall (B.M.’01, M.M.’04) has accepted a trumpet position in the United States Army Band in Washington, D.C.

Kevin O’Connor (B.M.’01) recently began graduate school in Information and Library Science at the University of Tennessee (Knoxville).

Robert Fried Schwart (Ph.D.’01), assistant professor of music at the University of Kansas (Lawrence), is the first recipient of the Nicholas Temperley Award for Excellence in a Dissertation in Musicology for her study, “En Busca de Liberalidad: Music and Musicians in the Courts of the Spanish Nobility, 1480-1640.” Her dissertation advisor was professor Herbert Kellman. In 2003 she published reviews of *The Cambridge Companion to Jazz, The New Grove Dictionary of Jazz, 2nd edition*, and of Mervyn Cooke and David Horn’s “Jazz and the Germans” in the College Music Symposium. This past summer, supported by a faculty research grant, she carried out research in the British Library, London for a project on the blues in England in the early twentieth century. She also read a paper at an international conference in Gloucester.

Libby Vanatta (M.M.’01) was recently appointed as a sabbatical replacement at Indiana State University where she teaches group piano, applied piano, and aural skills. She also coordinates the piano laboratory at the UI School of Music.

Jennifer Warnke (B.M.E.’01) recently won a position playing French horn with the United States Marine Band in Washington, D.C. She was a student of professor Kaz Machala.

Brent Davis (M.M.’02) has been engaged by Mobile Opera as Schaunard in Puccini’s *La Bohème*.

Joy Grande (M.M.’02), soprano, is an adjunct assistant professor at Millikin University (Bloomington, Illinois). She performed in May in Beijing, China and sang a concert of representative American works in a joint recital with Chinese musicians at Peking University, Beijing.

David Grandis (M.M.’02) is director of the University Orchestra in Grenoble, France.

Julia Kay Jamieson (M.M.’02) is a harp adjunct faculty member at Illinois State University and a founding member of “the harpcore four,” featured on the 15th anniversary opening concert of WII FM’s Second Sunday Concert series and the second summer harp class at UIUC, performing her original arrangements of pop and jazz standards.

Scott Tomlinson (B.M.’02) entered the Santa Fe Opera Apprentice Singer Program in 2004 and sang in five operas this past July and August, as well as in the August Apprentice Showcase Scenes. He was understudy for two professional singers with leading roles and was fortunate to have a chance to sing in Don Giovanni during a rehearsal. Scott will spend the fall and winter performing with the Austin Lyric Opera, singing in the chorus of Puccini’s Tosca and in a solo role in Strauss’ Elektra.

John Barnes (B.M.E.’03) is one of the new band directors at East St. Louis Senior High School this fall. Following graduation, he taught grade school music and choir for several months in the southern Chicago suburb of Flossmoor.

Tania Coombs (B.M.’03), soprano, was a member of AAMA in Summer 2004 in Salzburg, and sang the role of Susanna in *The Marriage of Figaro*. She was awarded a teaching assistantship at Southern Illinois University while persuing a master’s degree in voice.

Teun Fetz (D.M.A.’03), percussion, was recently appointed to a one-year position at Eastern Oregon University.
David Husser (B.M.’03) has been appointed to a graduate teaching assistantship at the University of Oklahoma (Norman) for the 2004-05 academic year; he will begin his master’s degree studies in piano pedagogy.

Wendy Jones (M.M.’03), soprano, won first place in the Denver Lyric Opera Guild Competition for Colorado Singers in March 2004. She was guest of the Indianapolis Opera Ensemble singing Michaela in Bizet’s Carmen.

Amy Olipra (B.M.’03, B.M.E.’03), mezzo-soprano, sang two roles this summer at the Central City Festival. They were the Voice of the Mother in The Tales of Hoffmann and Gretchen in The Student Prince.

Benjamin S. Schoening (M.M.’03) was hired as music department head, and director of bands and choirs, at Northland Pioneer College in January 2004. He is conductor of the Silver Creek (Arizona) Symphony Orchestra and director of the orchestra program at Northland Pioneer College.

Jason Swanson (B.M.E.’03) is one of the new band directors at East St. Louis Senior High School this fall. In Spring 2004 he taught at Reed-Custer High School in Braidwood, Illinois.

Daniel Cardwell (M.M.’04) will appear in Fall 2004 as Rodolfo in La Bohème in Minneapolis.

Jared Gray (M.M.’04) is teaching in the band department of Acadiana High School in Lafayette, Louisiana.

Eric Hines (B.M.E.’04) recently was appointed percussion instructor/assistant band director for Los Fresnos High School (Texas).

Lynwood Jones (B.M.E.’04), clarinet major, was appointed coordinator of enrollment management and student services in Fall 2004 at the UIUC School of Music. He works with prospective undergraduate and graduate music students in the music admissions office and assists with current enrollment of the School. He student taught in Palatine’s District 211, where he assisted in the development of the District’s Honor Band.

Alexia Kruger (M.M.’04) sang in the Chicago Symphony Chorus during the 2003-04 season.

Thomas Madeja (B.M.’04) is a graduate assistant at Baylor University (Waco, Texas).

Justin White (B.M.’04) is a graduate assistant at the University of Kansas (Lawrence).

“My most vivid memories of my days at the UI surround the Symphonic Band under Harry Begian and my close association with my fellow musicians. The outstanding literature, the great performances and the camaraderie with friends will be remembered forever.”

Neil would love to hear from old friends and musicians at: nbcc203@mac.com

—— Neil Finbloom (B.S.’74)

“My three years in the School of Music, from 1973-1976, were incredible. During this time my principal teachers/mentors were Robert Gray, Dan Perantoni, Harry Begian, and Ben Johnston, among many. I am heartened to read that so many good things continue to happen at the UI. Keep it up!”

——Charles Isaacson (M.M.’74, D.MA.’81)

IN MEMORIAM

R. Donnabelle Fry (B.M.’26, B.S.’29) December 6, 1904 - November 3, 2003, Henry, IL

Mildred Alice Arch (B.S.’32) October 15, 1910 - August 11, 2004, Oak Brook, IL

Martha H. Banner (B.S.’36) July 13, 1914 - April 9, 2004, Fisher, IL


Mildred G. Williams (B.M.’39) December 17, 1916 - May 18, 2004, Monmouth, IL

Colleen Jean Kirk (B.S.’40, M.S.’46, former music education faculty member) September 7, 1918 - March 5, 2004, Paxton, IL

Dorothy Tauber Stone (B.S.’40) March, 2004, Chicago, IL

Betty Marie Starr McClellan (B.S.’42) January 15, 1920 - November 13, 2003, Orem, UT

Patricia Jean McNees (B.S.’45) January 11, 1924 - November 25, 2003, Paris, IL


David O. Brown (B.S.’54, M.S.’55) January 5, 1930 - December 12, 2003, NY

William Burt Lauderdale (B.S.’58, M.S.’59) February 16, 1936 - August 28, 2004, Auburn, AL


Richard Wayne Vandament (B.S.’59, M.S.’70) June 29, 1937 - March 9, 2004, Marion, MA

Pamela Call-Sims (B.S.’74) September 29, 1952-May 15, 2004, Champaign, IL
Ian Ding (B.M.’99) came to the Detroit Symphony Orchestra (DSO) just as its historic Orchestra Hall was about to be renovated. And so, when he stepped into his new job as assistant principal percussionist in the Detroit Symphony Orchestra in March 2003, he was appalled by the facilities. He remembers, “The backstage area was awful; Orchestra Hall seemed to be just a stage. Coming from the facilities at the New World Symphony, which started up with a large endowment and blank check to buy all the percussion instruments and storage it needed, it was pretty shocking. The musicians were changing in trailers at the side of the Hall, and the percussionists were basically operating out of travel trunks—there was no real room or storage of our own.”
Fortunately he didn’t walk away. He heard the wonderful acoustics that made the landmark hall “an incredible space for symphonic music,” well worth preserving. Within months, renovations were completed on the historic building. Many improvements in the lobby and reception facilities were intended to please the audience, but the DSO Orchestra Committee had had substantial influence in the backstage area. The players are enjoying the result of the Committee’s labor: “Talk about a night and day improvement! We now have dressing rooms and two rooms dedicated to percussion storage, big lockers, and a green room for musicians. Nothing ostentatious, but it’s really comfortable.”

Ding found that two of the three other percussionists, principal Robert Pangborn and Sam Tundo, were congenial veterans of nearly four decades’ experience, each with the DSO. He had to fit into a well-established percussion section. “Before that I had played only in sections with my peer age group,” Ding says. “Bob and Sam have been incredibly nice since Day 1, welcoming me and making me comfortable. I’ve felt tremendous respect for the repertoire they’ve played and how well they know it. In the first weeks if they weren’t happy with a particular sound or what I was doing, they definitely came around and told me. And I was grateful; I wanted to absorb as much information from them as possible.” Ding’s third colleague, timpanist Brian Jones, has been in the DSO some five years.

His responsibilities, Ding explains, vary according to the DSO’s particular setup: “An assistant’s role varies from orchestra to orchestra. In the DSO, when Bob, who is also assistant timpanist, moves over to assist Brian, I become acting principal. If Bob is not around, I do the principal tasks, like assigning parts to the various players and overseeing instruments. The assistant principal in the DSO has traditionally been the mallet player, and that’s my specialty here. So if there’s a mallet part—xylophone, vibraphone, glockenspiel, or marimba—I’ll be playing it; if not, I’ll hover around the other instruments.”

A native of Arlington Heights, Illinois, Ding began studying drums in public school when he was in the fifth grade. Before that he had taken piano lessons with his mother and studied cello. “Once I started percussion, I really enjoyed it,” he recalls. “I played in the school’s bands and orchestra. Moreover, I joined the Chicago Youth Symphony Orchestra (then under Michael Morgan and Daniel Hege). Through the CYSO I had the opportunity to work a bit with the Chicago Symphony percussionists and I got excited about possibly going into music for a living. I studied privately with Jim Ross as well.

“Freshman year I went to St. Louis University as a pre-med student, but my heart wasn’t in it. I also studied with Tom Stubbs of the St. Louis Symphony, a great teacher and human being.” Ding found himself going to symphony concerts and becoming more intent on music studies. So he talked with his parents about changing his direction. “They weren’t too thrilled about my leaving pre-med for music, but they could see that it was something I was really excited about. We brokered a deal; they said, ‘Well, as long as you go to a place where you can get a good quality, all-around education besides studying music.’” Ian’s sister was studying piano at the University of Illinois, where the family felt she was getting a good education. He says, “My sister had a couple of good friends studying in the percussion division, and that’s how that all went down. I transferred to UI and stayed for four years.

“My first three years I studied with Professor Tom Siwe, the last with Professor Bill Moersch. Siwe was a laid-back and warm-hearted guy. He created an environment and set a tone that encouraged us to believe in ourselves, to feed off one another, and to explore different kinds of music. He set the stage for us to have our hands in a wide range of things and made us excited to learn. The School of Music offered us classical symphonic training, the contemporary component, a thriving steel band program, and interaction with the ethnomusicology division—opportunities to do world music.”

When William Moersch joined the faculty after Siwe’s retirement, Ding felt “ready for new experiences. It was great studying with him that year, really eye-opening.” Ding benefited especially from the opportunities he had to play next to him in local ensembles, where he could observe his playing
Ding earned a master’s degree at Juilliard, studying with Gregory Zuber, the principal percussionist of the Metropolitan Opera. "He’s a UI graduate who also studied with Siwe. We shared a lot of UI stories." From there, in 2001, he won a position in the New World Symphony in Miami: "It was total immersion in an orchestra, playing with the same section every day, giving concerts every week," Ding reports. "It was a big switch from school, where you might rehearse [only] a month or two before a performance."

The New World experience was invaluable in preparing for his DSO audition, for which Ding prepared more than sixty excerpts. "Although there were a lot of mallet excerpts on it, there also was just as much for snare drum," he says. "There were lots of xylophone, snare drum, glockenspiel, and vibraphone excerpts, plus a marimba solo (they specified a Bach violin piece). There also were excerpts on what we call ‘accessory instruments,’ like tambourine, crash cymbals, bass drum. Several excerpts were by Rimsky-Korsakov, such as snare drum parts from *Capriccio Espagnole*; other standards were Ravel’s *Bolero* and *Alborada del grazioso*. I played lots of Stravinsky and at least a dozen composers for mallets, including Gershwin and Shostakovich.

"I was number 101 in the preliminary round out of some 110 people trying out. There was a screen in all the three rounds. The first was short and systematic, ten minutes in and out, with each of us playing the same thing. The final round, which included sight-reading, was an hour long; I was in a daze when it all happened and unaware of the time that elapsed."

The ordeal yielded not just a job but also a position under a director he enjoys working for: Neeme Järvi ("He’s phenomenal!"), now in his final season as the DSO conductor. Without Ding’s experience in the New World Symphony, he might have found Järvi’s approach overwhelming. "He hates to rehearse, which the orchestra loves, of course, but which threw me for a loop when I was new to the DSO. I hadn’t played some of these pieces and could have used another run-through. But he’s able to communicate so much just with the baton. He’s so intuitively musical with the stick that he doesn’t spend much time talking in rehearsal. He usually ends rehearsals early and sometimes even cancels them. He’s less about precision and more about making the concert experience spontaneous—keeping the players at edge. There’s great communication between him and the orchestra. Itzhak Perlman also conducts, but the pieces he programs usually don’t involve much percussion."

Still in his mid-twenties and in a major orchestra whose minimum starting salary is now about tenfold what it was when Pangborn and Tundo began with the DSO, Ding supplements his symphony activities with his own percussion agenda. He plays hand drums in two Detroit-area world music groups: "One is an ensemble specializing in Indian music, and one of its members has been teaching me the *mridangam*, the South Indian drum. The other is an experimental world music–improvisation group."

Ding also teaches privately and in master classes, and he coaches youth orchestra players. His collection of percussion instruments is growing useful for a home studio. Although he enjoys yoga, running, reading, and movies, music is stage-center to him.

Hardly any new music is performed in Detroit, a situation Ding intends to remedy. "There’s a big underground scene here for experimental visual art, performance art, garage/indie rock, jazz, hip-hop, electronic music—all sorts of somewhat intersecting art forms. If done right, experimental new music would fit in nicely."
**Share Your Good News!**

Share your achievements, honors, publications, recordings, performances, and competitions with your fellow alumni. Please send an e-mail to Janet Manning (jmanning@uiuc.edu) or, if you do not have access to e-mail, use the convenient form at the right to provide your alma mater with updates for the next issue of sonorities—specific dates, years, and titles.

If you plan a trip to campus, you are invited to stop by the School for a visit. Please contact Janet Manning, coordinator, alumni relations and development, to arrange an appointment with the director or a faculty member.

**Your news**

(Use separate sheet of paper for additional news copy)

**Note:** If you have photos to support your news items, you may send a jpeg file by e-mail only if they are of high resolution: 6” X 9” photo at 72 dpi or 2” X 3” photo at 300 dpi. You may also send pictures or this form to: Janet Manning, School of Music, University of Illinois, 1114 West Nevada, Urbana, IL 61801 by September 1, 2005.

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

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