The Careers of Four Violinists

Sousa Archives and Center for American Music

Join the Smithsonian

Illinois Wind Symphony at Carnegie Hall

DANA HALL
FROM ROCKETS TO RACKETS

JOHN WALTER HILL GOES FOR BAROQUE
The School of Music continues to excel as a comprehensive music school within the profession, among our peers and here in the university community. You will read in this publication of the phenomenal new faculty who are joining us in the College and of the success of our continuing faculty, students and alumni. On the day that I write this greeting, the Illinois Brass Quintet will be featured at the campus convocation for new freshmen—providing a wonderful introduction to the serious joy of music making by seasoned, expert faculty artists. Within several months, the campus will hear the unique programming of the Sinfonia da Camera as this ensemble embraces dance in its presentation of both new and classic work, the overwhelming technique and performance bravado of our resident world-renowned Pacifica Quartet, and the varied manifestations of American jazz. I name only a few of the remarkable performances we can anticipate.

With the vibrant leadership of its director and faculty, every major program in the School is deepening its commitment to musical excellence—whether it be performance, education, composition or musicology. Active in community building and outreach, the School has enhanced the College’s presence in East St. Louis, working with the school system to re-install its music program. On campus, the faculty provide leadership in joint academic programs with other colleges including the Russian, East European and Eurasian Center. Our strings program is revitalized and reaching out to the schools in the state of Illinois. This summer a composition student wrote a piece that lauded Lance Armstrong and received regional and national press attention! Music-making and music scholarship have never been so richly represented at Illinois.

Leadership in music and all the arts has taken a new shape in this millennium. Entrepreneurial energy and collaborations among musicians, among teachers, among administrators, among alumni make for a School of Music that not only celebrates its heritage but that also assumes the mantle of responsibility in educating students for serious music making and study in this century. Your gifts of time, attention and financial support have aided the School in providing the hallmark of an Illinois education. We thank you for your gifts which make our programs possible.

Come visit us again—try something new…read the scholarship of one of our ethnomusicologists, attend a New Music concert, catch the Symphonic Bands at Carnegie Hall this February. You will be enriched.

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

Return of Empty Nest and the TT Chronicles

This past summer, Jean and I experienced the empty nest syndrome all over again. Our younger daughter, Kristen, who was living in Walnut Creek, CA, picked up and moved to New Zealand at the end of July, accepting a coaching position with a synchronized swimming team in Auckland. Sara, our older daughter, became another employed UI alum, winning the oboe/English horn position with the Tucson Symphony and moving from Urbana (it was critical that she be an Urbana resident so she could claim she did not live in the same town as her parents) to Tucson in August. Within three weeks, one daughter left the country and the other left the time zone.

As I headed down I-40 in my Audi TT toward Tucson to help Sara with her move, the top down and the Bartók String Quartets playing in my ears via my iPod, an Arkansas State Trooper pulled up alongside and informed me through his megaphone that if I did not remove my headphones immediately I would be making a significant contribution to the Arkansas highway fund. I, of course, complied and decided to try the radio. Did you know that the only thing you can pick up on the radio in rural Arkansas and east Texas is either country music or Rush Limbaugh? I opted for country music.

In the classical world, we have gentle, descriptive titles like On Hearing the First Cuckoo in Spring, or Prelude to the Afternoon of a Faun; uplifting titles such as Symphony #2, Resurrection, or A Hero’s Life; and contemplative titles like Quartet #2, Intimate Letters, or Sonata Pathétique. Titles of country music songs are somewhat different in nature, however. Generally, I could categorize the songs I heard into several different genres: unrequited love, for example, I Gave Her a Ring and She Gave Me the Finger, or My Wife Ran Away with My Best Friend; and I Sure Do Miss Him; titles with spiritual connotations including Drop Kick Me Jesus Through the Goal Posts of Life and I’ve Been Roped and Throewed by Jesus in the Holy Ghost Corral; and those that allude to some sort of liquid refreshment like I’d Rather Have a Bottle in Front of Me than a Frontal Lobotomy, or She’s Acting Single and I’m Drinkin’ Doubles. Finally, there are songs which one simply cannot categorize: I Don’t Know Whether to Kill Myself or Go Bowling. Thankfully, as I got closer to the Dallas/Ft. Worth area more stations became available. Lo and behold, but if I didn’t hear the new recording of the Mendelssohn String Quartets by our own Pacifica Quartet (the first chamber ensemble I know of that has a car named after them).

Speaking of the Pacifica, the School’s resident quartet is now a quintet! First violinist Simin Ganatra gave birth to a baby girl, Layla Juliette Vamos, on September 24—the same day the quartet was to christen the School’s new performance venue at Allerton Park with a short concert. Fortunately, there was no shortage of talent on hand to cover the occasion as the graduate string quartet stepped in to perform the inaugural concert in the new venue—a beautiful barn, built in the late 19th century, that has been refurbished and outfitted with a theatrical lighting system. It will now serve as a three-season (late spring, summer, early fall) hall, allowing us to do all kinds of interesting performances. Stay tuned for further details as we begin to develop various concert series in this new, old space.

There is plenty of news pertaining to both faculty and alumni throughout this issue, so happy reading. Keep in mind that I’m very interested in what people are listening to these days; please include a printout of your iPod playlist with your contribution to the annual fund. The most interesting playlist gets a mention in my next column.

Karl Kramer
Director, School of Music
UIUC Granted Affiliate Status by Smithsonian Institution

Andrea Lynn, UIUC News Bureau

The 159-year-old Smithsonian Institution has opened its doors – and collections – to a slightly younger cousin across the country. The renowned institution in Washington, D.C., has invited the 137-year-old University of Illinois at Urbana-Champaign into its prestigious Affiliations Program.

Affiliation with the renowned institution that “offers the world a picture of America, and America a picture of the world,” brings a host of privileges, including greater access to the institution’s 137 million objects, many of them priceless. The institution considers affiliation with organizations whose mission is parallel to its own an “increase and diffusion of knowledge.”

Illinois is among only a handful of institutions of higher education that have been granted affiliate status; most affiliates are individual museums. Joining Illinois in the class of 2005 is the San Diego Aerospace Museum in California, bringing the number of SI affiliates to 142 in 39 states, plus the District of Columbia, Puerto Rico and Panama.

Aaron Glavas, senior coordinator of the Smithsonian Affiliations Program, said that Illinois and its museums, including the Sousa Archives and Center for American Music (SACAM), “perform a vital public service for the people of Illinois and visitors throughout the region. We look forward to strengthening the relationship between our institutions to expand and enhance that service.”

Three U. of I. units—the Krannert Art Museum, the University Library, and SACAM, which is under the aegis of the Library—got the affiliation process rolling. Those three units will be early beneficiaries of the partnership, but the benefits will be available campuswide, including all other U. of I. museums, galleries and collections.

Scott Schwartz, director of SACAM, will serve as the liaison between university units and the 159-year-old Smithsonian institution.

According to Schwartz, the SI sees its affiliates as “vehicles to help get its collections out to the broadest public possible.” Last year an estimated 21 million people visited Smithsonian-Affiliate institutions.

The Smithsonian also helps promote the preservation and educational missions of its affiliates and facilitates “greater collaboration between its affiliates across the country and world – one of the greatest benefits of an affiliation with the SI,” Schwartz said.

Others involved in the application for membership were Paula Kaufman, university librarian, and Pauline Cochrane, professor emerita, both in the University Library; Kathleen Harleman, director, and Karen Hewitt, deputy director, Krannert Art Museum; and Richard Herman, chancellor of the Urbana campus.

Affiliate organizations may integrate Smithsonian collections into exhibitions, educational initiatives and research programs; incorporate the many outreach services of the Smithsonian: curriculum development in local schools, lectures, traveling exhibitions, workshops and study tours; and “borrow” Smithsonian staff expertise in areas of conservation, collections care and exhibition development.

Schwartz also sees enhanced opportunities for Illinois faculty and students to participate in a variety of internships and fellowships at and through the SI and working with leaders from diverse academic, museum, archives, library and preservation communities in the nation’s capital.

“But, the opportunity to develop new and innovative collaborations across academic disciplines at Illinois is perhaps the greatest benefit of the new affiliation,” said Schwartz, who began the process to obtain SI affiliation more than a year ago. He knew the effort to “establish a vital link and collaborative relationship” would be well worth his time because he had been an archivist for the SI’s Duke Ellington and American Music Collections in the Archives Center of the National Museum of American History (NMAH), Behring Center, before coming to Illinois in 2003.
Thus Schwartz also knew that as an affiliate, the university would be able to share the SI’s public programming, educational outreach, academic mentoring and be able to borrow historical artifacts for exhibitions “in ways that would not have been as possible had we not become an affiliate.”

He said he recognized that the partnership would “expedite” the process of borrowing objects from the SI, something with which he also has some acquaintance. Last year, for example, and largely the result of his existing relationship with the staff of the NMAH, Schwartz borrowed John Philip Sousa sheet music and piano rolls, and hired the Smithsonian Jazz Masterworks Orchestra.

For the 2006 celebration of American Music Month at Illinois, Schwartz is planning once again to tap the SI, specifically, to bring to campus the Smithsonian Chamber Ensemble and the SI’s Stradivarius and Amati violins for a month-long festival tentatively titled “Illinois Chautauqua: Life Long Learning Through the Performing Arts.”

“By becoming an affiliate, the university has elevated its loan request for these historic music instruments by demonstrating that it shares with the SI a mission of academic excellence, educational outreach and public engagement.”

This November’s American Music Month celebration, detailed at www.library.uiuc.edu/sousa and titled “Lifescapes of America’s Music,” featured a performance of original jazz compositions by Billy Strayhorn and lectures by Walter van de Leur, artistic director of the Dutch Jazz Orchestra and the leading Strayhorn scholar; a youth fiddling contest and benefit concert for the preservation of American music at the Virginia Theatre in downtown Champaign; lectures by prominent physicians on music and healing; and exhibitions.

With more than 10 million volumes, the University Library is the largest public university collection in the world. The Krannert Art Museum’s strengths include the Trees Collection of European and American Painting, the Olsen Collection of pre-Columbia Art, a small but exquisite collection of Asian art, and a large and important collection of works on paper. SACAM is home to the world’s single-largest collection of original compositions and arrangements by John Philip Sousa, including many Sousa artifacts, and has strong collections of 20th century electronic and avant-garde music, a repository of archival papers documenting America’s wind band traditions, and select ethnomusicological papers from the faculty and staff at the University of Illinois.

'Shelter from the Storm’ Concerts Benefit Hurricane Victims
Antoinette Pomata, Alumni Relations and Development Staff

Two concerts were held in October to benefit victims of hurricanes Katrina and Rita, featuring musicians from the University of Illinois and the Champaign-Urbana community. The first concert, held on October 7th, 2005 in the Foellinger Auditorium, was supported by the University of Illinois and featured pianist Ian Hobson, the University of Illinois Black Chorus under the direction of Dr. Ollie Watts Davis, and the University of Illinois Jazz Band. Pre-concert entertainment was provided by the University of Illinois Graduate String Quartet, and sound production by Knox Productions. The $10 voluntary donation at the door raised approximately $1,300 in aid to the gulf area.

A second all-day concert held on October 15th included performances by local bands Bruiser with the Javelinas, Unfinished Business, The Delta Kings, Kilborn Alley, Tom Turino & Big Grove Zydeco, Anglo-Afro Beat Experience, The Painkillers, Jamnation, and Beat Kitchen. Alto Vineyards hosted the event, and also contributed all money made in tips to the cause; in addition, over 20 area businesses, including Lil' Porgy's Bar-B-Que and Pekara Bakery, provided food and contributed prizes. The concert at the vineyard, with several hundred people in attendance, raised $4,700; combined with private donations, this brought the total amount raised to $7,000.

“These benefit concerts give all of us the chance to pull together and strengthen our unity by helping others in need,” said concert organizer David Adcock; “We’re also able to enjoy the diverse and rich musical culture that exists here.”

Said co-organizer Steven Errede, “[the concerts] were driven by very gut-wrenching feelings about what we were seeing in the areas affected by the hurricanes... the music down there, and the culture, there’s a risk of losing that.”

Proceeds from the benefit concerts went to the American Red Cross Disaster Relief Fund, the Habitat for Humanity, the Humane Society of the United States, and MusiCares, the relief branch of the National Academy of Recording Arts and Sciences. MusiCares is working with the Lafayette Alliance to provide funding, medical care and other assistance to displaced New Orleans musicians.
University History to be Preserved Thanks to Grant

Danielle Gaines, Daily Illini, used with permission of Illini Media

The Campus Heritage Grant, recently awarded to the University by the Getty Foundation, aims to preserve campus history through documentation of UIUC campus buildings, including the School of Music’s Smith Memorial Hall. The University of Illinois Urbana-Champaign campus is one of only 10 colleges and universities in the United States to receive a 2005 Campus Heritage Grant. The award amount is $175,000 to be used over a two-year period.

“It is a wonderful grant that we are very fortunate to have received,” said John Garner, professor of architecture. “These are important cultural facilities that have meaning both to present users and those who have been here in the past, so we need to take stock of these resources and make sure that we don’t do anything foolish to cause their loss,” he said.

Through the grant, a preservation maintenance plan is being developed for historic buildings. An educational campaign about these locations is also in the works.

Mehvyn Skvarla, campus historic preservation officer and author of the grant, said the primary contribution of the grant is the creation of a database on all campus buildings. The Department of Planning and Development will create and maintain the database. It will categorize and prioritize buildings for restoration on campus, outlining when restoration will begin on each. Information such as architectural style, year built, architect’s name, significant features and the dates of additions are also being documented, Skvarla said.

“It will be interesting to learn more about the buildings that we take classes in,” said Chao Tantipitiikasem, a senior in LAS. “Our campus has such great history, knowing more about it will increase the pride we have in our university.”

Currently, the University is home to two National Historic Landmarks: the Observatory and Morrow Plots. Additionally, there are nine sites listed in the National Register of Historic Places, including Smith Hall, which houses a 900-seat mahogany paneled recital hall, a three-manual Casavant concert organ, and the jewel-like Smith Memorial Room, a drawing-room reminiscent of European palaces with crystal chandeliers and elegant décor that offers an ideal setting for chamber concerts and harpsichord recitals. There are also approximately 95 other buildings on the UIUC campus eligible for listings.

Skvarla is also including buildings in the database that are not presently old enough to be eligible for the National Register, like the Krannert Center for the Performing Arts, and the Krannert Art Museum.

Money to complete later construction and restoration plans will be supplied by other organizations, Skvarla said.

According to their Web site, www.getty.edu, Getty’s Campus Heritage Grant has awarded roughly $7 million to more than 50 colleges and universities to preserve historic buildings, sites and landscapes since 2002.

“Faculty violinist and long-time Sinfonia da Camera concertmaster Sherban Lupu orchestrated the American premiere of George Enescu’s opera “Oedipe” on October 15, 2005.

Fifty years after the death of Romanian composer and musician George Enescu, his opera Oedipe—based on the Oedipus myth—had its American premiere, at the University of Illinois at Urbana-Champaign.

The semi-staged performance by the U. of I.’s Sinfonia da Camera, directed and conducted by music professor Ian Hobson, was given October 15, 2005, in the Krannert Center for the Performing Arts.

Appearing in the starring role was Stefan Ignat. The world-class baritone has performed in opera houses throughout Europe and Asia, and recently portrayed Oedipe
in a performance with the Bucharest National Opera at the George Enescu Festival in Romania.

The cast for the U. of I. production also included alumni of the university’s opera program and members of the San Francisco opera, with vocal accompaniment by the U. of I. Chamber Singers, led by choral music professor and chair Fred Stoltzfus. The performance was directed by emeritus professor of voice Nicholas DiVirgilio. Choreographer and principal dancer was U. of I. dance professor Philip T. Johnston.

Orchestrating the historic event was the music school’s own resident Romanian-born musician and Enescu authority: faculty violinist and long-time Sinfonia da Camera concertmaster Sherban Lupu. The performance was the centerpiece of a larger event: “Oedipus and Its Interpretations,” a two-day symposium, Oct. 15-16, planned to attract classicists, musicologists and literary scholars from throughout the world to the campus to examine and discuss a variety of topics related to Enescu and the Oedipus story. The public symposium included a concert by the U. of I.’s Enescu Ensemble, conducted by Lupu, October 16 in the Smith Hall.

Lupu said Enescu’s musical interpretation, created in collaboration with poet Edmond Fleg and first produced in Paris in 1936, recasts the tragic Greek mythical character in a more becoming light than most other versions. In their interpretation, Enescu and Fleg portrayed Oedipe—who is exiled from his homeland, unwittingly slays his father and ultimately consumes a relationship with his mother—as a courageous figure who challenges the cruel fate he has been dealt, rather than as a powerless victim.

“The subject considered seems to pertain to us today more than ever,” Lupu said. “Besides the identity crisis, it has to do with uprootedness, exile, the search for who we are and why we are here. These are eternal questions that are particularly of interest in modern times when these questions become more pertinent in order to maintain our humanity while we face an ever adverse world around us.”

While Oedipe has been performed in opera houses throughout Europe since its debut, Lupu said he can only venture a guess as to why it has never been staged in the Western Hemisphere. “Lack of imagination and adventure?” he offered as a possibility.

The reasons for producing the opera now, at the U. of I., are easier to pinpoint. “We found the right environment. It was like a constellation of events coming together to make it all happen at the right time,” Lupu said. Among those aligned behind the project, he noted, was “my friend, colleague and collaborator, Ian Hobson, with whom I’ve played Enescu’s works all over the world. I also found great support from the College of Fine and Applied Arts and Dean Kathleen Conlin, the Center for Advanced Study, Illinois Arts Council and the Romanian Cultural Institute.

“Perhaps the reason why it is most appropriate to do this here is because George Enescu had quite a history at the University of Illinois. He came to the campus as a visiting artist and professor in 1948, 1949 and 1950, performing with the orchestra and chamber ensemble, conducting orchestra and teaching master classes.” From all reports, Lupu said, Enescu “energized the musical life of the campus.”

Lupu has been conducting quite a bit of energy from Enescu’s musical life-force himself, particularly this year. During the past few months, Lupu has traveled to China, Hungary, Finland, Poland and Romania to present Enescu’s music in concert. He performed in October in Germany, and on December 4 in New York City’s Merkin Hall. Earlier this month, he released a CD of previously unknown works for violin by Enescu. Also released at the same time were six volumes of unknown works by the composer, edited and arranged by Lupu.

While it may appear that Enescu and his work have functioned as something of an international passport for the U. of I. professor, he points out that the door “goes both ways.” “I’ve also been an emissary … introducing the world to this towering figure of 20th century music.”

Visit the School of Music’s “Oedipe” Web site at: www.music.uiuc.edu/sinfonia/oedipus/.
Charles Leonhard Legacy Conference Remembers a Great Educator

Herschel V. Beazley, Class of '78
Professor of Music and Governor's Teaching Fellow, Georgia Southwestern State University

Former students, families and friends traveled from every region of the country to the University of Illinois, Urbana-Champaign, for the Charles Leonhard Legacy Conference November 4-5, 2005. The fast-paced traffic of the Tri-State Tollway eased as I merged onto Interstate 57 South to Kankakee. The urban congestion turned to the flat prairie of the Midwest as the interstate snaked toward Champaign. Driving past the empty corn fields I reflected on Dr. Leonhard's story of boarding the Twentieth Century Limited in New York City's Grand Central Station for the journey westward to establish the Ed.D program in Music Education at the University of Illinois.

Earlier as a student and then faculty member at Teachers College (capital “T”, capital “C”) Dr. Leonhard immersed himself in the cosmopolitan life of New York City and "picked the brains" of great minds such as James Mursell, Howard Murphy, Lilla Belle Pitts, and Norval Church to name a few. The philosophy of John Dewey and the community sing-along tradition of Peter Dykema were embedded in Dr. Leonhard and he brought these egalitarian traditions when he returned to his Midwestern roots.

As Roger Rideout suggested in his conference paper, the establishment of the Ed.D in Music Education at the University of Illinois was one of the lasting accomplishments of Charles Leonhard and perhaps his most significant contribution to the scholarship of teaching in general and music education in particular.

The conference began Friday, November 4 with a reception hosted by Drs. Peter Tiboris and Joe Grant. Rick Murphy, Director of Music at University High School, performed on the piano in the Levis Faculty Center Music Room. The event allowed attendees to reacquaint and catch up on news in their personal and professional lives.

The Saturday morning session in Smith Memorial Hall Room 25 was moderated by Professor Joe Grant, chair of the music education division. He introduced Dr. Karl Kramer, Director of the School of Music, who provided an update on new faculty appointments in string education and expanded degree programs in jazz studies.

Dr. Kramer was followed by Dr. Eve Harwood, Associate Dean, who recalled experiences as a student of Charles Leonhard's and brought greetings on behalf of the College of Fine Arts. Joe Grant then introduced Dr. Peter Tiboris, Chair of the Leonhard Legacy Committee, who provided a summary of the committee's work to date and possible scenarios for the future.

Peter concluded by recounting a very meaningful professional and personal experience with Leonard Bernstein—learning of the Maestro's knowledge of and respect for Charles Leonhard.

The morning session ended with a report by Marlah Bonner-McDuffie, Associate Director of Development for the School of Music, on contributions to the Charles Leonhard Endowed Fund for Excellence in Music Education. She acknowledged individual donors and members of the committee—who collectively have committed nearly $70,000 towards a new fellowship in Dr. Leonhard's name—and outlined the benchmarks needed to receive matching funds from the University of Illinois Foundation.

A conference devoted to the legacy of Charles Leonhard would not be complete without a lively sing-along. After luncheon in Levis Faculty Center, attendees joined in singing: "The Doxology (the second time with a "belly breath"), Make New Friends, Dona Nobis Pacem, Just A Song At Twilight, America, and Hail To The Orange. Music education major and pianist Sarah Petersen provided accompaniment.

The afternoon session was devoted to papers delivered by Professor Roger Rideout (University of Massachusetts) and Professor Lizabeth Wing (University of Cincinnati).

Liz presented “Pay It Forward” in a “readers’ theater” format that allowed participation from a large number of audience members. Roger’s presentation, “Travels with Charlie,” included an insightful commentary on Leonhard’s use of humor along with several interesting perspectives on his life and legacy. The afternoon session adjourned for informal “picture moments” and campus walks.

Later that evening, everyone reassembled at Kennedy’s Restaurant in Urbana for cocktails and dinner. It was pointed out that exactly five years ago on this date graduates
gathered at the same location for Charlie’s 85th birthday event. After a delicious buffet dinner prepared by chef Luke Kennedy, Dr. Peter Tiboris introduced Dr. Richard Colwell, a long-time professor of music education at the University of Illinois and student of Charlie Leonhardt’s, who spoke on “Langer, Leonhardt and Augury,” delivered in his signature “rapid-fire” and “shoot from the hip” style.

On a personal note, Peter and I visited Dr. Robert Thomas, Emeritus Professor of Music. Many of you will be happy to know he continues to reside in his condo in Urbana surrounded by beautiful collectibles and art works meaningful to his life. He no longer travels, but is extremely interested in and supportive of the Legacy Committee. Dr. Thomas is, as ever, the Renaissance Man.

Conference attendees were pleased with the weekend of remembrance and celebration of the life and legacy of Professor Charles Leonhard and plan to meet again in 2007.

For additional information on how to become involved, together with a complete listing of Commemoration Weekend activities, visit: www.charlesleonhardlegacy.com

The Charles Leonhard Endowed Fund for Excellence in Music Education has received $22,150 in contributions to date, and pledges totaling $69,720. The committee’s initial goal is to reach $150,000 to endow a graduate fellowship and receive matching funds from the University of Illinois Foundation. Their long-term goal is $250,000.

The University of Illinois Music Education Division is delighted by the alumni’s decision to commemorate Dr. Leonhard’s life and work through support of an endowment in his name. To contribute, contact Marlah Bonner-McDuffie, Associate Director for Development, 217.244.4119. Or, send your contribution, made payable to the UIF/Dr. Leonhard Legacy Endowment Fund, to:

Development Office
University of Illinois
School of Music, 3068MB
1114 W. Nevada Street
Urbana, IL 61801

The University of Illinois and School of Music thank you!
When a sales representative from W. W. Norton Company approached Professor of Musicology John Walter Hill about the company’s latest offerings, his sales pitch was accompanied, as is standard, by a question: was he working on anything that their acquisition editor should consider publishing? Hill brushed it off as the usual compliment extended as a technique to promote the publisher’s textbooks. But the representative persisted, telling him the company was seeking a scholar to write the remaining book, *Baroque Music*, in its Introduction to Music History series. Hill countered by recommending several colleagues as potential authors. At home that evening he described the conversation to his wife, Laura. “She said, ‘But you would want to write that book, wouldn’t you?’ And I said, ‘Well,
yes, I guess I would.’ So the next day I emailed Michael Ochs, the
music editor at Norton who had previously been music librarian at
Harvard, and asked if he would be open to a proposal from me.”

Some five years later, Hill’s office is littered with boxes of the
textbook he authored and its supplementary Anthology of Baroque
Music, and with the music equipment he used to help create dozens
of listening examples that bring the anthology to life. Probably the
magnum opus of his distinguished career as a music scholar and
teacher (or at least the work most likely to make his
name widely known), Baroque Music was published
in 2005 and caps a career that has produced The Life
and Works of Francesco Maria Veracini, Vivaldi’s
Ottone in Villa: A Study in Musical Drama, and a fairly
recent two-volume set titled Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto.

Hill has been editor of the Journal of the American
Musicological Society and has served on several international boards and committees. He has also written extensively for the New Grove Dictionary of Music and Musicians and for Die Musik in Geschichte und Gegenwart. Nevertheless, the editorial staff at Norton put him through stiff paces before formalizing an invitation to write the Baroque history destined to succeed Manfred Bukofzer’s benchmark survey that had served two generations. Michael Ochs, Hill surmises, “worked some phones to see if I was the right sort of person. He asked for a two-page general prospectus about the approach, a complete table of contents, and two subchapters of about five printed pages each.” Then Norton’s editor formulated a list of questions about both Hill and the proposal, sending them along with copies of his materials to about five or six referees. “Basically a publisher wants to know if the person has a reputation such that the work would interest professors. After all, you don’t adopt a course textbook by someone you know is not your equal. So, on that basis, they prepared a contract.”

To organize the table of contents, Hill relied on his long teaching career: “My starting point was the organization of the course on the subject that I’ve taught annually for the last thirty-five years. That organization has been tested; it evolved over the years.” Still, when he drafted his manuscript, he made additional changes, “partly ordering the topics to minimize references to future discussions. For instance, the discussion of early seventeenth-century Italian church music should follow the discussion of theater and vocal chamber music because the novelties and innovations in it are based on theater and chamber music. If you had it the other way around, you’d be constantly saying, ‘As we will see in the following chapter….’ I envisioned the textbook as serving a semester course. I used it for one semester last year, so in fact it can be done. The students have to read about fifteen pages of the book in preparation for each class section. That’s relatively painless; it’s basically an hour of reading three times a week.”

There were holes to fill in his own knowledge, Hill admits, because any teacher is selective in a particular course. “And as I wrote, I sent the chapters to specialists in those particular fields. I got extremely good feedback. When it was completed, it was sent to six more referees. Norton wanted to be certain that the book was going to be widely considered a standard and definitive account, rather than idiosyncratic writing.”

Not one to mince words, however, Hill acknowledges that his approach “isn’t a neutral or default account by any means.” He broke new ground in several ways. For example, by adding the results of research from many scholars since the publication of Bukofzer’s Music of the Baroque Era in 1947, he expanded discussions of French, Spanish, and Portuguese music, as well as the contributions made by women. He developed the music’s
“The founders of musicology, German men, were nationalistic, male chauvinist, and racist to a great extent. Writing this book was a good opportunity to rectify that as much as I could.”

Hill’s new text delves into other aspects discussed by theorists of the Baroque period to explain music, including formal rhetoric and rhythmopoeia, the “analysis of music using poetic scansion concepts and markings, starting with Marin Mersenne. Mode and rhetoric are two continuous strands in Baroque Music, although some established scholars may have trouble digesting them.”

In expanding the discussion of Spanish and Portuguese music, compared with Bukofzer’s Baroque history, Hill was driven by the awareness made possible by burgeoning research in recent decades. “The subject warrants it. There was very little usable research and writing by earlier Spanish scholars. Musicology, and many other branches of modern humanities research, emerged from Germany, then from France and later from Italy. Spain had mostly become somewhat isolated from the rest of Europe culturally, socially, and intellectually. I am glad that there is more to say about Spain, just as I am that there is a great deal more to say about women: today we understand better that our culture, society, and history were not carried out solely by northern European men. The founders of musicology, German men, were nationalistic, male chauvinist, and racist to a great extent. Writing this book was a good opportunity to rectify that as much as I could.”

Hill credits the British and American scholars of his generation and especially the younger generation with having the distance—as well as the familiarity with enough languages—to avoid writing from a nationalist slant. “Already when I was in graduate school in the 1960s, we of student age thought our generation had an historical mission to rectify this German slant on the history of music. It was a blinkered view of the rest of Europe, which, of course, robbed it of its validity and strength. It wasn’t sufficiently disinterested to be reliable.”

An anthology of music, 130 pieces totaling more than a thousand pages, accompanies the textbook, with another 46 musical examples available for downloading in PDF files from the Internet. Hill edited all the examples, his approach a mix of Urtext and readability: “My goal was to preserve the original rhythmic values and meter signs, and the key signatures: that is, not to add anything or take away anything from the original body of notes. Other than that, I wanted to use modern clefs, rather than C clefs, and to place a running translation in italics above the vocal text for languages other than English,” he explains of his decision not to simply rely
MY GOAL WAS TO PRESERVE THE ORIGINAL RHYTHMIC VALUES AND METER SIGNS, AND THE KEY SIGNATURES: THAT IS, NOT TO ADD ANYTHING OR TAKE AWAY ANYTHING FROM THE ORIGINAL BODY OF NOTES....

on a text and translation in poetic form following the score. “With the running translation, students don’t have to page back and forth between the text and music.”

Editing the anthology, however, consumed far more hours even than writing the textbook. All the scores were created anew, based on the original manuscript and printed sources. Hill devoted additional hours to persuading Norton to include listening examples. Using commercial recordings was too costly for a period history book because they required copyright payments, and using only students to perform the examples risked an amateurish result or alienating some buyers who might think the performance outlook would “reflect a single philosophy of performance practice.” It took a kind of modern-day deus ex machina to resolve the problem.

To procure the necessary bandwidth and server space for modern-day students to download examples, Hill went to the University’s CITES (Campus Information Technologies and Educational Services). He also learned to convert files to MP3 format. Moreover, he figured out how to create his own brand of synthesizer sounds, “using a MIDI instrument file based on live sound samples that I played, by recording on a Baroque violin, viola, and cello notes about half an octave apart from the lowest to highest notes you’re likely to hear, and trimmed those down, making those samples the basis of MIDI instruments. It didn’t turn out to sound as realistic as I thought it would, but it did soak up quite a lot of time, to find the right software to execute it (Vienna Sound Fonts); I’ve since learned that there are other more sophisticated programs that do the same thing that are somewhat costly.” Hill has a longstanding interest in performance practices (and devotes a number of sidebars and boxes in the textbook to them). He combined his painstaking efforts at the string instruments, keyboard, and mouse with recordings of performances by School of Music students.

In the end, Hill’s work has garnered glowing reviews. Barbara Hanning (City College of New York) wrote that “Baroque Music is astonishingly thorough and brilliantly insightful....” And Bruce Gustafson (Franklin & Marshall College) has called it a “monumental achievement...destined to become a classic.” One might expect Hill to feel let down after devoting five years intensively to its creation. He says he has not had time for a letdown or “decompression period” because of being “thrown into a period of three or four invitations annually to give papers at conferences in Europe. They’re very attractive: free trips to Europe, and being put up in a nice hotel and given elaborate meals, a tradition among European scholars.”

Compounding his busy schedule, however, the invitations have come with specified topics: “They’re not on subjects where I have ongoing research, so they have been demanding of time: identifying my project, collecting material, coming up with a thesis, and writing. They’ve all been in European languages. Just yesterday I woke up at 4 a.m. in Rome and had a whole day of travel, and here I am at school in Urbana today. In Rome I talked about a couple of different perspectives on the vocal works of Luca Marenzio, a sixteenth-century madrigalist, from the perspective of solo singing; I talked about his imitation of something called cantare alla bastarda, and the reflection of the idiom of the Spanish guitar accompaniment. There’s another conference in December, so today [in September] I have to start preparing for that event in Venice, Verona, and Mantua. I’ll speak about the longstanding convention and tradition of the love complaint in the Orpheus operas in the seventeenth-century and my interpretation—fairly contemporary in that I’m going to sound quite a bit like a feminist—of its social and cultural meaning.” The Baroque meets the twenty-first century.

More than just a textbook, John Walter Hill’s Baroque Music is a detailed scholarly investigation of the era, beautifully illustrated and produced by W. W. Norton & Company. The companion Anthology of Baroque Music opens new perspectives by supplying carefully edited scores of many works not otherwise available, and it is augmented by a Web-based supplement, broadening our awareness of music of this fascinating period.

Professor William Kinderman
UIUC School of Music
Admissions Activities

Joyce Griggs, assistant director for enrollment management and public engagement

“The School of Music is rockin’!” exclaimed Dr. Kathleen Conlin, Dean of the College of Fine and Applied Arts, to attendees of the School of Music Open House on September 27. How true! With increased enrollment, visibility, and faculty involvement in outreach and recruiting events, the School of Music has an incredible energy that is becoming contagious!

The School of Music has enrolled one of the largest freshman classes in recent years with 100 new, first year students. In addition to meeting our enrollment goal at the undergraduate level, overall graduate enrollment has also increased by almost 15% this year.

As you may recall from last year’s edition of sonorities, Music Admissions and Outreach & Public Engagement were fused into one office with one mission: to bring quality educational programs to students and teachers while creating, fostering, and maintaining relationships with prospective students. The synergy created by combining these two offices gives the School of Music faculty and staff an opportunity to see prospective students on multiple occasions. Whether attending one of our Allerton Chamber Symposia, Superstate, or Open House, students are beginning to see the same familiar faces that make the School of Music a small, personable community of excellence.

Once again this fall the School participated in performing and visual arts fairs—bringing information about musical opportunities to hundreds of students. As I complete the last airplane ride of my college fair travel for 2005 and reminiscence on the students and parents I met in my travel to various cities, I am reminded of the power of influence. Many students with whom I spoke cited that it is because of you—our alumni and our supporters—that they were directed to consider the University of Illinois.

I am well aware that with the fierce competition between great schools and great programs, and the increasing need for scholarships and financial aid, students have many choices and reasons for determining which school they attend—whether for a summer music experience or for majoring in music. In the age of the internet, the vast opportunities for students become blurred. Which school is really so unique that a student can’t possibly miss the chance of attending? How do students take the wealth of knowledge available to them and decipher it with a scrutinizing eye, in order to better separate substance from the rhetoric? It is through communications with our faculty and our alumni that students gain understanding of their potential for success at the University of Illinois School of Music.

I invite you to contact my office to discuss the many possibilities for working together to bring relevant and meaningful enrollment information to students. Whether you prefer a chamber ensemble concert, a presentation by a staff member, or a visit to campus, we can assist with arranging these appointments and ensuring that all students interested in learning more about the University are reached.

I would be remiss if I did not conclude this article with thanking the many hardworking colleagues who make up our newly restructured office of Enrollment Management and Public Engagement. To David Allen, Lynwood Jones, Nancy Boaz, Ruth Stoltzfus, Sandy Horn, Cathy Egan, our student workers, and most importantly faculty and other supporting staff—thank you for making 2004-05 such a great year for our outreach and admissions programs. I look forward to strengthening our relationships and making each year a success!
Creating a Lasting Partnership for Our Future

Since my appointment to Associate Director of Development in October 2004, I have had the privilege of meeting with over 150 alumni and friends of the School of Music from across the country. Making a personal connection with alums continues to be an exhilarating and rewarding experience for me. Alumni have shared their many wonderful experiences of how the School of Music has had a transformative impact on their personal and professional development. Moreover, I have been humbled and inspired by our alumni and friends’ willingness to become a part of the future of the School through their generous gifts of financial support.

This is truly an exciting time for the University of Illinois and for the School of Music, and I am thrilled to have joined the School during this period of tremendous growth and opportunity. Under the leadership of Dr. Karl Kramer, now in his fourth year as director, the School of Music has accomplished many worthy goals in which our alumni can take much pride. In our continued quest for unparalleled excellence in professional music training, we have attracted world renowned musicians, scholars, and artist-teachers to our faculty from around the globe. Our enrollment has experienced significant growth in recent years, and we continue to attract many of the best students from all over the world. Our challenge remains to provide our students and faculty with the resources that will allow them to succeed in their academic and professional careers.

There are several opportunities for alumni and friends to make an immediate impact in the future of the School. As you take a look at our “wish list” (page 15), you will note that the most urgent need for the School of Music continues to be securing endowed chairs and professorships, which assist us greatly by attracting the most talented faculty and providing them with the resources to excel in their scholarly endeavors, and to provide the best resources to our students. Moreover, endowments provide permanent financial support and enable you, the donor, to become a perpetual partner in the success and future of the School of Music. In light of declining financial support from the state of Illinois, the establishment of endowed chairs and professorships is increasingly critical to the success of the University of Illinois and to the School of Music.

Our School has benefited greatly from alumni and friends who have made the decision to provide financial support through planned or deferred giving arrangements, which range from bequests to several life income instruments that can provide you or a designated beneficiary with income for life and the School of Music with an outright gift of the remaining balance, or an endowment to support the School in perpetuity.

I am committed to assisting our donors in finding the most personally gratifying as well as financially advantageous method to meet their philanthropic objectives. I invite you to become a long-term partner in our future success by considering an outright or deferred gift to the School of Music. We encourage you to reconnect with the School by visiting our website, http://www.music.uiuc.edu, joining us for a performance, or contacting us directly with an update on what you’ve been up to since earning your degree.

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.

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 18 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 education 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.
New Gifts

The School of Music is pleased to announce the establishment of several new endowments between September 2004 and October 2005.

Louise Taylor Spence Scholarship Fund for Undergraduate Performance Majors

A $300,000 bequest was received in October 2005 from the estate of Louise Taylor Spence, a resident of Los Alamos, New Mexico, for the benefit of new scholarships. Funds from the endowment will be used to provide tuition and fees for worthy and promising undergraduate students enrolled in the UIUC School of Music, as determined through a competition judged by the music faculty.

Mrs. Spence, a 1936 graduate of the University of Illinois, played the organ and had many positive memories of UI, where she majored in music. Her husband, Dr. Roderick W. Spence, also attended the University of Illinois, receiving his Ph.D. in chemistry in 1939. He was a group leader at Los Alamos Lab most of his career and a Manhattan Project veteran. Both enjoyed music and remembered attending wonderful recitals in Smith Music Hall. The Louise Taylor Spence Scholarship fund is dedicated to benefiting students majoring in the performing arts in applied music.

G. Jean Sutter Music Education Endowment Fund

This scholarship for the Music Education division was funded by Mr. Craig B. Sutter of Urbana, Illinois in honor of his mother, G. Jean Sutter.

Mr. Sutter received his master’s degree in Education in 1978 and a Bachelor of Science degree in Aeronautical and Astronautical Engineering in 1971. Because of his commitment to the future of education, his association with the faculty, students and staff at The University of Illinois, and his wish to honor his mother’s love of music, he established the G. Jean Sutter Music Education Fund. Once fully endowed, the fund will provide an annual award to a deserving upper division music education student in the UIUC School of Music who demonstrates an unusual enthusiasm for sharing their love of music with future students.

Valencia F. Huson and R. Jane Scott Band and Music Audiovisual Preservation Endowment

A new endowment, established by Peggy Billing and Christopher Huson of Urbana, Illinois, in honor of their mothers Valencia F. Huson and R. Jane Scott, was announced at the Band Alumni Reunion banquet held at the Illini Union on February 19, 2005. This new fund will benefit the Sousa Archive and Center for American Music (SACAM).

Peggy S. Billing is a 1982 graduate of the University of Illinois and has been a member of the Champaign Brass as a trumpet player since 1995. Peggy began studying music education, studied trumpet with Professor Ray Sasaki, and performed with several U of I bands including the famed Marching Illini while a student, and eventually received her Bachelor of Science degree in finance. She is especially interested in preservation of Band and Music sound and audio visual recordings, preserving the Marching Band audio visual archives, as well as helping raise money for the University Bands.

Chris Huson received his master’s degree in Computer Science from UIUC in 1983, and is a Senior Research Programmer. His employer, Intel Americas, Inc., has generously contributed matching funds to the new Huson-Scott Endowment.

Both extremely loyal alums, Chris and Peggy feel the education they received has a tremendous impact on their careers and wished to express their “Illinois Loyalty” through this joint gift for the benefit of the Sousa Archives to help with preserving the audio visual materials in the Archives.
**New Appointments**

**Christina Bashford**, Assistant Professor of Strings/Musicology, received her Certificate in Teaching in Higher Education from Oxford Brookes University, her B.A. from University of Oxford, and both the M.M. and Ph.D. from King's College, University of London.

Christina's main research interests are in performance history and the social and economic history of music. Her principal focus to date has been on musical culture in nineteenth and early twentieth century Britain, particularly London, and this has resulted in a range of work on chamber music, concert institutions, audiences, program notes and listening practices. She has published articles and reviews in *Music & Letters* (winner, Jack Westrup Prize, 1991), *Journal of the Royal Musical Association*, *Journal of Victorian Culture*, and *Musical Quarterly*, and has contributed to several volumes of essays, including *The Cambridge Companion to the String Quartet* (2003). She speaks regularly at seminars and conferences, and has developed lecture-recital workshops in conjunction with chamber music groups.

Bashford is also a principal collaborator on the *Concert Life in 19th-century London Database*, a research project founded in 1997 with colleagues at the University of Leeds and Goldsmiths College, London. Currently she is completing a monograph entitled *The Pursuit of High Culture: John Ella and Chamber Music in Victorian England*, for which she received support from the Arts and Humanities Research Board (UK) in 2003-04. Prior to coming to Urbana-Champaign, Professor Bashford was on the faculty of Oxford Brookes University in England; before that she served as the Managing Editor of the *New Grove Dictionary of Opera*.

**Louis Bergonzi**, Associate Professor of Music Education/Strings and Conductor of the UI Philharmonia Orchestra, received his Diploma from the Kodály Musical Training Institute, Hartford, CT and later pursued undergraduate studies in music education, Susquehanna University. He received his B.M. (cum laude) from Boston University, and both the M.M. and Ph.D. in Music Education (with cognates in Orchestral Conducting and Educational Foundations and Policy Administration) from The University of Michigan. Prior to his appointment at UIUC, he was on the faculty of the Eastman School of Music for 16 years, and earlier he held positions in various public school systems in Massachusetts. A frequent presenter at regional, state, national, and international teachers’ conferences, Bergonzi’s areas of expertise include orchestra rehearsal technique, conducting, and string teaching, particularly in an urban setting. His extensive experience in these areas include acting as director of the Eastman Summer Music Academy for String Teachers (1995-1999); director of the Rochester-Eastman Urban String Project (1997-2005); conductor of numerous all-state honor orchestras; Melbourne, Australia Summer Youth Music (1999-2005); Hong Kong Summer Youth Orchestras (1997); and All-State Intermediate Orchestras at Interlochen (1985-1990). Bergonzi’s research involves secondary data analysis of large-scale, nationally representative data sets to consider issues in the sociology of music education and arts education policy. His efforts have garnered several research grants and fellowships, including Yamaha Music Education Research Project (1995-present); National Endowment for the Arts (1993-95, 1997-present); and Bridging Fellowship in Public Policy Analysis, University of Rochester (1995).


**Philipp Blume**, Visiting Lecturer in Composition-Theory, received his Artists Diploma from the Freiburg Conservatory in Germany, and did his graduate work at the University of California at Berkeley under Professor Cindy Cox. Philipp is a composer of experimental chamber music whose works have been featured in cities throughout the world, including London, Paris, Berlin, San Francisco, Freiburg, Stuttgart, Darmstadt, and the Banff Centre for the Arts. He was a student of Professor Mathias Spahlinger in Freiburg until 1999, and during his doctoral studies at Berkeley, he was also recognized for outstanding work as an instructor. In 1999 Philipp was a participant at the Voix Nouvelles Festival in Rayaumont, France, and in 2003 he took part in the first Summer Workshop for Young Composers hosted by Schloss Solitude in Stuttgart. Philipp spent the first five months of 2000 at the Herrenhaus Edenkoben on a composition stipend under the mentorship of Peter Eötvös. Most recently, Philipp’s quartet ex cusa was premiered at the Akademie der Künste in Berlin, where he received the 2005 Ferruc-
icio Busoni promotional prize in Composition. He is currently at work on an ambitious cycle of pieces entitled Rausch des Vergessens, inspired in part by the philosophy of Nicolaus Cusanus, the writings of Gertrude Stein, and the musical speculations of Mathias Spahlinger. The cycle will be comprised of eight pieces of varying instrumentation, and eight epilogues for solo piano.

Kyong Mee Choi, Visiting Lecturer in Composition-Theory, received her B.S. (Chemistry and Science Education) from the Ewha Women's University in Seoul, Korea. She completed the Master Course in Literature at Seoul National University, and received her M.M. (Music Composition) from Georgia State University and D.M.A. in Composition from the University of Illinois at Urbana-Champaign. She is a student of Agostino Di Scipio, William Brooks, Guy Garnett, Erik Lund, Robert Thompson, and Scott Wyatt. A composer and visual artist, Kyong Mee writes mainly chamber, electro-acoustic, interactive, and multi-media music. Her compositions also incorporate algorithmic compositional devices, geometric charts, visual art, and analogues of musical elements with non-musical concepts. She has also been active as a painter, which has led her to experiment with integrating sound and image into a single artwork. She has had many works recognized in numerous places such as the 2003 Luigi Russolo International Electroacoustics Competition; 2003 ASCAP/SEAMUS; Concurso Internacional de Música Eletroacústica de SãoPaulo; 2004 Australasian Computer Music Conference; MUSICA CONTEMPORAÑA in Ecuador; 2004 International Computer Music Association; 4th Annual Electroacoustic Musical Festival in Santiago, Chile; Palmares du 31e Concours International de Musique et d’Art Sonore Electroacoustiques de Bourges 2004: Dégré I-RESIDENCE; Spectrum Press and the Los Angeles Sonic Odyssey’ Music Beyond Performance: SoundImageSound III; Electronic Music Midwest 2005; SEAMUS 2005; 32nd International Competition of Electroacoustic Music and Sonic Art/Bourges 2005; and NODUS concert 2005. As a researcher she has worked in the CAVE (Cave Automatic Virtual Environment) at UIUC as part of the Virtual Music Project where she developed a real-time audio synthesis patch in Max/MSP to respond to user/performer gestures. Her dissertation topic is the study of spatial relationships in painting and electro-acoustic music.

Emilio Colón, Associate Professor of Cello, received his B.M. from the Puerto Rico Conservatory of Music, and his M.M. at Indiana University, where he also pursued doctoral studies as a student of Janos Starker. Emilio taught for the UIUC School of Music as a visiting faculty member in Spring 2004. Prior to his current appointment at UIUC, he was Associate Professor of Cello at Indiana University, Bloomington, where he taught cello, conducted the Indiana Cello Ensemble in annual presentations, and served as Executive Vice President of the Eva Janzer Memorial Cello Center. He was honored with the Pablo Casals Medal upon graduation from the Puerto Rico Conservatory of Music, won first prize in the Las Americas Festival Solo Competition, and has received grants from the National Endowment for the Arts and sponsorship from Chamber Music America. He has presented recitals and master classes and performed as a soloist with orchestras in Canada, Costa Rica, Colombia, Ecuador, Germany, Guatemala, Japan, Puerto Rico, Spain, Switzerland, and the United States. He is a faculty member and frequent performer at the International Festival-Institute at Round Top and the Aria International Music Festival. Professor Colón’s performing editions have been published by Masters Music Publications; he has made solo and chamber recordings for the Enharmonic, Zephyr, Lyra and Klarov labels, and was recently featured as performer, arranger and composer on Klavier’s recent release of Obsecion.

Cathy Egan, Accountant II, joined the staff of the School of Music business office in August 2005, having worked previously for three years on the UIUC campus in the Department of Civil Engineering. Cathy provides administrative support for Dr. David Atwater, Assistant Director for Operations. She and her husband Ken Egan, manager of the scene shop in the Krannert Center for the Performing Arts, came to the University of Illinois in 1986 from Rochester, New York.

Dawn Harris, Visiting Lecturer in Voice (soprano), began her vocal studies at Oberlin Conservatory of Music, then continued at Kent State University, where she received both her B.M. and M.M. in vocal performance. Further doctoral level studies in vocal performance and opera were completed at Louisiana State University. Her major teachers and coaches include James F. Stuart, James Misms, Patricia Havranek, Dale Moore, Gary Arvin, Eric Dalheim, Henry Holt, Robert Grayson, and Martina Arroyo. Prior to her appointment at UIUC, she served on the faculties of DePauw and Illinois Wesleyan Universities. Ms. Harris has a diverse performing experience that ranges from singing the title role in Massenet’s Manon with Baton Rouge Opera and Zerlina in Don Giovanni with Arizona Opera, both under the stage direction of famed basso, Giorgio Tozzi, to dancing Jerome Robbins original choreography along side Broadway star Bebe Neuwirth, in Cleveland Opera’s highly acclaimed production of West Side Story. In her many seasons as a leading
lady and Assistant to the Director at Ohio Light Opera, Ms. Harris was featured in over thirty roles by major operetta composers such as Offenbach, Lehár, Strauss, Herbert, and Romberg. Harris has distinguished herself as an expert interpreter of the Gilbert and Sullivan style. Having sung nearly all of the G&S female roles, Ms. Harris is most noted for her portrayal of Yum-Yum in *The Mikado*, a role she performed more than fifty times at Ohio Light Opera, as well as Toledo Opera and the Grant Park Music Festival in Chicago. Her other credits include roles with Utah Festival Opera, Eugene Opera, Opera Theatre of San Antonio, and creating the role of Lola Lopez in the world premiere of Robert Ward’s *Lady Kate* with Triangle Opera. On the concert stage, Ms. Harris has performed with symphony orchestras across the country. While serving as the Artistic Director of Prairie Fire Theatre (a professional light opera company in Bloomington, Illinois), she staged eight full productions including operetta and musical reviews. As a member of the voice faculty and assistant opera director at Illinois Wesleyan University, Ms. Harris directed many mainstage productions, including *Gianni Schicchi*, *Die Fledermaus*, and *Trouble in Tahiti*. Nationally, she has served as guest stage director for the production of *Yeomen of the Guard* at the prestigious Brevard Music Festival; and has worked as a choreographer/Assistant to the Director at Eugene Opera, Ohio Light Opera, and the North Carolina School of the Arts. Her voice students have won major awards and scholarships to graduate schools, such as the Cleveland Institute of Music, The Manhattan School of Music, Florida State University, University of Illinois, and Indiana University. Many of her students have attended the summer programs at Brevard Music Festival, AIMS, Daniel Ferro Vocal Institute and Opera Festival di Roma. Likewise, her music theater students have been successful working with major theater companies and national tours. Ms. Harris is an active member of NATS, Opera America and Pi Kappa Lambda.

**Suzanne Hassler**, Academic Professional, received her B.F.A. *(magna cum laude)* from the University of Illinois at Urbana-Champaign and her M.A. *(summa cum laude)* in theatre history and criticism, with an emphasis in opera, from The University of Texas at Austin; her Principal teachers include Oscar Brooket, Martha Deatherage, and David Garvey. Suzanne joined the UIUC School of Music as Coordinator for Alumni Relations and Development in August 2005, having served previously as the communications director and development liaison for The University of Texas at Austin School of Music. While at UT she completed an historical recording project featuring David Garvey, Leontyne Price’s longtime artistic partner, and four American opera singers titled “The Horse I Ride Has Wings,” later accepted into the Library of Congress. She was a member of the UT College of Fine Arts External Relations and Development Committee, the City of Austin’s annual B. Iden Payne Theater Industry Awards committee, and was invited to join the executive committee of the city-wide 2006 Shostakovich Festival. Suzanne was recognized by UT with an Outstanding Service Award in 1998 and named the National Critics Association’s Southwest Regional winner in 1991. She has worked on repeat occasions with international stage director Robert Wilson, most memorably as Saint Theresa I in Virgil Thomson’s *Four Saints in Three Acts*, and has coordinated many regional, national, and international events including an interdisciplinary symposium, “From Text to Performance: Law and Other Performing Arts,” directed by Sanford Levinson, with guest artists and speakers Jonathan Miller, Richard Taruskin, Lewis Lockwood, Joshua Rifkin, Anthony Tommasini, Malcolm Bilson, and Russell Sherman. She has worked professionally with the Alley Theater in Houston, American Repertory Theater at Harvard, Austin Lyric Opera, Krannert Center for the Performing Arts, and The University of Texas Performing Arts Center. While conducting graduate research in Cambridge, she also completed a professional internship in Public Relations and Marketing under artistic director Robert Brustein at the American Repertory Theater at Harvard University. Suzanne is responsible for helping raise funds for the UIUC School of Music; editing sonorities; coordinating the annual Student Awards and Commencement ceremonies; and organizing alumni activities at major conferences and cities throughout North America, such as the American Musicology Society, IMEA, MENC, Society for Ethnomusicology and the Midwest Conference.

**Dennis Helmrich**, Associate Professor and Chair of Accompanying, received his B.M. *(cum laude)* and M.M. with honors from Yale University, and he later did doctoral studies at Boston University as a student of Béla Boszormeny-Nagy. A native of Newark, NJ, he began his piano studies at the age of five, and both he and his twin brother sang in the famous boy choir of St. Thomas’ Church on Fifth Avenue in New York City. As a boy he studied solfege with Max Goberman, piano with Eugene Hellmer, and flute with George Opperman and Gerald Rudy. During his years at Yale, Helmrich received prizes from the Lacewood and Ditson foundations and the National Endowment for the Arts, having studied piano with Donald Currier. At the age of twenty-four he joined the musical 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. Invited to the Tanglewood Festival in 1969 to aid in the musical preparation of Berg’s *Wozzeck* under Erich Leinsdorf and Michael Tilson Thomas, in the following year Helmrich was appointed Vocal Music Coach at the Tanglewood Music Center, a position he has held ever since. Almost from the outset of his career Helmrich has concentrated on chamber music and the art song literature. It is as a sonata partner and accompanist that he now makes most of his concert appearances in a schedule that has taken him in recent years to thirty states, Canada, Latin America, Europe, and Asia, and to stages such as Avery Fisher, Alice Tully, and Carnegie Halls in New York, Masonic Auditorium in San Francisco Symphony Hall in Boston, and
Severance Hall in Cleveland. He has performed with such artists as John Aler, Kathleen Battle, Richard Stilwell, Mary Ann Hart, Eugenia Zukerman, Claire Bloom, Carol Wincenc, Gary Shocke, Roberta Peters, Petra Lang, Roberta Alexander, and the late, legendary Charles Holland. Helm-rich has appeared frequently at the Tangle-wood, Bard, Yachats, and Caramoor Festivals. A continuing interest in contemporary music has led Helmrich to give first performances of many American compositions. For four years he 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 the Orion, Spectrum, Nonesuch, Chesky, Musical Heritage, Albany, Newport Classic, Delos, and Samuel label. His publications include translations of opera libretti and song texts, and he has created supertitles for numerous operatic productions.

Timothy Johnson, Visiting Lecturer in Composition-Theory (Fall only), received his B.M. in Music Composition with distinction from the University of Wisconsin, his M.A. in composition and M.M. in guitar from the University of Minnesota/Twin Cities, and D.M.A. in composition from the University of Illinois. Tim's compositional output runs the gamut from music for traditional instruments to the most recent developments in electronic and computer music. His algorithmically composed Electric Meditation was most recently performed at the 2005 International Lisp Conference held at Stanford University. This piece is written entirely in Lisp using Heinrich Taube's Common Music algorithmic environment and Bill Schottstaedt's Common Lisp Music signal processing environment. Electric Meditation has also been featured on the most recent CD of Experimental Music Studios composers from the University of Illinois. A previous recording from EMS composers featured an electronic work of nois. A previous recording from EMS dios composers from the University of Illinois most recent CD of Experimental Music Stu-dents from the University of Indiana. Tim produced a concert of his own music after winning the 21st Century Piano Commission Award which included a new piano piece entitled Sonata Urbana, premiered by Brad Friedman, as well as another solo piano work, Owen's Leaf, a song cycle for voice, violin and guitar on poems by Charles Simic and a micro opera for actor, guitar, and live electronics. As a guitarist Tim has premiered many new works. His most recent recital was broadcast live on Illinois Public Radio station WILL and it included the broadcast premiere of his solo guitar piece Tango Terceira. This piece had its origins in Tim's two-year stay in the Azores Islands where he taught classical guitar at a conservatory.

James (“Jim”) Pugh, Professor of Jazz Studies (Trombone and Composition/Arranging), joined the UIUC faculty in 2005. Prior to his appointment here, he taught at the Purchase College Conservatoire of Music (SUNY), the University of the Arts in Philadelphia, and at New York University. Pugh has had a distinguished career as a freelance trombonist, composer, and educator. His playing crosses all boundaries. He has been a featured soloist on Grammy-Award winning recordings with Woody Herman and has recorded large orchestral works with the EOS, Concordia, St. Luke's, and 92nd Street Y Orchestras. While at Eastman, Jim studied with Emory Remington, Donald Knabe, Chuck Mangione, Ray Wright, and received Eastman's coveted Performer's Certificate. Upon leaving Eastman, Jim joined the Woody Herman Band as lead trombone and featured soloist and recorded extensively with Woody over the next four years. After leaving Woody, he recorded and toured with Chick Corea for two years, with recordings including Musicmagic, Secret Agent, and Return to Forever - Live.

After settling down in New York, Jim was in constant demand for the recording of films, records, and jingles, having performed on over four thousand recording sessions to date. He spent the summer of 2000 playing and touring with the eclectic rock group Steely Dan, which he repeated in later years. He is the only recipient of the National Academy of Recording Arts & Sciences Virtuoso Award for trombone, awarded after being voted Trombone MVP by the New York recording community for five years. Recent CD projects include the new Steely Dan CD Everything Must Go, lead trombone on the forthcoming Carla Bley big band recording Looking For America, and a two-trombone jazz outing entitled E'nJ - Legend and Lion with Japan's leading young trombone star, Eijiro Nakagawa.

As a lead or principal trombone, Pugh has performed on more than 40 film soundtracks, ranging from Beauty and the Beast to When Harry Met Sally to Rocky V. He has recorded with such artists as Pink Floyd, Yo Yo Ma, Madonna, Paul Simon, Frank Sinatra, Barbara Streisand, and Dawn Upshaw, to name a few. Jim has also been a featured soloist on recordings with André Previn, James Taylor, Harry Connick Jr., Eileen Farrell, Barbara Cook, Dave Matthew's Manhattan Jazz Orchestra; the Broadway cast albums of Fosse, Victor/Victoria, City of Angels, and The Will Rogers Follies; and with the St. Luke's Chamber Orchestra and Kathleen Battle in Andrè Previn's Honey and Rue. His album, Crystal Eyes, was released on his label, Pewter Records, and his compact disc with bass trombonist David Taylor (The Pugh/Taylor Project - Digital Music Products), in addition to receiving widespread critical acclaim, was named one of the ten best CDs by the audiophile publication The Absolute Sound.

Pugh has composed and arranged music for jingles (MCI, Chrysler, Sprite, Fresca, Diet Coke), National Public Radio, films, and records. His composition Lunch with Schrödinger's Cat received a Lincoln Center premier in 1989 by Marin Alsop and the Concordia Chamber Orchestra. He has also been involved with the development of the Edwards small-bore tenor trombone, has worked closely with Dave Monette in the development of the Monette T511 and TS 6 small-shank tenor trombone mouthpiece, and appears frequently at major schools of music, conservatories, and conferences throughout the country as a guest artist/clinician.
New Appointments

Svanibor Pettan, Visiting Associate Professor of Musicology (Spring only), studied ethnomusicology in Croatia (B.A.), Slovenia (M.A.), and the United State of America (Ph.D.). He researched music in his native Croatia, Slovenia, in the Balkans (particularly in Kosovo), Africa (Tanzania, Egypt), Australia, and the United States. At the University of Oslo he became involved with applied ethnomusicology through the Bosnian-Norwegian project “Azra.” His specialties include Balkan Gypsy music, multicultural music education, and music in relation to politics, war and exile, as seen in his writings published in Austria, Croatia, Finland, Germany, Serbia, Slovenia, Sweden, and the US. He is Assistant Professor at the Institute of Ethnology and Folklore Research in Zagreb, and at the Music Academy of the University in Ljubljana.

Anna Schultz, Visiting Assistant Professor of Musicology, received her B.A. in Anthropology (magna cum laude) from Beloit College, her M.A. in Social science from the University of Chicago, and her Ph.D. in Ethnomusicology from the University of Illinois. Prior to her appointment at UIUC, she taught music and anthropology at Ithaca College and Morrisville State College, and she maintained a private piano studio in Ithaca, New York. Schultz is interested in the intersections between religion, politics, and music in South Asia. Her recent work is on nationalism and devotion in rashtriya kirtan, an Indian performance medium that combines singing, storytelling, and philosophical discourse. This research is based on seventeen months of fieldwork conducted in Maharashtra, India and was supported by grants from Fulbright-Hays, the American Association of University Women, and the University of Illinois. Schultz’s articles have been published in Ethnomusicology and The Encyclopedia of Popular Music of the World.

Katherine Syer, Visiting Assistant Professor of Musicology, received her B.A. in Economics, B.A. in Music, and M.A. in Music from McMaster University, and her Ph.D. in Musicology from the University of Victoria in British Columbia. Her research focuses on the music and aesthetics of the Romantic era. A specialist on the stage works of Richard Wagner, her operatic interests extend to other eras, with a focus on current staging issues. Syer is co-editor of a Companion to Richard Wagner’s Parsifal (May 2005, Camden House Press). Her contributions to the volume include tracing the sometimes disturbing history of performances across several continents, considering dozens of productions from 1882 until the 21st century. In another chapter, she examines creative parameters such as motivic handling, tonal structure, stage direction, and large-scale dramatic shape. These concerns are central to her monograph in progress, Altered States, a study of the metaphorical significance of early nineteenth century psychology for Wagner’s musico-dramatic experiments from the early 1840s on. Together with William Kinderman, Syer regularly leads seminars on Wagner in conjunction with the Wagner Festival at Bayreuth, Germany.

In the area of sketch studies, Syer’s work on Schumann’s Märchenbilder and Beethoven’s Fidelio has been presented as conference papers; a current project concerns the genesis of the text of Wagner’s Der Ring des Nibelungen and its musical implications. Her research has been supported by the Deutscher Akademischer Austauschdienst (DAAD), and the Social Sciences and Humanities Research Council of Canada.

John Wagstaff, Associate Professor of Library Administration and Head of the Music Library, received his B.A. in Music from the University of Reading, UK; M.M. in Historical Musicology from King’s College, University of London; and Diploma in Librarianship from Polytechnic of North London. Prof Wagstaff, who is a Fellow of the UK Chartered Institute of Library and Information Professionals (FCLIP), joined the University of Illinois from the University of Oxford in England, where he was the Music Librarian at the Faculty of Music from 1988 until early 2005. From 1984 to 1988, he ran the music library at King’s College, University of London, where he also trained as a musicologist. Professor Wagstaff is an active member of both the International Association of Music Libraries and the Music Library Association, and has served as editor of the library journals Brio (during the early 1990s) and Fontes artis musicae (from 2000 to 2004). His publications and reviews span both musicology and music librarianship. His André Messager: a Bio-Bibliography appeared in 1991 from Greenwood Press, and was followed by the British Union Catalogue of Music Periodicals (Ashgate), which was prepared under his editorship and published in 1998. He is currently working on a study of Robert Cocks (a nineteenth-century London music publisher) and on a book provisionally entitled Music Librarianship: A Bibliography of Principles and Practices, for which he also has a contract with Ashgate. At the University of Illinois Professor Wagstaff teaches courses in music librarianship for the Graduate School of Library and Information Science and contributes to classes in research methods and music bibliography in the School of Music. He also remains active in the field of library education in the UK, as program adviser for modules in music librarianship at the University of Aberystwyth.
Kinderman’s Beethoven Sketchbook Series and CD Receive Outstanding Reviews

William Kinderman’s three-volume edition of the Beethoven sketchbook “Artaria 195” and his CD recording as pianist of Beethoven’s “Diabelli Variations” for Hyperion/Helios Records are the focus of two back-to-back reviews in the most recent issue of Beethoven Forum (December 1, 2005).

Richard Kramer writes about the “Artaria 195” edition, and the Beethoven Sketchbook Series it initiates, that “the indefatigable William Kinderman has mounted single-handedly an impressive new series, of which this edition of ‘Artaria 195’ is the auspicious pilot project,” and that Kinderman “has put this monumental project back on our screens. His passion- ate articulation of its goals, his imaginative and bold invitation to a new generation of scholars on its behalf, and finally the deed itself, the actuality of this formidable first issue, represent our current best hope for its eventual realization.”

Matthew Bengtson’s article in Beethoven Forum compares Kinderman’s CD of the “Diabelli Variations” to recordings of ten other pianists, including Arrau, Brendel, Richter, and Serkin, and he writes that “the insight and commitment one finds in Kinderman’s writings are strong characteristics of his recording as well.”

Musicians as Agents of Political Transition

The fall of the Berlin Wall in 1989 signaled the onset of tumultuous political, economic, and social reforms throughout Eastern Europe. In Czechoslovakia, Poland, and the Soviet Union these changes were linked to the activities and philosophies of political figures such as Václav Havel, Lech Walesa, and Mikhail Gorbachev. In Bulgaria, however, these changes were first heralded and even facilitated by particular musicians and shifting musical styles.

Based on fieldwork conducted between 1988 and 1996 with professional Bulgarian folk musicians, Donna A. Buchanan’s Performing Democracy: Bulgarian Music and Musicians in Transition argues that the performances of traditional music groups may be interpreted not only as harbingers but as agents of Bulgaria’s political transition. Many of the musicians in socialist Bulgaria’s state folk ensembles served as official cultural emissaries for several decades. Through their reminiscences and repertoires, Buchanan reveals the evolution of Bulgarian musical life as it responded to and informed the political process. By modifying their art to accommodate changing political ideologies, these musicians literally played out regime change on the world’s stages, performing their country’s democratization musically at home and abroad.

Performing Democracy and its accompanying CD-ROM, featuring traditional Bulgarian music, lyrics, notation, and photos, reflects in the many ways how art echoes and influences politics. The publication is a part of the Chicago Studies in Ethnomusicology, published by the University of Chicago Press, which is edited by Prof. Bruno Nettl and Philip Bohlman, Ph.D. from the UIUC and incoming president for the Society of Ethnomusicology.

Performing Democracy: Bulgarian Music and Musicians in Transition
Donna A. Buchanan
University of Chicago Press
ISBN 0226078272
www.press.uchicago.edu

Second Edition of Ethnomusicology Classic Now Available

This fall, the second edition of The Study of Ethnomusicology by Bruno Nettl was published by the University of Illinois Press. According to the Press, the first edition of this book, published in 1983, has become a classic in the field.

This revised edition, written twenty-two years after the original, continues the tradition of providing engagingly written analysis that offers the most comprehensive discussion of the field available anywhere. This book looks at ethnomusicology as a field of research, focusing on 31 concepts and issues that have been the subjects of continuing debate.

According to Eastman professor Ellen Koskoff, past president of the Society for Ethnomusicology, it “does a wonderful, even heroic job of highlighting the major issue of the field, then tracing them over time to reflect their development and interrelatedness.” Anthony Seeger, of UCLA, calls it “an astounding achievement by a scholar who has shaped the field more than anyone else.”
Bruno Nettl is professor emeritus of music and anthropology at the UIUC School of Music. An internationally renowned musicologist, he is both a founder and past president of the Society for Ethnomusicology and the author of many books.

The Study of Ethnomusicology: Thirty-One Issues and Concepts
Bruno Nettl
University of Illinois Press
ISBN 0252072782
www.press.uillinois.edu

Gushee’s New Book Traces Early Days of Jazz

“This is the book we have been waiting for,” said Bruce Boyd Raeburn of Tulane University about Pioneers of Jazz by UIUC School of Music Professor Emeritus Lawrence Gushee. This recent release chronicles the history of the renowned seven-piece Creole Band and its central role in the dissemination of jazz in New Orleans in the period of World War I. Published by Oxford University Press, the work has received significant praise. Dan Morgenstern, Director of the Institute of Jazz Studies at Rutgers, calls it “a masterpiece of scholarly research, then also a damn good read.” Ragtime scholar Edward A. Berlin describes Gushee as “the most tenacious of musical sleuths as he traces the earliest days of jazz.”

Lawrence Gushee has been affiliated with the University of Illinois School of Music as a professor of musicology since 1976 and devotes himself to music of the middle ages, as well as to jazz and related subjects. Alumni of the school will remember with pleasure his performances as the clarinetist with the New Golden Rule Orchestra at Nature’s Table on Friday afternoons.

Pioneers of Jazz:
The Story of the Creole Band
Lawrence Gushee
Oxford University Press
ISBN 0195161319
www.oup.com

Distinguished Alumnus Ali Jihad Racy’s Book on Arab Music Wins Awards

Ali Jihad Racy, a graduate of the University of Illinois and doctoral advisee of Prof. Bruno Nettl, an internationally known performer, composer, and authority on music of the Near East, and professor of ethnomusicology at the University of California at Los Angeles, was recognized for a major contribution in the field of ethnomusicology.

His publication, Making Music in the Arab World: The Culture and Artistry of Tarab (Cambridge University Press), won a prestigious first prize for the best book on the Middle East to appear in 2003. Granted annually by Al-Mubarak Foundation and sponsored by the British Society for Middle East Studies (BRISMES), the award was presented to Racy at a special ceremony during the Society’s annual meeting at the School of Oriental and African Studies (SOAS) in London in July 2004.

According to Dr. Noel Brehony, chairman of the judging committee, “[The book] represents the culmination of Professor Racy’s long and distinguished career as an accomplished performer, scholar and teacher of Middle East music. He explores the phenomenon of the tarab—looking at its musical substance, lyrics, performance practice, secular and religious ecstasy and musical education. It is written in a clear and engaging style that will appeal to musicians and non-musicians alike. It is rare that we find a book that opens up to the general reader—and indeed many Middle East specialists—the world of Arab music and that is why the judges decided to award the major prize this year to this wonderful book.”

In the United States, the Society for Ethnomusicology’s Alan P. Merriam Prize Committee, in determining the most distinguished book in ethnomusicology published in 2003, granted Making Music in the Arab World Honorable Mention at the Society's Annual Meeting in November 2004. Since its publication, this extraordinary book has led to numerous interviews with the author, including the British Broadcasting Company (BBC), and to a full-length program on tarab on Public Radio International (PRI). The work is expected to also be released in Turkish and Arabic translations.

Professor Racy was born in Ibl al-Saqi, Lebanon in 1943 and comes from a family of poets, scholars, and artists. He graduated from the American University of Beirut with a B.A. in 1967 and received his Masters of Music and Ph.D. in Musicology from the University of Illinois at Urbana-Champaign in 1971 and 1977 respectively.

Making Music in the Arab World: The Culture and Artistry of Tarab
Ali Jihad Racy
Cambridge University Press
ISBN 0521304148
www.cambridge.org
Reid Alexander (piano) saw the inaugural release this year of ten volumes of the Celebrate Composers Series (Frederick Harris publisher) compiled by Reid Alexander, Samuel Holland, Marc Widner, and Andrew Hisey. Each volume is devoted to the solo piano music of a selected composer. The release of volumes for Bach (vol. 2, Inventions and Sinfonias) and Clementi will occur in early 2006. This July, volumes 11-13 devoted to Mendelssohn, Scarlatti, and Chopin (vol. 2) were announced. Additionally, Dr. Alexander served as moderator for a session at the National Conference on Keyboard Pedagogy in August and gave a master class for the St. Louis Music Teachers Association in September. He will be the featured artist clinician for the Iowa Music Teachers Association in 2006.

Christina Bashford (musicology) published an essay on nineteenth-century Mozart reception in Words About Mozart: Essays in Honour of Stanley Sadie (Boydell & Brewer). She also gave a paper on chamber music historiography at the 5th International Music in Nineteenth-century Britain Conference in Nottingham (UK). In January 2006, Prof. Bashford will present a lecture-recital with Clive Brown and the LUCHIP Ensemble at a Royal Musical Association conference at the University of Leeds (UK). Entitled “A Nineteenth-century Chamber Music Experience,” it will explore issues of conduct, ambiance and performance styles at London concerts, through a reconstruction of listening and performing practices of the time. Dr. Bashford has also been invited to speak at a Musicology Colloquium at the Peabody Conservatory in Baltimore in March 2006.

Zack Browning (composition-theory) had four compositions premiered during the 2004-05 academic year. Secret Pulse, for chamber ensemble and computer-generated sounds, was premiered at Georgia State University in Atlanta by NeoPonnia and received subsequent performances by NeXT Ens at the Spark Festival in Minneapolis and at The Cincinnati Conservatory of Music. The Atlanta Journal-Constitution described the work as “way-cool in attitude” and “speed-demon music.” Browning’s Crack Hammer for clarinet and computer-generated sounds was premiered by Esther Lamneck at New York University and later performed at the University of Florida Electroacoustic Music Festival. Howler Back was premiered by the PRISM Saxophone Quartet at their 20th Anniversary Concert at Symphony Space in New York City, and Flaming Walls, for trumpet, trombone and piano, was premiered by the Confluences Trio at the Bonk Festival of New Music at Tampa.

Elliot Chasanov (trombone) performed with the Illinois Brass Quintet and presented clinics in Washington DC; and in major Polish concert halls and conservatories in Warsaw, Lodz, Gdansk, Katowice, and Poznan during his sabbatical in Spring 2005. He also performed with the Milwaukee Symphony Orchestra several times in 2005 as principal trombone.

Barrington Coleman (voice) was the tenor soloist and featured conductor of combined choral ensembles for the Inauguration Ceremony of UIUC’s 16th President, B. Joseph White on September 22, 2005, as well as the featured tenor in the Faculty Vocal Recital held in Foellinger Great Hall on October 16, 2005. He commemorated his tenth year of directorship of the Varsity Men’s Glee Club on October 29, 2005, with a Father’s Day Concert. Guest artists included the Women’s Glee Club and the Other Guys octet in a program of beloved sacred and secular treasures, including the Mass excerpt Kyrie, composed by School of Music alumnus Steven Hackman (B.M. ’01). The Kyrie was commissioned to honor Prof. Coleman in his tenth year as director of the Varsity Men’s Glee Club. November 18-19, Dr. Coleman served as guest choral conductor and as a clinician for the 2005 New York State Music Association’s All-State Choral Festival held in Saratoga Springs, New York. He will serve in a similar capacity for Songfest ’06, a H.S./Middle School boy’s choral festival and collegiate men’s choral conference to be hosted by the Varsity Men’s Glee Club in Urbana, April 21-22, 2006.

Ollie Watts Davis (voice) participated in the 2005 SongFest professional program at Pepperdine University (Malibu, CA) with composer Jake Heggie; served on the faculty for the SongFest Young Artist Program; and presented a recital of arias and spirituals at the Los Angeles County Museum of Art (broadcast live on K-Mozart 105.1). Professor Davis visited the Centro Studi Italiano in Urbana, Italia as a researcher and artist, and contributed a chapter on William Warfield in No Boundaries Uni-
versity of Illinois Vignettes (University of Illinois Press). As conductor, Ollie Watts Davis directed the Black Chorus in a performance at the National Association for the Study and Performance of African American Music National Conference in Chicago and hosted the Seventh Biennial Black Sacred Music Symposium on the UIUC campus.

Timothy Ehlen (piano) recently performed a recital at Kum Ho Art Hall in Seoul, Korea. While in Korea, he offered several master classes and was interviewed for various articles in the Korean piano magazine, The Piano. An extensive feature about piano study at the University of Illinois will appear in this magazine this fall. Professor Ehlen’s solo piano CD containing the Schumann Fantasie and other works was recently released on the Azica label. The recording is available on many sites on-line, including Amazon.com and Azica.com, in addition to Tower Records and Borders.

Ricardo Flores (percussion) presented numerous concerts and workshops throughout the United States and in Europe, including teaching and playing at Florida State University, The Hartt School of Music, West Chester University (PA), Tyler Junior College (TX) and Mesa State College (CO). Flores was also featured as percussion soloist at the 26th Tri-C Jazz Festival in Cleveland, OH where he played with the Jazz Unit led by UI School of Music alum Howie Smith (M.S. ‘68) on a concert featuring Howard Johnson and Vernon Reid. In the summer of 2005, Prof. Flores traveled to Europe with colleague William Moersch, where he was a clinician and featured performer at the Crossdrumming Festival in Jelenia Gora and Warsaw, Poland. This fall, Ricardo presented a conga clinic on fundamentals of sound production at the 2005 Percussive Arts Society International Convention, the foremost gathering of percussion artists and teachers in the world. He will be a featured soloist with the University of Illinois Percussion Ensemble, and in Spring 2006 will solo with the Eastman Percussion Ensemble.

Peter J. Griffin (band) served as guest conductor at the Association of Concert Bands national convention in Quincy, and the Interstate Eight Conference Honor Band in Dwight, Illinois during the Spring 2005 semester. He was also an adjudicator/clinician at Jazz in the Meadows in Rolling Meadows, Illinois; All-Star Music Festivals in Orlando, Florida and at the Plainfield Invitational Concert Band Festival in Plainfield, Illinois. In June Dr. Griffin was guest conductor for the University of Iowa All-State Music Camp in Iowa City, and for the Illinois Summer Youth Music Camp in Champaign. In July he served as Head Clinician for the nationally famous Smith-Walbridge Drum Major Camps at Eastern Illinois University. In January 2006, Dr. Griffin will present a clinic on historical research at the Illinois Music Educators Association Convention in Peoria. On March 3, 2006, the Symphonic Band II, under his direction, will present a concert celebrating the one hundredth anniversary of the premiere of Illinois Loyalty.

Dana Hall (jazz) maintains an active performing, recording, and clinician schedule with recent activities in Minneapolis, Chicago, Philadelphia, New York City, San Francisco, and Barcelona. Dana presented master classes and workshops at the Skidmore Jazz Festival; the Jazz at Lincoln Center Band Directors Academy, held this year at Northern Illinois University; and Columbia College Chicago. This fall he was invited to give workshops at Northwestern University, Temple University, and DePaul University on jazz performance and will present papers in ethnomusicology at Ethnoisal, a scholarly workshop series held at the University of Chicago. In June 2005, Mr. Hall completed a live recording with the Terell Stafford Quintet, to be released in early 2006 on MaxJazz Records. This summer, Dana also joined the roster of endorsers of Bosphorus Cymbals, Pro-Mark Drumsticks and Accessories, and Yamaha Drums. In January 2006, Hall will lead a quintet in a series of performances throughout the Midwest in preparation for a studio recording of his original compositions. In February 2006, he travels with Jon Faddis to Puerto Rico for performances, workshops, and cultural exchange with musicians in San Juan. Prof. Hall, who was married in January 2005 to Melissa Kurpinski (now Melissa Hall) is currently researching articles and papers on jazz ensemble performance practices, music of the African Diaspora, and on a series of drum solo transcriptions for publication.

John W. Hill (musicology) has been busy on the European conference circuit. In December of 2005 he presented a paper in Pisa, Italy, identifying the handwriting of Vincenzo Galilei and Francesca Caccini in several Florentine monody manuscripts of the early seventeenth century. In March he spoke in Dresden, Germany, about the origins of Joseph Riepel’s eighteenth-century music theories. In September he offered a paper in Rome, Italy, on aspects of solo singing in Luca Marenzio’s sixteenth-century Italian madrigals. And, in December he will speak in Mantua, Italy, concerning the love complaint in seventeenth-century Orpheus operas and its connections with theological and polemical writings about women in that period. These appearances were all invited and funded by the conferences.

Jonathan Keeble (flute) appeared on two National Flute Association Convention Recitals, in addition to acting as an adjudicator for the Association’s annual Young Artist Competition. His recent solo CD icarus welcomed critical acclaim, and paved the way for the upcoming release of another solo recording with University of Illinois oboist John Dee. In addition to serving as a panelist at the annual Chamber Music America Convention, Professor Keeble appeared with the Prairie Winds on con-
concert series throughout the country. Upcoming performances include trips to Malaysia and Florida with the Illinois Quartet, and concert appearances throughout the Midwest, Southeast, and West as a soloist and as a member of the Prairie Winds.

William Kinderman (musicology) presented lecture recitals on Beethoven’s creative process at two interdisciplinary conferences in Berlin, on “Imagination and Invention” (January) and “Aesthetic Experience and Editions” (October), and offered several piano recitals devoted to Beethoven, including a concert held in August during the Wagner Festival at Bayreuth, Germany, where he led a study seminar. His edited book The String Quartets of Beethoven was published by the University of Illinois Press in 2005, and while in Salzburg in May, he completed research for a forthcoming book, Mozart’s Piano Music, that will appear during 2006 with Oxford University Press. During November, Prof. Kinderman also presented several lectures and performances in Spain, including a program of the Mozart and Beethoven piano and wind quintets, and a lecture recital on “Beethoven, Thomas Mann, and the Mystery of Opus 111.”

Kazimierz Machala (brass) was a recipient of the 2005-06 American Society of Composers, Authors and Publishers Award. In 2004, Machala composed a new work Brass Quintet No. 1 which was premiered by the UI faculty Illinois Brass Quintet on April 3, 2005, and performed by the group in five cities on a concert tour of Poland in April. Kaz also completed an arrangement for horn, guitar and double bass of Vitaly Buyanovsky’s Espana originally written for horn solo.

Keeril Makan (composition-theory) will have his new piece for viola, clarinets, and CD, Violent Momentum, premiered this fall in New York, Washington D.C., and San Francisco with the dance company LEVYdance. Violent Momentum was commissioned by Meet the Composer/ NEA. Makan’s work, Target, for voice and ensemble will be performed at the Knitting Factory in New York, as well as in Brooklyn, New Haven, and Cambridge by the newly formed ensemble Newspeak. His solo for baritone saxophone, Voice within Voice, will be performed in Baltimore and San Francisco by saxophonist Brian Sacawa and at the Festival for New American Music in Sacramento, California by saxophonist Susan Fancher. The New Music Ensemble at the University of Illinois will perform his sextet bleed through during their fall season.

Joseph Manfredo (music education) was appointed program coordinator for clinical experiences, including early field experience and student teaching. In January 2005, Manfredo conducted the Illinois All-State Band at the Illinois Music Educators Association (IMEA) state convention. In November 2005, he conducted the IMEA District I and VI Honor Bands. In January 2006, Dr. Manfredo will present clinics on instrumental rehearsal techniques at the Illinois Music Educators Conference and the Indiana Music Educators Conference. Finally, the Journal of Band Research is publishing his paper, “The American Bandmasters Association and its impact upon the development of the instrumentation of the wind-band (1930–2005)” in its Spring 2006 edition.

Charlotte Mattax (harpsichord) will be featured in May 2006 as a concerto soloist in performances of Johann Sebastian Bach’s concerti for one, two, three and four harpsichords for the 99th season of the Bethlehem Bach Festival. Other highlights of 2005-2006 include performances with Arte Bella, a baroque trio featuring soprano, viola da gamba and harpsichord for which she is founder and artistic director. Her review of Robert Zappulla’s book Figured Bass Accompaniment in France, which appeared in the Fall 2005 issue of the Journal of the Society for Seventeenth-Century Music concerns a variety of instrumental combinations (keyboard and bass melodic instruments) used in continuo playing, the accepted temperaments (Rameau’s, Correttes), and the mnemonic methods for learning figures (Saint-Lambert’s, Delair’s). Professor Mattax continues to serve on the Board of Directors for the Southeastern Historical Keyboard Society.

Tim McGovern (bassoon) served as Principal Bassoon with the Ravinia Festival Orchestra; played Ravel’s Daphnis and Chloe with the Grant Park Symphony Orchestra at Millennium Park; and was bassoon soloist with the U of I Wind Symphony under conductor James Keene. He premiered the Sonata for Bassoon and Piano by Ohio composer Nikola Resanovic and released a recording of the Concerto for Bassoon by Gordon Jacobs. This summer he also served on the bassoon faculty in residence with the Prairie Winds Wood Quintet, at the Madeline Island Music Camp in Wisconsin and on the faculty of the Birch Creek Music Camp in Door County. He performed in concert with Prairie Winds Woodwind Quintet in Wisconsin, Michigan, New Mexico, South Carolina, and New Hampshire. This ensemble also completed a CD recording of quintet music by Ligeti, Schervansky, and Blummer, which will be released in 2006. In November 2004, IQ, the University of Illinois faculty woodwind quartet composed of Profs. Keeble, Dee, Harris, McGovern, presented master classes and recitals for the Elgin Youth Symphony Orchestra, the Midwest Young Artists Orchestra, Homewood Flossmoor HS, Joliet West HS, Wheaton Warrenville HS, Glenbard West HS, Hersey HS, and Prospect HS.
Faculty News

William Moersch (percussion) was a featured solo artist for the Crossdrumming Festival 2005 in Poland during June and July, presenting a series of recitals and master classes in both Jelenia Gora and Warsaw. He then co-hosted the Illinois Summer Youth Music Advanced Percussion Camp with faculty colleague Ricardo Flores. Upcoming solo appearances include the premiere of David Gillingham’s newly-expanded concerto *Quintessence II*, with James Keene and the UI Wind Symphony at New York’s Carnegie Hall in February 2006. Moersch also continues to serve as a member of the Board of Directors for the Percussive Arts Society.

Bruno Nettl (musicology) spent a week lecturing as Marisco Visiting Scholar at the University of Denver, and another week teaching at the Memorial University of Newfoundland. He delivered several invited papers, including, in June 2005, “The Concept of Evolution in the History of Ethnomusicology,” at a Conference on Evolutionary Musicology sponsored by the University of Munich. During the last year, publications of his have appeared in French, German, Iranian, Chinese (and American) periodicals. A new, considerably enlarged edition of Nettl’s book *The Study of Ethnomusicology*, previously published in 1983, was issued by the University of Illinois Press in November 2005. During the past year, he served as co-chair of the program committee for the 50th anniversary conference of the Society for Ethnomusicology in Atlanta.

The Pacifica Quartet, composed of Simin Ganatra (violin), Sibbi Bernhardsson (violin), Masumi Rostad (viola), and Brandon Vamos (cello), released a three-CD set of the complete string quartets of Felix Mendelssohn to great critical acclaim in Spring 2005. Subsequently, there have been feature articles on the quartet in the June issue of *Strad Magazine*, and in the July issues of *Gramophone* and *Fanfare Magazine*. The *St. Louis Post-Dispatch* writes “…splendid new recording…sets a new gold standard for performances of Mendelssohn’s string quartets.” The *Chicago Tribune* cites the quartet’s “technical and musical command, depth of understanding and urgently expressive response to the music’s varied colors and moods…” *Strad Magazine* proclaims “…this outstanding set from the U.S. goes straight to the top of the class for playing and recording…interpretations burst with energy,” and *Fanfare* writes “…the Pacifica Quartet displays a fine sense of drama…outstanding performances….” The 2005-06 season will be a busy one for the quartet, with performances all over the world, including an appearance on Lincoln Center’s *Great Performers Series*, a return appearance at Wigmore Hall in London, and over 80 concerts across Europe and the United States.

Susan Parisi (research scholar in music) participated in the 2005 Medieval and Renaissance Conference, held in July at the Centre d’Études Supérieures de la Renaissance, in Tours, France, where she chaired the session on Tallis and Byrd. She also carried out research in the Archives du Royaume, Brussels; Archives Nationales, Paris; and Public Record Office, London for two studies on court festivals during Monteverdi’s time, one of which is scheduled for publication this year in the *Alamire Foundation Yearbook* (vol. 6/7). Together with Don Krummel, Professor Emeritus of Library and Information Science, Dr. Parisi completed a monograph by the late Phyllis Danner, to be published by Harmonie Park Press, where Parisi is series editor. The monograph is titled *Sousa at Illinois*.

Edward Rath (associate director) was voted on to the Board of Directors of the American Liszt Society in April 2005 and also named Editor of that organization’s newsletter, which has a world-wide readership of about 500 individuals and subscriptions held by 100 or so libraries and other institutions.

Sam Reese (music education) presented a clinic at the New Directions in Music Education: Teaching Composition and Improvisation Conference, held at Michigan State University, November 3-5, 2005. His talk was entitled “Integrating Composition Mentoring into Music Teacher Education.” Sam has also been invited to be the keynote speaker at Hong Kong Institute of Education for the Arts Education Innovation Symposium, March 22-26, 2006. He will speak on “Perspectives for Planning for Technology Integration.”

Donald Schleicher (orchestra) will begin his seventh season as Music Director and Conductor of the Quad City Symphony Orchestra. He recently guest conducted the Daegu (South Korea) Symphony Orchestra, was guest conductor at the 2005 Great Lakes Chamber Music Festival collaborating with soprano Lucy Shelton, and was guest conductor of the Minnesota All-State Symphonic Band. In April of 2005, he did a residency as a guest conductor and gave conducting master classes at Baylor University, as well as the University of Wisconsin at Stevens Point.
Fred Stoltzfus (choral) spent a sabbatical researching the genesis of the “Agnus Dei/Dono nobis pacem” movement from Beethoven’s Missa solemnis. Over a period of twelve weeks in Berlin he worked with over 200 pages of extant Beethoven sketches catalogued in the Staatsbibliothek and prepared a transcription of “Grasnick 5,” a sketchbook that Beethoven devoted almost entirely to ideas for the “Agnus Dei” movement. The end goal of the research is to publish a facsimile, transcription, and commentary about “Grasnick 5,” with a view to advancing our knowledge about Beethoven’s compositional process and, specifically, about how Beethoven’s musical and philosophical ideas concerning the Mass form itself came to the unique focus in the final version of the Missa solemnis. Stoltzfus was also active as a performer during his sabbatical giving master classes and clinics, and was invited to guest conduct at the gala 25th Anniversary Concert of the Orpheus Singers in Montréal.

Katherine Syer (musicology) While teaching a course on Wagner’s Der Ring des Nibelungen, Dr. Syer led a group of 49 from UIUC to attend Wagner’s complete opera cycle at Chicago’s Lyric Opera in April 2005. At the Kalamazoo International Medieval Congress in May, Syer presented a paper entitled “Peter Konwitschny’s Tristan und Isolde: Wagner’s Opera Filtered Through Modern Technology and Critical Perspectives.” Her long-standing research on Wagner production history is featured in A Companion to Wagner’s ‘Parsifal’ (Camden House Press) that appeared in July of 2005. Another of her chapters in this volume, of which she is co-editor, concerns Wagner’s musical language and his special handling of “unseen” voices. This November, Syer lectured on recent Wagner stagings—Robert Wilson’s Parsifal in particular—for the Northern California Wagner Society, as well as on the production history of Fidelio for the guild network of the San Francisco Opera.

Sever Tipei (composition-theory) presented a paper at the 2005 International Computer Music Conference in Barcelona, Spain, written with Hans G. Kaper, Adjunct Professor in Composition/Theory, on DISSCO, an integrated software for composition and sound synthesis. DISSCO was developed at the Computer Music Project of the UIUC Experimental Music Studios and was released recently on SourceForge.net, an important and useful website devoted to hosting tens of thousands of open source software projects. Two new works realized by Tipei with DISSCO will be released in 2006 on a CENTAUR compact disc with music by Zack Browning and Sever Tipei.

Scott A. Wyatt (composition) applied research in positional three-dimensional audio imaging for surround sound in audio format to his recent electroacoustic work titled All At Risk. All At Risk, a composition centered around ABC news correspondent Brian Rooney’s email to his family while covering the war in Iraq, was selected for performance at the 2005 National Conference of the Society for Electro-Acoustic Music (SEAMUS), April 14-16, 2005. On a Roll was selected by SEAMUS conference participants to appear on Volume 14, Music from SEAMUS compact disc recording series released in June 2005. Wyatt presented lectures and performances of his compositions as a featured guest artist at Iowa State University during February and at Illinois Wesleyan University in March 2005. In April, he organized a UIUC graduate student guest artist concert and road trip to Southern Illinois University with graduate composition students presenting recent works from the University of Illinois Experimental Music Studios to the SIU campus. UIUC student composers included Kyong Mee Choi, Bradley Decker, John Ritz, David Psenicka, Anthony Jay Ptak, Michael Drews, and Ed Martin. Prof. Wyatt was a featured guest artist at the University of Oregon School of Music November 17–20, 2005, and is currently at work on a new composition recognizing the 20th anniversary of the Chernobyl nuclear accident.

Ann Yeung (harp) premiered interactive electro-acoustic works for harp by Michael Alcorn (Queen’s University, Belfast; Director, Sonic Arts Research Centre) and Stephen Andrew Taylor (UIUC) at the Ninth World Harp Congress held in Dublin, Ireland in July 2005. She also was a panelist at the Congress on “The Contemporary Harpist.” Her article “Edits to Henriette Renié’s Contemplation” was published in the Winter 2004 issue of the American Harp Journal. In August 2005, she performed a chamber recital on the ClassicFest 2005 concert series in Pensacola, Florida. She will be a featured performer, as part of a Pacific Harp Duo with Kyo-Jin Lee, at the American Harp Society National Conference to be held in San Francisco in July 2006.

Sylvia Stone (voice) spent the month of June in Urbania, Italy, as director of Il Corso per Giovani Cantanti Lirici, a four-week program offering aspiring young opera singers vocal and dramatic study with an international faculty and an intensive Italian language course, culminating in public performances in the area. July 23, 2005, she adjudicated the Schloss Leopoldskron Competition for Singers in Salzburg, Austria. In July and August, she taught voice in Salzburg at the Austrian-American-Mozart-Academy, a comprehensive summer program offering singers the opportunity to perform an opera role with orchestra. This summer two operas, Così fan tutte and Der Zigeunerbaron, were produced.
IT’S ROCK JAZZ
When Dana Hall joined the faculty in August 2004 to teach applied music (including small jazz ensembles) and courses in jazz history and listening, he was endorsing a decision he had made years earlier to give up his promising career as an aerospace engineer. Hall had initially worked at Boeing, as an intern, while he completed his engineering degree, helping to design propulsion systems and develop advanced composite materials. He was involved in the preliminary development of the Boeing 777 (the “triple-7,” as he calls it) aircraft.

Eschewing aerospace propulsion, he nevertheless has had a meteoric career as a jazz musician, playing drums in more than a dozen groups that have backed up such stellar musicians as Betty Carter, Woody Herman, Ray Charles, Branford Marsalis, Joe Henderson, Joshua Redman, Jon Faddis, and other, younger, jazz artists. As SOM Director Karl Kramer quips, Hall has gone from making “rockets to rackets.” Hall’s energies have more recently encompassed ethnomusicology as well. He hopes very soon to complete a Ph.D. at the University of Chicago and then go into teaching courses in ethnomusicology, as well...
Hall began studying drums in junior high school, “primarily during the marching season,” although during most of the year his main instrument was the oboe. “My mother’s sister is an oboist. She’s the only one in the family besides me who can play any music other than the radio, so I guess I got some of my music desire from her.” As he played drums during the high school marching season and for stage band, however, he “started to develop a bit of technique.” He attended Iowa State University in Ames as a double major in classical percussion and aerospace engineering. His training as an aerospace engineer led to employment at Boeing. “I worked from 7:30 a.m. till 4:30 p.m., and would play jobs in the evenings.” The schedule was tiring, and he knew he would have to choose between the two.

He had been ruminating about a conversation with trumpeter Wynton Marsalis, who had performed at C. Y. Stevens Auditorium in Ames, Iowa: “I told him about my dilemma: ‘I’m double-majoring in music and engineering, and I really like engineering, but I love music. What should I do?’ He said, ‘Well, not everybody has the ability or the desire to be an artist. The world needs artists. The world needs art to enrich whatever people do with the rest of their lives. They might be doctors, lawyers, or engineers, and not have the ability to be a musician, painter, or sculptor. So they seek inspiration in those arts. You owe it to society to pursue that if you have it in your heart and have the ability to do it.’”

Having made his decision, Hall left Boeing and earned a degree in jazz performance at William Paterson College in New Jersey. “I’ve never regretted leaving engineering. I feel this is my calling; this is what I have to offer society.” Hall has been on the UIUC faculty since August 2004.
As he proved his ability on gigs, Hall had more and more opportunities to play with some of the greats in the world of jazz. He was impressed especially by their competence, confidence, individuality, and open-mindedness. “They each bring different things to the table,” he says, “but they all definitely have a special level of professionalism and confidence with their instruments and with what they’re doing. Branford Marsalis, Jon Faddis, Terrell Stafford, and Josh Redman: they’re all specific about what they want to accomplish and how I might fit in with that. They’re open about different ideas—and how I approach music. It’s engaging and exciting. Sometimes there might be some dialogue about it, but generally the music is our language, and we don’t have to talk; we just do it. We may need to tweak it and talk about that, but otherwise we just dive right in.”

Hall has played in both large and small ensembles. With Ray Charles he played at festivals in Europe: “The biggest was at the North Sea Jazz Festival in the Hague in Holland. Playing with him was great. He was particularly hard on drummers. I heard that he apologize in a magazine to all the drummers he had ever played with. Because of the way he communicated musically, the drums were the heartbeat; they had to be correct all the time. He had a unique way of feeling rhythm. He was really the fountainhead for a particular genre and style of music; he mastered a way of playing soul music. It was challenging and rewarding to play with him.”

Betty Carter, he recalls, “was another challenging musician to play with. She had a clear idea of what she wanted, especially from the drummer, and was demanding. That’s the only way to grow—when someone places demands on you and asks for something that you may not know you have within. The best leaders and best musicians have tapped into something they heard in my playing that I may not have been wise to yet.”

Having idolized Ray Charles, Betty Carter, and Joe Henderson for years, Hall suddenly found himself on the bandstand with them: “I have a certain reverence for what they accomplished as musicians. But in order not to get too nervous out about it, I have to feel that I belong and that they called me for what I do. I picked up from Joe Henderson that I really needed to have

confidence in what I do. He made me feel liberated to just do what I do and not feel that I had to play like some other musician. He said, ‘Don’t play like (and he named off a few drummers: Elvin Jones, Pete La Roca, or Al Foster). Just play how you play.’

Maria Schneider impressed Hall with her intensity and vivacity. “The first time I worked with her was when she conducted the music of Gill Evans at Carnegie Hall. She is focused about what she wants from us musicians and has an infectious vision of music. She’s a painter through her composing and arranging. Your color lies within her color scheme and power, and she makes you feel a part of something exciting. She gets so excited about what she’s doing that it transports you into another place.”

Since joining the UI faculty, Dana Hall has continued to perform and record with Terrill Stafford’s ensemble (e.g., on Labor Day 2005 in Philadelphia). Stafford employs newer rhythms and harmonic concepts. Hall says, “It’s always fresh working with him. We do a lot of things that are interesting and adventurous, and he allows me to bring different rhythmic ideas to the table. It’s not so much that the other [older] musicians are set in their ways but that their playing is rooted in tradition, whereas younger musicians, because they have been exposed to so many types of music, are wide open to anything that might happen.”

As a UI faculty member, Hall considers performing an important part of his work. “It would be a disservice to the students for me to not continue to perform at a high level and to seek out musical challenges, so I’m an active musician.” He hopes to play more in the Champaign-Urbana area as well.

“I coach a sextet with saxophone, trombone, trumpet, piano, bass, and drums. And I work in private lessons with younger jazz students in developing their technique and repertoire. In the Jazz Listening course, I combine style, analysis, and understanding the fundamentals of jazz to help students listen more critically,” Hall elaborates.

As a professor, he combines his performing knowledge with his studies in ethnomusicology to brew a rich mix for students: “I teach a jazz history course that’s somewhat chronological, but I like to throw a few monkey wrenches in there, thinking as an ethnomusicologist. It’s interdisciplinary; I’m concerned with places of encounter and relationships that are sociological.”

In creating an interdisciplinary approach, Hall likes to highlight the “intersections” that music makes with society, politics, and culture. “I’m concerned with
Hall plays a drum set, although he sometimes augments it with wood block, cow bell, or, more rarely, African or Middle Eastern hand drums. His approach to performing is broad: “When I think about playing, it’s not playing the drums but playing music on the drums. The drums and of themselves can carry the load, certainly, but I think about what I’m doing with the music with other people,” he explains. “Music for me is about the social interaction and the engagement with other musicians. I’m talking about applying techniques within a group of other musicians.”

This past year Hall has been working with pre-college percussion students, and his teaching both at the university level and with younger students makes him a natural advisor for how players might better develop their skills for professional studies. “There are certain fundamentals that all drummers need. The rudiments are the foundation of what we do on the instrument, and to have a dialogue with other musicians, you have to know the language. The syntax of our language is the 26 standard rudiments (more than 50 when you include the Swiss rudiments). Young jazz drummers should really know and be able to execute those rudiments—cleanly and in a variety of tempi. They should have an understanding of rhythm. They should develop an ability to tune the timpani. All drummers should expose themselves to and develop proficiency on mallet instruments. They should also take some piano lessons to get a sense of how drums work within the harmonic context of an ensemble. The way you can change the texture on the drums, just based on the harmony that you’re hearing in the ensemble, adds to your engagement with the music.”

With more advanced university students, Hall adds, “The most important advice that I can give young performers is to be prepared. When opportunities come knocking, be prepared to answer the call. That level of preparation means having a practice routine and working on things that you don’t know. We tend to practice things we know because it’s easy to do and builds the ego and confidence. The best way to prepare for musical situations, however, is to constantly be challenging yourself.”

Hall is happily attuned to the jazz division’s goals at UI: “All of us are trying to raise the bar, in terms of preparing the students for the outside world, making them better readers and performers, broadening the scope of their thinking about jazz, expanding their repertoire and knowledge of the literature, and making them better improvisers and composers. Those are certainly my goals: to make them more critical and better informed listeners, ultimately to make them better educators. Not all good players can teach, but I believe all good teachers should be good players. We’re blessed here with good players and good educators, and we can try to instill that combination in our students. What draws us to get up every day and do what we’re doing? It’s also important to have a sense of our calling and what we do and be able to articulate that to others.”

Married less than a year, Hall is enthusiastic about settling in Urbana. “This is a great School of Music, and we have a great deal of support from the Director’s office. I’m excited about what we do here and the students we work with. I’m excited about the academic side and the work I do as an ethnomusicologist. I feel enriched as a scholar, an academic, and as a musician.”

Faculty Profile

“NOT ALL GOOD PLAYERS CAN TEACH, BUT I BELIEVE ALL GOOD TEACHERS SHOULD BE GOOD PLAYERS, WE’RE BLESSED HERE WITH GOOD PLAYERS AND GOOD EDUCATORS, AND WE CAN TRY TO INSTILL THAT COMBINATION IN OUR STUDENTS.”
Chadley Ballantyne, a baritone working toward his D.M.A. degree in Vocal Performance under Professor Sylvia Stone, was a soloist in Josef Haydn’s Creation with the Prairie Ensemble in May 2005. In July, he sang the role of Truffaldino in several performances of Ariadne aux Naxos with the Union Avenue Opera Theater Company in St. Louis. Chadley also appeared with St. Martin’s Chamber Singers in Peoria, singing Figaro in Le Nozze de Figaro in April 2005.

Keturah Bixby, a junior in harp performance in the studio of Ann Yeung, was a winner of the UIUC Thomas J. Smith Scholarship Auditions. In August 2005, she attended the MusicAlp Festival in Courchevel, France.

Bradford Blackburn, Minsoo Cho, Kyong Mee Choi, Bradley Decker, Ivan Elezovic, Timothy Ernest Johnson, Ed Martin, David Psenicka, Anthony Jay Ptak, and Jake Rundall in the Experimental Music Studios of the University of Illinois at Urbana-Champaign, are included on the new compact disc recording Wavefields. Organized and engineered by Professor Scott Wyatt, the CD features recently completed works by UIUC graduate composition students. Funding for the recording was provided by the University of Illinois College of Fine and Applied Arts, the School of Music, individual composers on the recording, and by UIUC Student Organization Resource Fee (SORF) funds. 600 of the new CDs will be mailed to select colleges, universities, performing arts, and new music centers around the world.

Brett Boutwell, a Ph.D. candidate in musicology and student of Dr. David Patterson, received a Graduate College Dissertation Completion Fellowship for his dissertation work on 20th-century American composer Morton Feldman.

Renée Clark, a Ph.D. candidate in musicology, is in her third year as visiting instructor at Hillsdale College in Hillsdale, Michigan. Renée is a student of John Hill.

Bradley Decker and Ed Martin were two of four national finalists for the 2005 ASCAP/SEAMUS National Student Composition Commission Award, with Ed Martin winning 2nd prize in the national competition.

Mary Ferris, a junior trombone performance major in the studio of Professor Elliot Chasanov, was the winner of the 2005 Armstrong Award for Excellence in Undergraduate Performance. She performed the Larsson Concertino with the UI Philharmonia this fall as part of the award. Mary was also recipient of the 2005 Robert Gray Award and a Brass Division Achievement Award.

Stefan Fiol, a graduate student in musicology, returned recently from dissertation fieldwork on regional music in Uttaranchal, India. His doctoral research in North India was sponsored by Fulbright and Wenner-Gren Foundation fellowships. An advisee of Dr. Charles Capwell, Stefan has been invited by the South Asia Council of the Association for Asian Studies to present a paper on his research at the annual meeting of the Association to be held in San Francisco in April 2006. Most recently, he was also awarded another year of support for his dissertation project by the American Institute of Indian Studies. This spring semester he will be a lecturer at Notre Dame University.

Jennifer Fraser, a Ph.D. student of Charles Capwell in ethnomusicology, read a paper about her dissertation research in Indonesia at the 50th anniversary meeting of the Society for Ethnomusicology on November 18, 2005.

Ryan Haynes, a graduate student in ethnomusicology under Professor Donna Buchanan, received a 2005-06 Foreign Language & Area Studies (FLAS) Fellowship for Serbian and Croatian language studies.

Gregory Hellenbrand, a Ph.D. candidate in musicology, has received a one-year appointment as visiting instructor at the University of Wisconsin at Eau Claire. Greg is a student of John Hill.

Eduardo Herrera, second year Ph.D. student in musicology under Gayle Sherwood Magee, conducted research in Buenos Aires and Montevideo during summer 2005 with the support of a Tinker Field Research Award.

Chen-Yu Huang, a first year master’s degree student in the harp studio of Ann Yeung, performed with the Chi-Mei Orchestra in Taipei, Taiwan prior to coming to UIUC this fall.

Erik Horak-Hult, a Ph.D. student in musicology, received the Presser Foundation Graduate Award in support of his dissertation research conducted in summer 2005 in France, Germany, and Austria on Beethoven’s opera Fidelio.

Trent Jacobs, a master’s degree student in instrumental performance, won two orchestra positions this season: Second Bassoon in the Danville Symphony Orchestra and Second Bassoon in Champaign-Urbana’s Prairie Ensemble.
Elizabeth Jaxon, undergraduate student in harp, won Fourth Prize in the Advanced Division of the American Harp Society’s National Solo Competition in June 2005. In July, she performed in a master class at the Ninth World Harp Congress in Dublin, Ireland, and in August, Elizabeth attended the MusicAlp Festival in Courchevel, France.

Joseph Jones, a musicology master’s degree student, received the 2005 Jill McAllister Award for Studies in Opera in support of his research on Der Rosenkavalier by Richard Strauss.

Joonhee Kim, a doctoral candidate in piano performance, was invited to present a recital on December 23, 2005 at Young-San Art Hall in Korea. Joonhee, whose teacher is Timothy Ehlen, was also awarded a prize in the Los Angeles International Piano Competition in November 2004.

Natasha Kipp, a Ph.D. student in musicology, received a 2005-06 American Councils for International Education ACTR/ACCELS Research Scholarship Fellowship to pursue nine months of dissertation research in Baku, Azerbaijan.

Kiel Lauer, a freshman bass trombonist from the studio of Professor Elliot Chasanov, was selected as a finalist in the 2005 Eastern Trombone Workshop Bass Trombone Solo Competition.

Sonia Lee, who is pursuing a double doctoral degree in musicology with John Hill and harpsichord with Charlotte Mattax, gave two solo recitals and performed in seven concerts as basso continuo player with Musicerend Gezelschap and La Donna Musicale at the Boston Early Music Festival and the Society for Historically Informed Performance Early Music Summer Concert Series in June and July 2005. Reviews of her performances from this summer can be found in the Early Music America Magazine and the Boston Beacon Hill Times. Sonia will also participate in the world premiere CD recording of The Seven Psalms of David, Vol. II by Antonia Bembo with La Donna Musicale.

Tzu-Feng Liu, a D.M.A. candidate in piano performance with Professor William Heiles, and Eun-Young Yang, a 2005 D.M.A. recipient in vocal performance from the studio of Jerold Sienna, gave joint recitals at Nova Hall, Tsukuba, Japan; Hsinchu Science Park Auditorium, Hsinchu, Taiwan; and KNFC Hannam Auditorium, Daejeon, Korea during August 2005. In December 2005 Ms. Liu will premier a piano solo work by composer Chia-Lin Pan.

Ieng-Ieng Lam, a D.M.A. candidate in piano performance, performed the Ravel Piano Concerto in G Major with the Macau Orchestra on its Flourishing Arts concert series in July 2005, as well as the Chopin Piano Concerto No. 1 in a concert with the Macau Youth Orchestra.

Nicole Leupp, a soprano and doctoral student in vocal performance, newly arrived on the UIUC campus this fall, flew to the United Kingdom in early September to sing at Durham Cathedral. Nicole is a student of Sylvia Stone.

Bomi Lim placed in two competitions during the spring of 2005: the Society of American Musicians Competition in Chicago in April (honorable mention), and the Eleventh Biennial International Beethoven Sonata Competition in Memphis in May (fifth place). Bomi Lim is a M.M. candidate in piano performance and pedagogy, and a student of Profs. William Heiles and Reid Alexander.

Charles Lynch, a doctoral student in harp, is featured on the recently released benefit CD Help Is On the Way for Hopeful Heart, Inc. with theatre organist Lyn Larsen. Hopeful Heart, Inc. is an Arizona based not-for-profit corporation set up to give a little extra “helping hand” to musicians, writers, artists, dancers, and other members of the arts community who are facing medical difficulties and challenges.

Megan McCauley, a D.M.A. candidate in voice and student of Professor Jerold Siena, was declared winner of the Carolina District Metropolitan Opera Auditions in November 2005. Megan will compete in the MET Regional Finals to be held in Atlanta in February 2006.

David McDonald, a student of Donna Buchanan in the Ph.D. program in musicology, received an Illinois Program for Research in the Humanities (IPRH) Graduate Student Fellowship and a Dissertation Completion Grant from the Graduate College for his study of music and nationalism among Palestinian refugees in Jordan and Palestine. His research is based on two years’ ethnographic field work in the Middle East. David read a paper about his dissertation research at the 50th anniversary meeting of the Society for Ethnomusicology on November 17, 2005.

Tracy M. Parish, a D.M.A. student of Michael Ewald and Ronald Romm in trumpet performance and literature, was awarded the Buckeye Emerging Artist Award from the Akron Summer Music Festival where he performed as a featured artist in July 2005. Tracy also won a seat this season with the Champaign-Urbana Symphony.

Katrina Phillips, a graduate student clarinetist and winner of the UI Student Concerto Competition, performed the Clarinet Concerto, Op. 57, by Carl Nielsen with the UI Symphony Orchestra conducted by Donald Schleicher on November 9, 2005.

Dewayne Pinkney, a senior in bassoon performance, won a position with Sinfonia da Camera, the resident orchestra of the UIUC Krannert Center for the Performing Arts.

Antoinette Pomata performed in the 2005 Piccolo Spoleto Festival in Charleston, South Carolina, prior to coming to UIUC this fall. Antoinette is a freshman in violin performance in the studio of Sherban Lupu.

Marie Rivers, a graduate student of William Kinderman in the Ph.D. program in musicology, published an article in the Summer 2005 issue of Arietta on "Johannes Brahms, Gustav Nottebohm,"
and Beethoven’s ‘Hammerklavier’ Sonata,” and read a paper on this topic on October 28th at the National Annual Meeting of the American Musicological Society in Washington DC.

Hio Teng (Harriet) Wong, a junior in the piano studio of Dr. William Heiles, traveled to Macau S.A.R. (China) to perform the second and third movements of the Schumann Piano Concerto with the Macau Orchestra on their Flourishing Arts Concert Series in July 2005.

Kydalla E. Young, a Ph.D. student in musicology, received a 2005-06 Fulbright Fellowship to conduct research abroad in Peru. His topic is “Music in Confraternities in Colonial Peru.” Kydalla is a student of John Hill.

The U of I Concert Jazz Band, the school’s top jazz combo, performed at the North Texas Jazz Festival in April 2005, winning the prestigious “Gene Hall” award for top big band.

In summer 2005, at the Palmarès du 32e Concours International de Musique et d’Art Sonore Electroacoustiques de Bourges, France, Ivan Elezovic’s composition Mediterranean-Riots-Colors was awarded the Degré I - RESIDENCE Prix. Bradley Decker’s composition Montage and John Ritz’s composition In the Very Eye of Night were awarded Honorable Mentions in the oeuvre d’esthétique formelle category, and Kyong Mee Choi’s composition Tranquility was awarded Honorable Mention in the oeuvre d’esthétique programme category.

Three singers from the UIUC School of Music were winners in the Met National Council’s Central Illinois District auditions held on the UIUC campus on October 23. They are Desirée Hassler, from the studio of Professor Jerold Siena, and Eun-Jung Auh and Raquel Adorno, from the studio of Professor Cynthia Haymon-Coleman. The three winners moved on to the regional finals in Chicago on November 6.

Congratulations to our many outstanding performers and teachers!
FOUR VIOLINISTS TALK ABOUT THEIR CAREERS

From the experiences of UI alumni violinists James Cooke, David Halen, Lucia Lin, and Ioana Mis-sits, one might surmise that the secret to a fast-track career in a major symphony lies in getting a fine university education. Lin and Cooke are members of the Boston Symphony Orchestra (BSO), Mis-sits of the Cleveland Orchestra, and Halen is concertmaster of the St. Louis Symphony Orchestra. All of them won these positions early in their careers. Talent and lots of practice figured into the equation, of course, and they don’t pretend that even education, outstanding gifts, and hard work guarantee that a violinist can share the trajectory their careers have taken. But they agree that for them the University worked.

“UI is a terrific music school. I remember very well my orchestral training with Paul Vermel, collaborations with wonderful pianists, and inspiring performances by both faculty and my peers in the vocal and instrumental divisions. And cellist Gabriel Magyar—I loved him; he was such a major musical influence for me. I remember amazing chamber music coachings with him,” recalls Lin.

A native of Urbana, Lucia Lin began violin lessons with UI Professor Paul Rolland when she was about four years old. At eleven, she made her debut as soloist with the Chicago Symphony, performing the Mendelssohn Violin Concerto. She earned a bachelor’s degree at UI and master’s at Rice University and was a student of Professor Sergiu Luca at both institutions. Soon afterward she won an audition for the Boston Symphony on her first try, joining the orchestra in 1985. In 1990 she was a winner in the International Tchaikovsky Competition in Moscow. Lin has served as an assistant concertmaster of the Boston Symphony (1988–91, 1996–98), as acting concertmaster of the Milwaukee Symphony (1991–92), and as co-concertmaster of the London Symphony (1994–96). She appears frequently in chamber music recitals as well.

James Cooke was born in Louisville but raised in St. Louis, where he began violin in the public schools and then studied with Gladys Lang. At UI he earned a bachelor’s degree in 1979 as a student of Paul Rolland and, after Rolland’s death, began work toward a master’s degree, studying with Teddy Arm. He continued his master’s degree at Boston University, studying first with concertmaster Joseph Silverstein and then Denes Zsigmondy, and getting additional lessons with concertmaster Malcolm Lowe to prepare for auditions. Cooke won the Boston Symphony audition in 1987.

David Halen began violin studies with his mother, a member of the Kansas City Philharmonic, and continued lessons with his father, a professor at Central Missouri State University, where David earned his bachelor’s degree. At nineteen he won a Fulbright Scholarship, “on a lark,” to study at the Freiburg Hochschule für Musik. Like his brother Eric, who is now acting concertmaster of the Houston Symphony, David attended UI, studying with Sergiu Luca. After a year as violinist in the Harrington String Quartet in Amarillo, Texas, Halen won an audition for the Houston Symphony, where he gradually moved up to third chair and assistant concertmaster before being hired by the St. Louis Symphony as its associate concertmaster in
Born in Rumania, Ioana Missits began her violin studies at a state-run music school. She came to the United States when she was nineteen as an undergraduate at Bowling Green State University, continuing at UI, beginning in 1996, a master’s degree and course work toward a D.M.A. She studied with Professor Sherban Lupu. After freelancing for a year in Detroit (where she was an extra for the Detroit Symphony), she joined the Pittsburgh Symphony for one year and, since fall 2000, has been with the Cleveland Orchestra. She has won prizes in the Cittá di Stresa, Paul Rolland, Joseph Gingold, and Romanian National Violin competitions.

Here's what the four had to say on a variety of topics.

EARLY STUDIES AND TEACHERS

Lin: I began with Paul Rolland when I was five and continued studying with him until his death, when I was seventeen. I received the fundamentals of my technique from those lessons and was fortunate, as his was a very natural approach to the violin. Mr. Rolland was like a second father to me. I remember he took me shoe shopping in Atlanta the day before a concerto performance; I think I was 13. He wanted me to buy me Hush Puppies for my concert shoes because they were better for the feet. Fortunately, my mother intervened! I began studying with Professor Sergiu Luca when I was a senior in high school, and continued through my master’s degree. A brilliant musician, he taught me a tremendous amount about interpreting a piece of music, not just from an intellectual standpoint but also an emotional one. He has many interests that he is passionate about, and he has studied them until he is an expert on them. An example is his passion for Chinese food; he can order in Chinese and can cook wonderfully in Chinese style. That kind of enthusiasm has been inspiring to me.

continued...
**Cooke:** Gladys Lang, with whom I had private lessons as a youth, gave me the sense that it's possible to enjoy life and find fun and inspiration into adulthood; she had that spark that communicates well to teenagers, who want to see that adults are not weighed down with just making it through each day. She had known Professor Paul Rolland; he was the main reason I went to UI (my Dad received a doctorate there in chemistry and I liked the campus when I first visited). Rolland understood psychology and recognized that college students want a more professional training. He had responsibilities and the students had responsibilities; his teaching at the University was more at arm's length than with younger students, like Lucia Lin. I also studied viola with Guillermo Perich, and worked with Gabriel Magyar in chamber music, a really good experience. I enjoyed the chamber music program a lot there.

Joe Silverstein, Denes Zsigmondy, and Malcolm Lowe in Boston helped me a lot in very different ways. When you study with multiple teachers, it's something like the glass being half full or half empty: You have to concentrate on what is positive in every situation. If you try to look for the warts, you'll find them, but if you can take something positive from each of the teachers that you have, eventually you'll end up with a synthesis that works for you. It can be a greater richness than if you had studied with just one teacher for a long time.

**Halen:** By testing out of classes, I graduated early and had the luxury of studying in Europe on a Fulbright scholarship when I was nineteen. It took me from a small town in Missouri and plucked me down in the middle of Europe, giving me a completely different view. My brother Eric was studying violin at UI with Sergiu Luca and spoke so highly of him that I applied for graduate school in Urbana. There was a wonderful class of students at that time, one of whom was Lucia Lin, a good friend. We all learned a lot from each other as well as from Sergiu. And there was a great teacher there, cellist Gabriel Magyar, whom we all studied with in chamber music.

**Missits:** In Romania the system is very competitive, based on a series of regular exams, and we practiced a lot and each had two hour-long lessons a week. I met Sherban Lupu through my husband, then my boyfriend at Bowling Green, who was in the graduate program at UI. Mr. Lupu was very good for me, helping me with my playing in solo repertoire.

**CHAMBER MUSIC THEN AND NOW**

**Lin:** Chamber music has long been an important part of my musical life. About eight years ago, I joined the Muir String Quartet, which is in residence at Boston University where we teach and perform. I also formed a group, Innuendo, with some of my closest friends, who have enjoyed playing and socializing with each other for more than 12 years now.

**Cooke:** Chamber music is one of the things I was blessed with at UI with Gabriel Magyar, who had played in the Hungarian Quartet, and at BU (Boston University) with Eugene Lehner, who had played in the Kolisch Quartet. Chamber music experience at the college level is extremely important—learning how to play with other people and gaining personal skills. I played in the Boston Composers String Quartet until the birth of our daughter. I still participate in chamber music with other BSO members.

**ORCHESTRA AUDITIONS AND EXCERPTS**

**Lin:** (on getting into the BSO at her first audition) In many ways, it helps to have ignorance on your side when you take an audition! It's much harder when you know what you're getting into and start to psych it out.

**Cooke:** I had always wanted to be in an orchestra, and I told Joey Silverstein that I would be happy to be in a nice midlevel orchestra; that would be just fine. I made it to the BSO and have to laugh now when I recall that.

It's important to know what an audition committee listens for; these things are mysteries to most people. Auditioning is a hard skill for most people, and making an audition tape is a completely different skill from taking a "live" audition. You have to exercise patience, sitting down and listening to playbacks, and deciding that one just won't do. You have to hear exactly where something hasn't caught the flavor of the excerpt. A tape is so much more of a microscope. In the BSO when we listen to auditions, we want to hear that a player knows the piece, that the individual is aware of how it would sound—its expression—when an entire orchestra plays that excerpt. It's so easy in practicing an excerpt to get into a sterile, metronomic manner of playing. The committee listens for an individual's awareness of style and knowledge of the excerpt as a piece of music. You have to know what parts the committee will listen for, and what parts for a singing style.

**Missits:** I played in smaller orchestras in the Detroit area to get started, and subbed for the Detroit Symphony, which sounded amazingly good. When I prepared for the Pittsburgh and Cleveland auditions, I worked on the excerpts for a long time, really dissecting them to figure out how to play those kinds of parts alone. The audition repertoire for the Cleveland Orchestra was larger than for Pittsburgh. Cleveland is the only major orchestra, I think, that has no screen; the audition was in front of the committee. I got into the Detroit Symphony in January 2000, but won the Cleveland audition four months later.

**Halen:** I was visiting my friend, Lucie Lin, who was taking an orchestra excerpt class at Rice; I would play the excerpts for her, and she would relate what she had
learned in her class about them. There’s no such thing as too much preparation when you audition. The main thing is to let the character of the music carry you through any audition. Assuming that people’s technical stuff is really in order, that’s the answer. Accuracy is never moving enough; it’s really about the music. The winners of auditions play at the level of our soloists, at least on their audition day. That’s the one day you want to play as well as Perlman at his very best.

When I was young, I heard discouraging words about the likelihood of being able to be a professional musician. Being self-critical as well, I never thought I would win an orchestra audition—but I won my first one. Do what you really believe in and follow your dream. The worst thing that can happen is that you learn a great deal about music and carry that with you the rest of your life, even while doing something else professionally, and even that’s a good outcome. If I hadn’t tried, boy, would I have regretted it. The first time I heard Mahler’s Second Symphony from amid the orchestra, I couldn’t believe it. And, had I not heard that from the middle of an orchestra, how much I would have been missing!

**PLAYING IN THE SYMPHONY**

**Lin:** Being a member of the BSO is great—one has exposure to world-class musicians and a beautiful hall. But an orchestra of that level has less tolerance for an inexperienced player. It was a lot of pressure to learn the repertoire quickly and learn how to fit in as a section player, both in terms of sound and as a colleague. It was a tough first year for me. Learning the ropes in an orchestra with a less demanding schedule might have made the transition easier.

**Missits:** When I was a student at the Kent-Blossom Festival in 1992, I went to hear the Cleveland Orchestra play every week. Sitting in the third row and watching the people play, I thought, “This is where I want to end up.” Of course, I didn’t think that would ever happen. But it has happened, and that is why I’m going to stay here for as long as I can.

**Cooke:** If you can’t learn how to play efficiently and with relaxation, you’re going to have problems in an orchestra because there’s just so much repertoire. You have to be able to get the most out of the least amount of effort. Yet efficiency cannot be the be-all-and-end-all. When I joined the BSO, I learned a great deal from sharing a stand with some of the older, experienced violinists, observing how they played and responded to conductors. One older colleague, Joe Willinger, produced the most beautiful sound with tremendous bow speed and no tension. One time I borrowed his violin and was amazed to discover it had a teeny sound! He said to me, “Always remember, your sound is in here,” gesturing to his head. He knew what sound he wanted to produce; he had it in his mind and ear.

**Halen:** Being concertmaster is like being the first officer on the Starship Enterprise in Star Trek.

**CONDUCTORS**

**Lin:** Levine and Ozawa have very different approaches to music. Ozawa is beautiful to watch on the podium and almost seems to be reacting, dancing to the music. Levine’s beat is understated; he wants the musicians to find the music and the energy from within themselves. Each has validity but creates different listening experiences for the audience. Levine is a proponent of new music, which has been challenging for both the musicians and audiences. It’s definitely made me open my ears in a different way.

**Cooke:** I worked under Seiji [Ozawa] for thirteen years, and enjoyed him very much. I’ve also enjoyed the change with Levine. His choice of repertoire is challenging, sometimes almost staggering in terms of his commitment to Elliott Carter’s music, but it’s good to be challenged: it sharpens your skills. Levine has a vocal approach to music making. He tells you that he likes the string sound relaxed but full, and with a lot of repertoire he wants a soloistic approach from the section, as if the expression is generated from each player. You have to constantly ask yourself, ‘Am I producing a beautiful sound? A full sound? Am I relaxed while I’m doing it?'

**Halen:** I was acting concertmaster under Leonard Slatkin and then his regular concertmaster for the season before he left in spring 1995. Hans Vonk replaced him, but got Lou Gehrig’s Syndrome, ALS; he passed away in fall 2004. I considered him a dear friend, and he was my boss. I watched him, wasting away from the disease, like watching a candle in an enclosed space go down to a flicker.

David Robertson is now our conductor, a vigorous force and an inspired leader in many different styles of music. A dynamic person and brilliant mind, he brings a leadership that is refreshing and that has helped reinvigorate the entire community. We went after him immediately, when we had the music director opening, and nailed him down. That guy is really head ed up, and we wanted to ride that wave together with him.

**STAYING FRESH**

**Lin:** I entered the Tchaikovsky Competition at a time in my life when I was at a crossroads and didn’t really know what I wanted to do with my life. I like to find things that will push me to grow musically and technically. Going to Moscow was a little like taking an Outward Bound course! I found ways to practice four to six hours daily on top of playing in the BSO. And in Moscow I didn’t know anyone and needed to find inner strength to get through the three competitive rounds. You come out of that kind of an experience thinking, “Yes, I can do it!” Playing on the first stand in Milwaukee and London were also wonderful.
experiences. I enjoyed being back in the Midwest and made some close friends in Milwaukee; living in London was an invaluable, eye-opening experience (yes, America is not the only country in the world!). I also learned a lot about what is involved in leading an orchestra. One of the terrific things about the BSO is that members can apply for leaves to have other musical experiences; it keeps the players fresh and in shape.

**Missits:** I love the orchestra tours. I like playing in the big concert halls and seeing the audiences react, and I meet people in other cities I haven’t seen for a long time. This year, when we were in Germany, I met my first violin teacher!

** Cooke:** Having started violin in the public schools, I know how important string education in the public schools is; my wife (Lisa Crockett, whom I met at UI) and I have been teaching a string ensemble as volunteers in our local public school for about six years. We are committed to helping out in public school string education. My wife’s father, Frank Crockett, got his doctorate in music education at UI, and became arts coordinator for the State of Georgia. It’s important at a certain point in your career that you foster creativity and help people understand the joy of making music. It’s incredibly important at the public schools, and not just for the children of parents who are motivated to get their children music lessons. Now that our daughters Elizabeth and Laura are fourteen and eleven, I’m also thinking of playing more chamber music again. I’m still thrilled to be in the BSO. My colleagues are wonderful players, and it’s a constant learning experience, a continual graduate course. We have guest conductors, like Frühbeck de Burgos this week, and you take something away from those concerts. Even when you’re playing standard repertoire, you gain an insight into it.

**BALANCING CAREER AND FAMILY**

**Lin:** My son, Aaron, is two years old. He loves music and sometimes asks me to take out the violin. I’m not going to specifically steer him into music, but if he asks to study, I’ll encourage him.

I like having the variety of chamber music, orchestra, and teaching in my career. I’m blessed in having the opportunity to play Mahler or Brahms symphonies and Mozart or Beethoven quartets with top-notch musicians. And teaching keeps me on my toes—as does having a toddler—always thinking. I end up appreciating each aspect of my life, and the annoying little things that might normally be irritating don’t matter: there isn’t time to worry about them!

**Missits:** We have two sons, Alexander (who is four years old) and Adrian (who is two). My husband works at home, repairing and selling flutes. I play chamber music and teach a bit at home, and I enjoy that very much. I don’t think I’m going to teach our children; that would be a conflict of interest! I’ll leave that work to someone else.

**Halen:** My wife, Miran (a Korean-born soprano), and I have a son named Christopher who is nine and plays the piano. We go to Aspen in the summer, where I do most of my teaching in addition to being concertmaster. It’s lovely, and the orchestras there are basically young professionals mixing with older professionals from all over the country. It’s great fun.

**ADVICE**

**Missits:** Take orchestra classes seriously from early on!

** Cooke:** It’s critical that students have an understanding of what they’re going to do in life after the university. It’s really important, for a symphony career, to learn the standard repertoire as thoroughly as you can, because then you won’t be starting from ground zero when you prepare for auditions.

You learn from things that don’t work. You have to approach auditions and interviews with the idea of learning how to go on from there. You can’t let a rejection weigh you down too much. You may not feel great, especially if you made the finals but didn’t get the job, but at a certain point, you have to learn from the experience and grow for the next one.

**Halen:** It’s crucial today to get involved in working for the orchestra’s financial health. We have to appeal to all kinds of audiences including the traditional ones, but also younger ones. It’s part of the job description for the music director, the concertmaster, and in reality, for all the players. People support institutions because of the people in those institutions. The one thing an orchestra has going for it is an army of creative talent that can inspire a community to step forward and get interested in and excited about the world of music. The most obvious motivation for the audience to support us is for the orchestra’s performances to be inspiring. The number one way to communicate is through the music, but right after that, there are social settings and spoken words. Often the most important things are the one-on-one relationships: you fill concert halls one seat at a time.

Being a musician today is much more of an entrepreneurial endeavor than it once was. The skill that I find overlooked is one of self-promotion; you must have a savvy marketing mind for yourself. Everyone in today’s world must have a CD of their solo playing. What music schools might do as part of their master’s degrees, instead of having required recitals, is to have candidates go through the process of making a professional CD: a great performance, editing, engineering, great packaging including cover art, putting together liner notes and a label that are well written and accurate. Then they have a professional product to introduce themselves to the professional world. The people who win orchestra auditions are a tiny fraction of the graduates today, but the CD would help all kinds of graduates learn to better represent themselves.

**Lin:** Listen to great singers, jazzes, instrumentalists that play other instruments. Think outside the box. When I was taking auditions, I played for wind players, for cellists, for an orchestra librarian, trying to play for a set of ears that was not hung up on bowings and fingerings. I enjoyed studying at two universities because it gave me exposure to other fields and art forms, not just the music world. It’s important to always be searching for better ways to communicate in your music, to be more convincing, to have a clear point of view or interpretation. A well-rounded person has more experiences to tap into, and that will be reflected in his or her music making.
The Illinois Wind Symphony, under the direction of Professor James F. Keene, will perform in concert Friday evening, February 17, 2006 in America’s most renowned music center, Carnegie Hall. All alumni and friends of the University of Illinois are invited to experience the thrill of seeing the nation’s most famous university band in New York City as they perform on the world’s most prestigious stage for the first time in university history.

Guest artists will include the Illinois Brass Quintet, composed of Professors Ronald Romm and Michael Ewald (trumpets), Kazimierz Machala (horn), Elliot Chasanov (trombone), and Mark Moore (tuba), as well as percussion professors William Moersch and Ricardo Flores. Guest artists will be performing the premiere of David Gillingham’s newly-expanded concerto Quintessence II, written especially for the Carnegie Hall event. In addition, two other works were composed specifically for this concert, Cityscape: A Fanfare for Winds and Percussion by Scott Boerma, and Two Pieces for Wind Ensemble by New York composer Shafer Mahoney.

Join in celebrating this historic occasion and in supporting the students, faculty, and staff involved in this exciting event. Call the Carnegie Hall Box Office for tickets today: (212) 247-7800. Individual concert tickets are available for $20, $30, or $45. Private boxes, seating up to eight people each, can be purchased on the first or second tiers for $400 and $600. For information about private boxes and group tickets (for groups of 30 or more), contact Peter Griffin, UI assistant director of bands, (217) 333-3028.

This concert is an official event of the 2006 year-long celebration of the 75th Anniversary of the College of Fine and Applied Arts at the University of Illinois at Champaign-Urbana.

Gurnee District Band Team Recognized for Outstanding Teaching

The Gurnee District 56 Band team received an impressive Award of Merit from the Illinois State Board of Education (ISBE), as part of the 31st annual Those Who Excel/Illinois Teacher of the Year education awards program. The Gurnee District music educators were nominated by a band parent. The final selection for the Award of Merit, the highest recognition given in the team teaching category, was determined by a committee of peers. The three member team was presented with their award for outstanding teaching at the ISBE state banquet held in Decatur in April 2005. All three directors are alumni of the UIUC program in Music Education:

Michael Bandman (B.M. ’79) has directed the Viking Symphonic Band of 7 and 8th graders at Viking Middle School for 26 years.

Ruth Moore (M.S. ’86) teaches the 4th and 5th grade band at O’Plaine School and has been teaching in the district for 23 years.

Jeff Worth (B.M. ’80) directs the 6th grade concert band at Viking Middle School. He is a 24 year veteran of District 56.

“It is indeed a pleasure to honor these individuals for their outstanding work with students,” said Interim State Superintendent of Education Randy Dunn. “They represent the thousands of people who create great educational experiences and positive learning environments for students every day. We salute them for their dedication, their talents and their commitment to excellence.”
Come Join UIUC Trombone Choir’s 50th Season Celebration

The University of Illinois Trombone Choir in concert at the 1993 ITA Convention as winners of the Remington Competition.

The School of Music welcomes all trombone alums to campus to join in celebrating the 50th Anniversary of the University of Illinois Trombone Choir with an on-campus reunion Saturday, April 8 and Sunday, April 9, 2006.

The 2005-06 season marks the 50th anniversary of the founding of the UI Trombone Choir by Professor Emeritus Robert Gray. Elliot Chasanov became the choir’s second director in 1991 and, under his direction, it has performed in both the U. S. and Canada, on tours of Quebec, Texas, the East coast, Midwest, and southern United States. The choir performed at The International Trombone Association Convention in Cleveland as the winner of the Emory Remington Trombone Choir Competition in 1993, and has also presented invited performances at The Midwest Clinic, International Band and Orchestra Conference; the Illinois Music Educators Association Convention; the Festival de Launediere in Quebec; and the Montreal Music Festival.

The University of Illinois Trombone Choir got an early start celebrating their 50th season with a concert November 1, 2005 in the Great Hall of the Krannert Center for the Performing Arts. A highlight of the program included Franz Biebl’s Ave Maria arranged for the choir by the conductor Elliot Chasanov, and performed in memory of Dr. John Hubbard.

To join the Trombone Choir in their Spring 2006 Reunion Concert, contact Prof. Elliot Chasanov by e-mail, echasano@uiuc.edu, or by phone, 217-333-6674.

Don’t forget to save the dates:

Trombone Choir Reunion Weekend
UIUC School of Music
Saturday, April 8, and Sunday, April 9, 2006
Mom’s Day Weekend

For more reunion information, check the UI Trombone Studio Website at:

www.trombone-at-illinois.com

Meet Joe White

While in New York, meet the new UIUC President B. Joseph White, who will be introduced by Urbana Campus Chancellor Richard Herman. Hear about the University of Illinois of today and the plans for a brilliant future. Ask questions, learn how you can get involved, and stay informed. Host for Pres. White’s reception will be Dennis Swanson, ’61 COM, MS ’66 COM, and president of Fox Television.

Saturday, February 18, 2006
101 Park Avenue at 40th Street
4 to 6:30 p.m. Club 101, Manhattan

Reception sponsored by the University of Illinois Alumni Association and the Illinois Alumni Club of Greater New York. Cash bar and complimentary hors d’oeuvres provided. Admission is free, but reservations are recommended. RSVP by February 9 by e-mail, alumni@uillinois.edu, or by phone, (800) 355-2586.

Society for Ethnomusicology

The Midwest Clinic

Illinois Music Educators Association

Illinois Wind Symphony Concert

Meet Joe White

50th Anniversary U of I Trombone Choir

Music Educators National Conference

School of Music Convocation
**Alumni News**

**1950-1959**

**Roslyn Rensch** (M.A. ‘59, Ph.D. ‘64 University of Wisconsin-Madison), alumna and former music faculty member at UIUC, visited the Urbana campus on October 4, 2005, attending the school’s harp studio class and meeting with harp students. During her visit, Dr. Rensch gave the School of Music Library an autographed copy of her book *Trois Siècles de Harpes* (Three Centuries of Harpmaking), which was included in the Victor Salvi Foundation Harp Collection Exhibition at the Musée des Beaux Arts in Lyon, France. The illustrated catalog of antique harps explores the evolution of the instrument over the last 300 years and was prepared in conjunction with the exhibit curated by the Salvi Foundation, as a part of the Musée des Beaux Arts bicentennial and the Sixth European Harp Symposium held in Fall 2004. Dr. Rensch is a longtime board member of the World Harp Congress and has served as that group’s historian.

**1940-1949**

**James W. Schrodt** (B.M. ‘38, M.M. ‘47. M.S. ‘49), see story In Memoriam.

**1970-1979**

**Eric F. Halfvarson** (B.M. ‘74, M.M. ’76), internationally known opera singer, was married to Stephanie Armelle Montalvo in New York’s City Hall in Manhattan on October 18, 2005. Halfvarson, originally from Aurora, Illinois, is son of dentists Michel and Anie Montalvo of Bordeaux, France, is a stage manager of the Liceu Opera Theater in Barcelona, Spain. The couple met while Halfvarson was singing in the theater three years ago. They plan, eventually, to live in New York City. Eric recently appeared with the New York City Opera in a new production of Capriccio, the last opera by Strauss, and will reappear in the MET opera production of Rigoletto in December. He sang the role of Hunding in Wagner’s Die Walküre with the Royal Opera at Covent Garden in London and King Marke with the Symphony Orchestra of the Gran Teatre del Liceu on their recent 2005 DVD release of Tristan und Isolde. Eric also coached UIUC music students in a series of master classes while visiting the Urbana campus in April and October 2005.

**Richard Lawrence Johnson** (B.S. ‘76, M.S. ‘78 Michigan State) professor of music at Salisbury State University, served as guest conductor to the All-County High School Honors Band on January 29, 2005 in Hagerstown, Maryland. The concert, which included works by Prokofiev, J. S. Bach, Percy Grainger, William Latham, and Harry L. Alford, concluded three days of intensive rehearsals, clinic and workshop sessions with select county high school musicians and their directors. Richard returned to Hagerstown in March 2005 to serve as clinician/adjudicator for Washington County’s first county-wide festival. He also appeared in Elkton, Maryland in March as guest conductor for the Cecil County High School Band Festival. The Washington County performance was Johnson’s eighteenth appearance in Maryland as guest conductor to All-County High School bands and orchestras, Maryland Intercollegiate Bands, MMEA All-State In-Service clinic ensembles and regional summer festival ensembles. He has served as guest conductor in Delaware, Illinois and Michigan, and as consultant, clinician, and adjudicator at over 30 county, state and regional festivals since coming to Salisbury University in 1988.

**Theodore Lucas** (D.M.A. ‘70) was named Provost and Vice President for Academic Affairs at California State University Channel Islands, a new campus of the CSU. Formerly the Director of the School of Music and Dance at San Jose State University, Ted came to UIUC following a year at UIUC in Ethnomusicology and Composition, studying under Bruno Nettl, Gordon Binkerd and Thomas Fredrickson. Dr. Lucas, who has done field work in as far flung locations as the Amazon jungles in Peru, most recently had a choral composition, “The Greatest of These Is Love,” published by Santa Barbara Music Publishers. In his spare time Ted likes to ride his motorcycle, fly airplanes, and play the violin in local orchestras and around Los Angeles.

“*My favorite memory of my years at U of I: Our string quartet, which included David Rosenboom, played on a student composers’ concert, and we did an arrangement of the Beatles’ ‘Day Tripper.’ We had dozens of women in the balcony start screaming and throwing jelly beans at us. You couldn’t even hear the music! Later, the composition faculty threatened to expel us from the program if we ever did that again.*”

Ted Lucas  
D.M.A. ’70
Stephen Cary [B.M. ’70, M.M. ’75, D.M.A. ’88] appeared as a tenor soloist during the past season in Dvořák’s “Requiem” with the North Carolina Symphony and North Carolina Master-chorale, conducted by Alfred Sturgis (D.M.A. ’90); Mozart’s “Coronation Mass,” “Regina Coeli,” and “Solemn Vespers” with the Stretton, England Choral Society; Beethoven’s “Ninth Symphony” with the Tuscaloosa Symphony, conducted by Shinik Hahm; three performances of Handel’s “Messiah” with the Illinois Symphony Orchestra; three performances of Haydn’s “Paukenmesse” with the North Carolina Symphony and the Durham Choral Society, along with recitals and master classes for students of Moorhouse College and Clark Atlanta University. Stephen was also promoted recently to full Professor at The University of Alabama School of Music. His teachers have included Frances Crawford, Ronald Hedlund, John Wustman, and Gérard Souzay.

Charles Norman Mason [M.M. ’79, D.M.A. ’82], composer and Birmingham-Southern College professor of music, was awarded the prestigious Samuel Barber Rome Prize Fellowship in Musical Composition during ceremonies on April 14, 2005 in New York City. The American Academy in Rome awards the Rome Prize each year to fifteen emerging artists and fifteen scholars. As a prize winner Mason will spend eleven months at the American Academy in Rome composing and gaining inspiration from the art and architecture of Rome, and his peer scholars and artists. Among the pieces he will work on will be a commission from Karen Bentley Pollick and Ivan Sokolov for a violin and piano duet, a composition for the

UIUC Ring groupies traveled to the Chicago Lyric Opera for Wagner’s complete Ring Cycle.

“It was lovely to come down April 6 and 7 and appear before Prof. Katherine Syer’s Musicology class, as well as Prof Ron Hedlund’s voice class. The enthusiasm of the 50 or so people who all came up to attend the Lyric Opera of Chicago’s complete RING cycle was a tremendous support to all of us on stage.”

Eric F. Halfvarson
B.A. ’74, M.M. ’76


Robert Morgan [D.M.A. ’74] was inducted into the International Association for Jazz Education (IAJE) Hall of Fame in ceremonies in Long Beach, California, on the occasion of the 32nd annual IAJE international conference. The IAJE Hall of Fame was established in 1978 to honor “individuals whose musical contributions and dedication to jazz education over the past 25 years have created new directions and curricular innovations for jazz education worldwide.” Dr. Morgan’s induction occurred during the conference’s evening concert on January 6, 2005. Robert retired in 1999 as Director of Jazz Studies at Houston’s High School for Performing and Visual Arts (HSPVA), a position held since 1976. The HSPVA jazz program holds the state record for most students selected for Texas All-State Jazz Ensemble, and national records for Clifford Brown/Stan Getz Fellows, IAJE Young Talent Award recipients, and Arts Recognition and Talent Search jazz finalists. Dr. Morgan continues to maintain an active career as a pianist, composer/arranger and clinician, and to serve on the Board of Directors for HSPVA.


Daniel Adams [D.M.A. ’85] received four performances of his composition “Between Stillness and Motion” for solo piano during the fall of 2005. The composition was performed at Henderson State University (September 20), Pittsburg State University (September 26), and Kansas State University (September 28) by pianist Dr. Jeri-Mae G. Astolfi, and at Texas Southern University (September 29) by Dr. Jane Perkyns. Adams composition “Khromas Diabolus” for trombone solo and percussion ensemble was recently released on a compact disc entitled “Greetings From...” produced and distributed by the National Association of Composers, USA.

Charles Mason won the prestigious Samuel Barber Rome Prize in Musical Composition during ceremonies on April 14, 2005 in New York City. The American Academy in Rome awards the Rome Prize each year to fifteen emerging artists and fifteen scholars. As a prize winner Mason will spend eleven months at the American Academy in Rome composing and gaining inspiration from the art and architecture of Rome, and his peer scholars and artists. Among the pieces he will work on will be a commission from Karen Bentley Pollick and Ivan Sokolov for a violin and piano duet, a composition for the
Miami String Quartet, and a guitar quartet and chamber orchestra piece for the Corona Guitar Kwartet of Denmark.

Nathan Matthews (M.M. ’80) Soprano
Harolyn Blackwell sang the world premiere performance of Nathan’s new composition, “A Woman’s Plight,” at the 20th Anniversary Concert: An Evening of World Premieres in New York’s Merkin Concert Hall in May 2004. The evening celebrated the 20th anniversary of the Riverside Opera Ensemble, a not-for-profit organization dedicated to developing and presenting new musical theater pieces and experimental opera. The new work by Matthews, producing artistic director of the Riverside Opera Ensemble, is a setting of poems by Edgar Allan Poe. Nathan is music director and assistant professor in the Department of Theatre and Dance at the University at Buffalo, and also maintains a New York City studio where he teaches privately as a vocal coach.

Jon Ceander Mitchell (M.S. ’72, Ed.D. ’80), Professor of Music and Chair of the Department of Performing Arts at the University of Massachusetts Boston, had his second conducting CD released by Centaur Records (www.centaurrecords.com). “The Youthful Beethoven” features, among other selections, his own realization of Beethoven’s Piano Concerto in E Flat, W.o.O. 4 and completion of the Romance Cantabile, H13. The featured pianist is Grigorios Zamparas and the orchestra is the Bohuslav Martinu Philharmonic of Zlin, Czech Republic. In addition, his book, The Braunschweig Scores: Felix Weingartner and Erich Leinsdorf on Beethoven’s First Four Symphonies, was published by the Edwin Mellen Press in 2005.

Carolyn Paulin (D.M.A. ’89) works at WFMT in Chicago and sings in the Chica- go Symphony chorus. Carolyn just finished producing the “On Wings of Song” series from the Marilyn Horne Foundation, which will soon be syndicated nationally. The 13 part series of song recitals was recorded in NYC between 2002 and 2004. Dr. Paulin wrote the scripts, recorded the voicesover, edited commentary by host Kerry Frumkin and Marilyn Horn, and put the series together—including editing and putting multi-tracks with music beds under the voices. She is now considered a producer at WFMT, which she writes is “Really great fun!”

“Amazing how one’s life and career can take such great turns!”

Carolyn Paulin
D.M.A. ’89

Ronnie Pejril (B.M. ’86, M.F.A. ’88) Princeton was appointed to the music faculty at Richard J. Daley College in Chicago. Ronnie studied composition with Paul Zonn and Thomas Fredrickson at UIUC, and with Paul Lansky and Milton Babbitt at Princeton. He is active as a composer and performer as pianist for the jazz trio 13 Miles High.

Marianne Sandborg (M.M. ’81), lyric soprano, resident artist and teaching associate at Roanoke College, recently won first place in the Philadelphia Cathedral Voice Competition, held in conjunction with the Diana Barnhart American Art Song Competition. As the first place winner, she was invited to open for mezzo-soprano Marietta Simpson in a recital of American art song. The judges for the competition came from the faculties of Eastman, Peabody Conservatory, Juilliard, and the Manhattan School of Music. In May 2005, Marianne was featured as the soprano soloist with the Salem Choral Society and Orchestra world premiere of “Mass for Peace,” conducted by the composer Aaron Garber. She has performed with the Roanoke Symphony Orchestra (RSO) and the Roanoke Valley Choral Society, Canticum Novum Chamber Singers, Blacksburg Master Chorale, Eure-dice Community Orchestra, and Jefferson Choral Society, in addition to several Opera Roanoke productions. Marianne, who is also an organist and soloist at Second Presbyterian Church in Roanoke, was voted ‘Best Vocalist’ for 2005 by readers of The Roanoker magazine.

1990-1999

James Bohn (M.M. ’93, D.M.A. ’97), author of a newly released book on Lejaren Hiller for Edwin Mellen Press, recently had a composition entitled “ice nine” included on the CD compilation The Last Signal (www.independentopposition.com). The video of this composition was presented at Most Significant Bytes 2004 Ii in Akron, OH. Receiving its European premiere, Bohn’s video “Walking on Eggshells” was presented at Schallmauer in Vienna, Austria.

Donato Cabrera (M.M. ’99), previously a graduate student in Orchestral Conducting with Professor Donald Schleicher, has a new position as Assistant Conductor of the San Francisco Opera Company. Donato is also closely associated with the New Jersey Symphony Orchestra (NJSO), and has guest conducted the orchestra on numerous occasions and served as host for their pre-concert series Classical Conversations. During the NJSO’s Northern Lights Festival, Mr. Cabrera guest conducted the Greater Newark Youth Orchestra in a performance of Grieg’s First Peer Gynt Suite. Cabrera, a Vienna Philharmonic Karajan Conducting Fellow, was also recently appointed Music Director of the American Contemporary Music Ensemble (ACME), and received international attention for programming adventurous repertoire through its month-long webcast on American Music Center’s website (newmusicbox.org). At the 2004 Spoleto Festival Italy, Cabrera assisted Maestro James Conlon in a production of Viktor Ullmann’s opera, Der Kaiser von Atlantis. In recent seasons, he was Assistant Conductor for Neeme Järvi, Maria Jansons, Kurt Masur, George Manahan, Marcello Viotti, Roberto Abbado, Gerard Schwarz, Julius Rudel, and Sergiu Commissiona. In addition, Cabrera has served as Music Director of the Opera Scenes Program and as Chorus Master for Manhattan School of Music’s Opera Theater, and conducted the Manhattan School of Music’s Chamber Symphony in a master class with Michael Tilson Thomas through a live Internet 2 webcast. Donato currently divides his time between New York and San Francisco.
**Madeleine (Potamianos) Campos** (B.M. ’97) is an active freelancer in the Chicago area on flute, piccolo, and piano. In recent seasons, she has performed with the Civic Orchestra of Chicago under Daniel Barenboim, the Spoleto U.S.A. Festival in Charleston, S.C., the Kenosha Symphony, and the Lyric Opera of Chicago. She and Edgar Campos, her husband, also play with a Brazilian group Escola de Samba, which can be heard this winter at the Hot House and the Old Town School of Folk Music, as well as a dozen Chicagoland schools. Madelene teaches flute in the Chicago area and is the choir accompanist of St. Benedict Parish. She enjoyed in particular performing in the Lyric Opera of Chicago’s production of Wagner’s Ring Cycle in 2005.

**Ada Fine** (M.M. ’99) a Russian mezzo-soprano and former student of Sylvia Stone, sang “Sieben Lieder” by Alma Mahler with the Knoxville Symphony Orchestra on October 9, 2005.

**Andrew Goldberg** (B.A. ’97) was very active while a student in music composition at UIUC, serving as president of the Varsity Men’s Glee Club with Bill Olson and Barrington Coleman, singing with the Concert Choir and The Other Guys, working at The Planet, and interning with the late Suzi McDonald at the Kranert Center. Since graduating in 1997, Andrew has pursued a career path in arts administration. His goal is to be a CEO for a major performing arts company. He is currently the Director of Audience Development at the Florida Grand Opera (FGO), where he oversaw a major ticket giveaway of 2,000 free tickets to Puccini’s Madama Butterfly. During the past 2 years at FGO, the 7th oldest and 13th largest opera company in North America, Andrew has engineered an 11% increase in ticket sales for the company.

**Aaron Ichiro Hilbun** (B.M. ’95, D.M.A. ’04 Florida State), oboe and Christopher Krummel (M.M. ’92 D.M.A. ’97), trumpet were two of the featured soloists in a performance of J. S. Bach’s Second Brandenburg Concerto with the Orquesta Sinfónica de Trujillo at the 2005 Festival Internacional Bach in Perú. Hilbun also presented a recital and master class at the Conservatorio Regional de Música del Norte Carlos Valderrama. The festival takes place annually during the month of August.

**Raymond Pettit** (M.S. ’75, Ed.D. ’96), Vice President for Product Development & Intelligence for Longwoods International, continues to serve as an international business consultant, writer, and speaker, and will publish a new book titled “Market Research and Advertising” (LEA Inc., Publishers) on behalf of the Advertising Research Foundation, based in New York City. The book is a synthesis and analysis of a ten year collection of advertising case studies gathered as part of the David Ogilvy Research Award program. Royalties from the book will be used to support an academic scholarship in marketing and advertising studies, sponsored by the Advertising Research Foundation.

**Daniel Schuetz** (M.M. ’93), Assistant Professor of Voice at Heidelberg College in Tiffin, Ohio, gave a live performance/ interview for Ohio’s PBS/NPR affiliate WGTE FM 91 in July 2005. The award-winning program “Live From FM 91!” features performances and conversation with some of the area’s finest musicians, along with special appearances by guest artists. Daniel and his wife Jennifer Hibish Schuetz also taught on the Voice Faculty of the Interlochen Center for the Arts the past two summers. Daniel’s public broadcast can be heard at: http://www.wgte.org/fmlive/7-1-05.asp

**Justin Vickers** (B.M. ’96, M.M. ’00 Univ. of Kentucky), lyric tenor, made his international operatic debut recently at the Arbat Opera in Moscow, creating the title role of Italian painter Amedeo ‘Dedo’ Modigliani in the world premiere of Jerrold Morgulas’ Anna and Dedo, with the North American premiere presented in New York City in Fall 2005. Justin was invited to return to Moscow for the premiere of a cycle of Shakespeare Sonnets in a two-week Festival of the Music of Aleksander Zhurbin, and to portray pivotal roles in a triptych of Chekhov-based one-act operas for Moscow’s Arbat Opera in 2006, after which he will return to America for his first staged-portrayal of Gennaro in Opera Boston’s Lucrezia Borgia. Vickers created the role of Tom Cobb in Seymour Barab’s A Perfect Plan for Encompass New Opera Theatre and rejoined Encompass in Spring of 2005 for the world premiere of William Banfield’s new jazz opera, Gertrude Stein Creates a Leap Early On, a Gertrude Stein trilogy which includes two one act operas by Ned Rorem and Virgil Thomson. In recent seasons Mr. Vickers has concertized throughout Spain, Albania and China, where his visit to Beijing culminated with a performance in the Concert Hall of the Forbidden City. He was invited to appear as the tenor soloist with the Choral Society and Orchestra of Grace Church in New York City in their performance of Haydn’s Creation on March 11, 2005.

**Richard Wyman** (M.M. ’99) was appointed Assistant Director of the United States Coast Guard Band on October 18, 2004, having played Baritone Saxophone in that organization since 1998. The Coast Guard Band, based in New London, Connecticut, is one of the nation’s five premiere military bands. It represents the guard around the U.S. and the world, at presidential functions, and for the Secretary of Homeland Security and other cabinet officials on formal and informal occasions. As a member of the Mystic Saxophone Quartet (membership consists of the USCG Band sax section), Wyman won the Bronze medal in the Winds Division at the 2004 Fischoff Chamber Music Competition. At
the 2003 World Saxophone congress, he performed as soloist and with the USCG Band Saxophone Quartet. On Thanksgiving 2002, he and the quartet performed a feature segment on the Tonight Show with Jay Leno. Richard currently lives in Waterford, Connecticut, with his wife Erin (Connor) Wyman (M.M. ’98), and their two sons Conner (2) and Avery (1).

**2000-2005**

**Kristina Boerger** (B.S. ’89, M.M. ’92, D.M.A ’00), Associate Professor of Music at Barnard College, is currently filling a one-year position teaching undergraduate and graduate classes in choral conducting at the Manhattan School of Music. In May her chamber choir, the Cerddorion, a student of UIUC Voice Professor Sylvia Stone, won First Prize in the 2005 George London Competition held March 17, 2005 in New York City, singing “O mio Fernando” from La Favorita and the “Seguidilla” from Carmen. Stephanie also sang Carmen in several performances of the Peter Brook’s adaptation La Tragédie de Carmen this summer in Washington, D.C. and the mezzo-soprano role of La Sphinge in the October 2005 American premiere of Georges Enescu’s opera Oedipe at the Krannt Center for the Performing Arts with the Sinfonia da Camera under conductor Ian Hobson. She will appear during the coming season with the Boston Lyric Opera and will also cover roles at New York City Opera.

**Brian Cole** (M.M. ’00), who studied conducting at UIUC under Donald Schleicher, is the new conductor of the Puerto Rico Conservatory of Music.

**Josh Davis** (B.M. ’04) received his instrumental music degree in bassoon performance and began graduate studies at Manhattan School of Music.

**Gregory Diethrich** (Ph.D. ’04) has recently taken up the position of Executive Director of the Music Arts School in Highland Park, Illinois.

**David Grandis** (M.M. ’02), a conducting student of UIUC Prof. Donald Schleicher, was recently accepted into the doctoral conducting program at the Peabody Conservatory.

**Rebecca Bryant** (Ph.D. ’03), director of the Graduate College Career Services Office at the University of Illinois at Urbana-Champaign, had an article titled “But I Have No Skills” published in the Chronicle Careers section of the August 18, 2005 issue of the Chronicle of Higher Education.

**Stevie Caufield** (B.M. ’02) won the Co-Principal Bassoon position in the United States Coast Guard Band, in Connecticut.

**Stephanie Chigas**, mezzo-soprano and former student of UIUC Voice Professor Sylvia Stone, sang Carmen in several performances of the Peter Brook’s adaptation La Tragédie de Carmen this summer in Washington, D.C. and the mezzo-soprano role of La Sphinge in the October 2005 American premiere of Georges Enescu’s opera Oedipe at the Krannt Center for the Performing Arts with the Sinfonia da Camera under conductor Ian Hobson. She will appear during the coming season with the Boston Lyric Opera and will also cover roles at New York City Opera.

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**Claire Happel** (B.M. ’04) was a panelist on “Keeping Your Body in Tune at the Harp” at the Ninth World Harp Congress in Dublin, Ireland in July 2005, where she presented her research on harp technique and the Alexander Technique.

Other panelists included principal harpists of the BBC Symphony Orchestra and Trondheim Symphony Orchestra, and harp professors of the Norwegian State Academy of Music and the Accademia di Santa Cecilia in Rome. This summer, Claire attended the Hot Springs Music Festival in Arkansas, and the Aspen Music Festival in Colorado. She is currently in her second year of study as a master’s degree student in harp performance at Yale University.

**William Helmcke** (B.M.E. ’01) has finished his fourth and final year at Townsend Junior High School in Chino Hills, California. In May 2005, Townsend became the third Junior High School ever to perform at Carnegie Hall in New York City. Helmcke was recently nominated anonymously for the prestigious Disney “Teaching Hand” Award. Mr. Helmcke has also completed committee work for the State of California where he was the only junior high school music teacher on the panel charged with revising the California State and University Music Standards. Helmcke is now pursuing a masters/dotctorate degree in music theory at the University of Minnesota.

**Joseph Herl** (Ph.D. ’00), a graduate of the musicology program under Nicholas Temperley and assistant author of the Hymn Tune Index (Oxford University Press, 1998), is largely responsible for the Hymn Tune Index query program now online at http://hymntune.music.uiuc.edu. An assistant professor of music at Concordia University in Seward, Nebraska since 2000, Herl’s book Worship Wars in Early Lutheranism: Choir, Congregation and Three Centuries of Conflict (Oxford, 2004), based on his UIUC dissertation, received a distinguished award from the Sixteenth Century Society and Conference.
the 2004 SCSC Roland Bainton prize for outstanding book in the field of Art History and Music.

Adrienne Honnold, [B.M.E. '99, M.M. '05], was appointed Instructor of Saxophone at McKendree College in Lebanon, IL, beginning in Fall 2005. Ms. Honnold is a former student of Debra Richtmeyer. Prior to enrolling in the Masters degree program in saxophone performance at the University of Illinois, she was the principal saxophonist in the USAF Heritage of America Band, located at Langley Air Force Base, Virginia. She has also performed with the Illinois Symphony Orchestra and the St. Louis Symphony Orchestra. Ms. Honnold was the recipient of the A. A. Harding Award from the University of Illinois Bands in 2005.

Wendy Jones (M.M. '03), soprano and winner of the Palm Beach Opera Competition, has a contract from September through April 2006 with the Resident Artist Program of their company. She will cover the title role in Puccini's Tosca, in addition to singing The First Lady in The Magic Flute by Mozart and Clarinda in La Cenerentola by Rossini.

Carolyn Kuan (M.M. '01), who studied conducting while at UIUC with Donald Schleicher, was recently appointed Assistant Conductor of the North Carolina Symphony.

Anne Lyle (B.M. '03) bassoon, won a position with Sinfonia da Camera, the resident orchestra at the Krannert Center for Performing Arts in Urbana, Illinois.

Timothy Newton (D.M.A. '04), was awarded the Julius Herford Prize by the American Choral Directors Association for his dissertation “A Study and Critical Edition of Samuel Capricornus's Theatrum musicum (1669, 1670) and Continuatio theatri musici (1669).” The work received the Nicholas Temperley Award for Excellence in a Dissertation in Musicology in April 2005 and will soon be published in the series Recent Researches in the Baroque. A Mellon Fellow and Lecturer in Choral Studies at Grinnell College, Tim currently conducts the Grinnell Singers. In October 2005, he conducted in master classes under Helmuth Rilling at the International Bach Festival at the University of Toronto, along with UIUC D.M.A. choral student David Sawatzky. Over the past year, Tim taught choral music at the American School in England, where he also sang in many of the major concert venues in London, appearing with the London Symphony Chorus, the Philharmonia Chorus and the Chamber Chorus. Prior to teaching at Grinnell, Tim served as Conductor and Visiting Assistant Professor of Music at Dartmouth College from 1999-2003.

Amy Olipra (B.M. '03, B.M.E.'03), mezzo-soprano and a previous student of Professor Sylvia Stone, graduated with an M.M. degree in music from Indiana University in December and has been accepted into the Sarasota Opera Apprentice Program beginning January 2006. Amy sang the role of Czipra in Johann Straussís comic opera Der Zigeunerbaron at the Austrian American Mozart Academy in Salzburg, Austria this summer.

Saxton Rose (M.M. '01) was appointed principal bassoon of the Puerto Rico Symphony Orchestra in October 2003 and recently performed as soloist with the symphony. He is professor of bassoon at the Puerto Rico Conservatory of Music and serves as assistant editor for the International Double Reed Society web site.

Tyne Steele (M.M. '05) won the principal bassoon position in the Waterloo/Cedar Falls Symphony Orchestra in Iowa.

Rachel Whitcomb (Ed.D. '05) has accepted a position as assistant professor of music education at Nazareth College in Rochester, New York.

IN MEMORIAM

Music Never Ended During Lifetime of Bandleader James W. Schrodt

Joseph Rassell, reprinted with permission of the Orlando Sentinel [7/26/05]

James W. Schrodt (B.M.'38, M.M.'47, M.S. '49), was practically a born musician. A band leader for 64 years, he also played in vaudeville, and often with orchestras when performers such as Liberace or Red Skelton were the headliners. “He often filled in when the Musicians Union called and needed someone,” said his stepson, Tim Mosher of Longwood,[Florida]. “When he became a band director, you had to know how to play every instrument in the band.”

Although he was skilled at playing many instruments, trombone was his favorite, but by no means his first instrument, his stepson said. “He told me that his grandfather gave him a saw to play when he was 10 years old.”

Schrodt, who died at age 90 on July 22, 2005, was born and raised in Mount Carmel, Illinois. He had bachelor's and master's degrees in music and a master's degree in education from the University of Illinois. Until a few years ago, he was still marching at the school's homecoming events.

“He marched in the Alumni Band at the University of Illinois homecoming and was the oldest marcher four times,” Mosher said. “He was also the oldest participating trombonist for four years at the International Trombone Association’s yearly festival.”

Schrodt was a bandleader for school bands, college bands and, during World War II, for the U.S. Army Air Corps Band in Miami. In 1975, he retired as a supervisor of music for the Prince George’s County Public Schools in Maryland and moved to Central Florida.

After his retirement, he continued to entertain audiences with his musical talents as assistant director of the Seminole Community Symphonic Band at Seminole Community College, as a pianist for the Sunday school at First Baptist Church in Orlando, and as member of the Maitland Presbyterian Orchestra, where he played trombone.

James Schrodt was a member of the Florida Bandmasters Association, the International Trombone Association, a Life Member of the American Federation of Musicians, and a Life Member of the University of Illinois Presidents Council.
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Share your achievements, honors, publications, recordings, performances, and competitions with your fellow alumni by sending an e-mail to the editor, Suzanne Hassler (shassler@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. Please include specific dates, years, and titles.

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

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The following list represents those who made gifts between July 1, 2004 and September 30, 2005. Please note that members of the Presidents Council are designated with an asterisk (*). The Presidents Council is reserved for those contributors who pledge a minimum of $15,000 lifetime giving to the University of Illinois.

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Mr. James and Mrs. Joan Skinner Knapp
Mr. Jon W. Knudson
Dr. David W. Knutson
Dr. Mayola C. Kolbe
Mr. George S. Kosmach
Mrs. Kathleen A. Krepel
Mrs. Lois Krizan
Mrs. Helen K. and Mr. Parker N. Johnstone
Mrs. Ruth M. Jones
Mr. Richard E. Jorgensen
Mrs. Donna L. Kaelter
Mrs. Karen Kaiser
Mr. Robert A. Kaiser
Prof. Marianne E. Kalinke
Mrs. Elizabeth A. Kamps
Mrs. Nanci L. Karlin
Mrs. Lois L. Kasznia
Dr. Byron F. Kaufman
Mrs. Lois D. Kazan
Dr. Brenda E. Kee
Dr. Robert P. Keener
Mrs. Patricia C. Keim
Mr. Jeremy Niles Kempton
Mr. James E. and Mrs. Susan M. Ketch
Mrs. Nina S. Key
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Mrs. Lois Krizan
Dr. Gerald E. and Mrs. Ellen Green Kuroghlian
Mrs. Joyce M. Laible
Mr. Raymond (Dec) and Mrs. Irene E. Lamkin
Mr. F. W. and Mrs. M. C. Lancaster
Dr. Jean N. Landers
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Ms. Anne S. Martel
Prof. Chris T. Martens
Mrs. Harriet S. Martin
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Mrs. Ann K. Mason
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Mr. James L. McDonald
Mr. Austin J. McDowell
Mr. William J. and Mrs. Brenda B. McFalland
Mrs. Donna F. McPherson*
Dr. Mardia Melroy
Dr. Maria P. Merkold
Ms. C. J. Merril
Mr. James K. Merwin Jr. and Mrs. Kathleen L. Merwin
William S. Miller and Christine Miller
ILLINOIS WIND SYMPHONY
IN CONCERT AT
CARNEGIE HALL

8:00 p.m.
Friday February 17, 2006
Carnegie Hall

Conductor, James F. Keene

GUEST ARTISTS
The Illinois Brass Quintet
The Moersch-Flores Percussion Duo

An official event of the 2006 year-long celebration of the 75th Anniversary of the College of Fine and Applied Arts at the University of Illinois at Champaign-Urbana.