Brown, Orange, and Blue
Gamelan is Back at Illinois!

Crossover Artists

Poker Games and
Liberation Classes

Jeffery S. Kimpton:
Educator for a Lifetime

Choice
From the Interim Dean

It is a pleasure for me to introduce this new edition of *sonorities*, the news magazine for the School of Music at the University of Illinois at Urbana-Champaign.

After ten years as the chief academic officer of the College of Fine and Applied Arts, Dean Kathleen F. Conlin recently stepped down to take up duties as the Barnard Hewitt Professor of Theatre and Director in Residence in the Department of Theatre here at the University of Illinois. All of us in the College owe her a debt of gratitude, and the School of Music in particular has greatly benefited from her support of such initiatives as the revitalized and expanded jazz program, the residency of the Pacifica Quartet, and the recruitment of world-class artists and scholars to teach our students. Indeed, it has been a daunting task for me personally as I fill in for her in the dean’s office while a national search is conducted to name her successor.

As I have taken up her duties this year, I have found that one of the most enjoyable tasks is keeping in touch with the outstanding students, faculty, and alumni of the School of Music. Last spring, for example, the University of Illinois Wind Symphony gave a glorious concert at renowned Carnegie Hall in New York City. Our Pacifica Quartet garnered numerous honors, rave reviews, and the prestigious Avery Fisher Career Grant. Music alumnus Nathan Gunn won the inaugural Beverly Sills Prize of the Metropolitan Opera, while music scholars around the world praised Professor William Kinderman’s reconstruction of Beethoven’s incomplete *Trio in F minor*.

These accomplishments and dozens of others are described in the following pages. Please take a moment to review all the exciting news from the School.

Robert Graves
Interim Dean, College of Fine and Applied Arts
For those of you out there who play the lottery, try this lucky number on for size: “10KR5045.” After four years of curriculum development, the addition of six new full-time faculty, and extensive space renovation to Smith Hall, the Illinois Board of Higher Education officially approved our degrees in jazz studies and assigned us a major code within the state system. It’s too bad, though, that long-time faculty member and jazz pioneer John Garvey died before it was official. John left this earth on July 18, 2006. We had a wonderful and moving memorial service for him in Smith Hall on October 15 that was attended by family, friends, and former students from around the U.S. Donations in John’s memory may be made to the John Garvey Scholarship Fund through the University of Illinois Foundation office.

We embark on another adventure in the history of the School of Music as a center for world music is in the process of being established this year. Inspired and enabled by a huge gift from Robert E. Brown, our own legacy of leadership in the fields of ethnomusicology and music education, and the generous long-term support of the Provost, the faculty will begin to shape the center to foster community, university, national, and international programs in the performance, teaching, and research of the world’s diverse musical traditions.

The Allerton Music Barn, decked out with a new roof, baking soda-washed walls and floors (50 years of pigeon guano had to be removed), and a new theatrical and architectural lighting system, was host to its first public concert on July 1, 2006, with a performance by jazz legend Slide Hampton and accompanied by our faculty. We’ll be doing some chamber orchestra concerts there in the spring and fall of 2007, with an eye toward establishing an ongoing eclectic summer music series and a Labor Day weekend festival. I also want to thank alum Glenn Strauss for his generous gift to support future activities at the Barn.

This issue of sonorities contains the 2005 commencement address to graduates by J. Richard Hackman, professor of social and organizational psychology at Harvard University. Many of you will recognize his name as one of the world’s leading experts on group and organizational behavior. Born and bred here in Illinois, he received his master’s and doctorate in social psychology from the University of Illinois, and then taught at Yale for twenty years. A brief career misstep found him teaching at the University of Michigan from which he quickly recovered and returned to Yale. In 1986, he moved to his present position at Harvard. His 1991 ground-breaking comparative study of musicians in 78 symphony orchestras in the U.S. and Europe examined the effects of gender composition and national gender culture on individual motivation and job satisfaction, the quality of relationships between musicians, and the basic functioning of the orchestras. He has consulted to a variety of arts organizations, including the London Symphony and Orpheus Chamber Orchestra, on issues having to do with work design, leadership, and ensemble dynamics and performance. Most importantly, though, Richard is a fellow brass player and very fine trombonist. It could be said that Richard has the best of both possible worlds—an Illinois education and a job at Harvard.

On campus at the end of October was the internationally acclaimed writer/director Tony Palmer. Mr. Palmer’s vast filmography ranges from early works with The Beatles, Cream, Jimi Hendrix and Frank Zappa to the famous portraits of Walton, Britten, Stravinsky, Maria Callas, and Menuhin. After the usual lectures and proper panel discussions, we all let our hair down for a midnight showing of Tony’s tour de force All My Loving, the definitive anti-war film of 1968, starring The Beatles, Zappa, and Hendrix.

I hope many of you had a chance to hear the Concert Jazz Band at the International Association of Jazz Education Conference in New York last January, the Wind Symphony’s sterling performance at Carnegie Hall in February, or the Symphony Orchestra’s moving performance in Orchestra Hall in Chicago this past November with Don Schleicher conducting and Ian Hobson performing the Brahms Second Piano Concerto and Shostakovich’s 12th Symphony. The School is hoppin’!

Karl Kramer
Director, School of Music
When the 62 members of the Illinois Wind Symphony and its conductor, James Keene, took the stage of the Isaac Stern Auditorium in New York City’s Carnegie Hall on February 17, 2006, the abundance of Illini pride circulating through the historic venue was palpable.

“We walked out on stage, and in the hall, people were already cheering... and we hadn’t even played a note,” said tuba player Chris Combest, a music graduate student from Berea, Kentucky.

“The applause before they had struck a note... that was incredible,” said Peter Griffin, assistant director of UI bands. “Some of the students were a little nervous, but ‘excited’ was much more like it. They knew the music cold... it was a matter of getting out and sharing it.”

That opening affirmation from the audience—which included UI President B. Joseph White, Urbana-Champaign campus Chancellor Richard Herman, and even Illinois alumnus and academy award-winning film director Ang Lee—was just the confidence booster band members needed to shake off any pre-concert jitters and convert that energy into unbridled musical virtuosity.

From that moment on, Keene, the highly polished band, and faculty guest artists Elliott Chasonov, Michael Ewald, Ricardo Flores, Kazimierz Machala, William Moersch, Mark Moore, and Ronald Romm, were in command. The performers presented what came across to their audience as a flawless and balanced program of symphonic-band classics and contemporary wind-ensemble music, including New York premieres of works by Scott Boerma, David Gillingham, and Shafer Mahoney. Near the end of the program, Illini Fantasy—a medley of tunes that includes Illinois Loyalty—brought the house to its feet. “To see all the university dignitaries stand up and start clapping, that was kind of cool,” said Chris Barnum, a euphonium player from Roselle, Illinois.

One of those VIPs in attendance, Chancellor Richard Herman, was beaming immediately following the concert, as he slowly made his way out through the hall’s crowded lobby. “It doesn’t get any better than this,” Herman said. “We managed to showcase our excellence and had people in from all over [the country], including alumni from as far away as Arizona and Florida. It’s been a great week for Illinois.”

Above: Professor James F. Keene leads the UI Wind Symphony in an historic performance at Carnegie Hall commemorating the 75th Anniversary of the UI College of Fine and Applied Arts.

Left: Academy Award-winning film director Ang Lee (B.F.A. ’80) and his wife, Dr. Jane Huey-Chai Lin (Ph.D. ’86), join President and Mrs. Joseph White for the celebration at Carnegie Hall.

Photo credits: Chris Lee
IQ: Sharp New Quartet at Illinois

In the two years since their formation in 2004, the Illinois Woodwind Quartet, or “IQ” as it is better known on campus, has become highly recognized for its excellence, and accomplished more than many professional ensembles do in years of dedicated service.

In Spring 2005, the quartet—composed of UI School of Music woodwind faculty Jonathan Keeble (flute), J. David Harris (clarinet), John Dee (oboe), and Timothy McGovern (bassoon)—embarked on a very successful Southeast concert tour that included a standing-room-only crowd at the well known Music at Saint Paul’s concert series in Delray Beach, Florida, and a performance at the renowned Bethesda by the Sea, near the Breakers in Palm Beach.

Summer 2006 took IQ on a two-week teaching and performance tour of South Korea, including a week of intensive teaching at Yon-Sei University in Seoul. Each of the woodwind faculty members taught large group master classes, individual lessons, and ensemble coachings to very talented and hard-working students. A cross-country journey on the new KTX high-speed bullet train took the ensemble from northern Seoul to southern Buson, where the IQ gave a concert in commemoration of the 60th anniversary of Dong-A University.

Summer 2006 also found the quartet performing and teaching in Burgos, Spain, through a UI School of Music initiative incorporating both faculty and student ensembles for two weeks of rigorous studio classes and performances. Concerts were given to enthusiastic audiences in Burgos, Lema, Penaranda, and Aranda, all in the Castilla y León region of north central Spain.

In addition, IQ performed a concert of world premiere pieces at the International Clarinet Conference held this year in Atlanta. The group is currently recording and commissioning more new works for woodwind quartet, and is also heavily involved with teaching secondary school students and youth orchestras in and around the Chicagoland area.

The quartet continues into the new year with other invitations, internationally and nationally, while also representing the University of Illinois proudly within the local community. A recent concert and discussion at the new Alice Campbell Alumni Center to a full house of Alumni Association members left everyone in the audience with the knowledge that the School of Music is strong and vital.

We thank the Illinois Woodwind Quartet for the outstanding ways in which it represents the University of Illinois. May it continue to bring outstanding music and instruction to people throughout the world for many years to come!

Pacifica Quartet Wins Avery Fisher Career Grant

The Pacifica Quartet, the faculty quartet in residence in the School of Music, received a 2006 Avery Fisher Career Grant of $15,000 from the Avery Fisher Artist Program. The program was established through a gift by Fisher to New York City’s Lincoln Center for the Performing Arts in 1974. The career grants are awarded to provide professional assistance and recognition to talented young instrumentalists and chamber ensembles. Pacifica members Sibbi Bernhardsson, Simin Ganatra, Masumi Per Rostad, and Brandon Vamos intend to use the grant to support performances of Beethoven string quartets in Champaign-Urbana and Chicago, and a recording of the complete string quartets of Elliot Carter.
John Garvey Memorial Celebration Held on Campus
Robert Morgan (D.M.A. ’74), Houston, Texas

On October 15, 2006, approximately 200 former students, colleagues, friends, and family of John Garvey gathered on campus to attend “The World According to Garv...A Celebration of the Life and Music of John C. Garvey.” Professor Garvey (1921–2006) was a member of the UI School of Music faculty from 1948 until his retirement in 1991. Initially professor of viola and member of the Walden Quartet, he also conducted the UI Chamber Orchestra and later founded the renowned UI jazz program and Russian Folk Orchestra. He died on July 18 in Silver Spring, Maryland, where he had moved in 2000 to be near his daughter, Deborah.

Divided into two segments, the celebration began with a “formal” service in Smith Recital Hall. Remarks and reminiscences were offered by Marlah Bonner-McDuffie, representing the School of Music; Garvey’s children: Deborah Jane Garvey Johnson of Silver Spring, Maryland; Deirdre Ann Garvey of Solon, Ohio; Frank David Garvey of San Francisco; former colleagues Bruno Nettl (School of Music) and Ralph Fisher (founding director of the UI Center for Russian and East European Studies); and former student Bill Overton.

Music was presented by the UI Graduate String Quartet and an eight-piece Russian folk ensemble, featuring vocalist Lennart Bäckström and past members of Garvey’s Russian Folk Orchestra. Father George Johnson, Deborah’s husband and a Russian Orthodox priest, also led the gathering in singing the traditional Memory Eternal, which concluded Garvey’s funeral service in Maryland last July. The Smith segment closed with a solo viola performance of Over the Rainbow by Asli Gültekin, a member of the Graduate String Quartet.

Attendees then walked to Levis Faculty Center for an informal reception. With a relaxed atmosphere, the Levis emphasis was on music, with a lengthy spirited performance by the current UI Jazz Band (Chip McNeil, director), featuring both current literature and staples from the Garvey era (Corner Pocket, Lunceford Touch, Old Beelzebub Blues, etc.). Several alumni sat in, and special featured soloists were the three inaugural recipients of UI’s John Garvey Scholarship in Jazz Studies: pianists Leigh Meador and Lara Driscoll, and saxophonist Phil Doyle. An adjoining room featured a continuous video of vintage Garvey-led jazz concerts and Professor Garvey’s 1991 retirement party. The evening concluded with the premiere performance of Goodbye John (solo piano), composed for the occasion by Jim Knapp and performed by Bill French.

Prior to the Smith Hall service, UI’s Spurlock Museum was open for a private viewing of the “Barong Két,” an enormous authentic Balinese costume (so large it must be worn by four adults), donated to the Spurlock by Professor Garvey. Balinese music and culture had become yet another of Garvey’s interests during the latter years of his life.

Throughout the evening, several common descriptors emerged from the many remarks offered about John Garvey: “bright”—“eclectic”—“gregarious”—“sense of humor”—“dedicated”—“eccentric”—“integrity.” Bill Overton noted that Garvey was “a world traveler, fearless adventurer and inspiring teacher to whom we owe so much. Because of John Garvey, we all found our passion.” Bruno Nettl stated that “John’s life in music was a kind of pilgrimage with many way stations.” And Jim McNeely wrote, “John rehearsing a Jim Knapp chart still represents the gold standard for me.”
Development Update

Marlah Bonner-McDuffie, Associate Director of Development

A 2-DVD set of “The World According to Garv” is in preparation. For more information, or to be notified when the set is available, please contact Deborah Jane Garvey Johnson by e-mail, deborahji@aol.com, or by phone, (301) 572-5738.

The evening’s planning committee consisted of Deborah Jane Garvey Johnson, Bob Morgan, and Sue and Bruce Wood, with support provided by the UI School of Music, Spurlock Museum, Karl Kramer, Douglas J. Brewer, Suzanne Hassler, Chip McNeill, and Simin Ganatra.

Continuing the Tradition of Excellence

It has truly been another exciting year for the School of Music. We continue to build on the strength and reputation of our esteemed faculty and talented students, and are proud of our longtime reputation as one of the strongest professional music schools in the country. We continue to attract the best and brightest students to the School, and our faculty is committed to providing them with the rigorous training necessary to excel in their discipline.

In my third year as associate director of development for the School of Music, the most rewarding part of my job continues to be the opportunity to connect with so many of our talented alumni and friends across the country. I am inspired by the countless stories of how the School played a critical role in their personal and professional development. Regardless of whether they are working as professional musicians, performers, music educators, or in non-music related careers, our alumni look back on their experiences here as being extremely valuable.

We are tremendously grateful to those who have made the decision to become a part of the future of the School through their generous financial contributions. What continues to strike me most about alums that who choose to contribute financially is not that they choose to give to the School of Music, but why they choose to give. Many of our alums who give back were recipients of awards and/or scholarships during their undergraduate or graduate careers. They realize that without those critical resources, they might not have been able to continue their studies in music or have successful professional musical careers.

Others simply feel strongly about positively influencing the lives of future generations of music educators and performers.

Our continued success as one of the top music schools in the country is made possible by the support of alumni and friends who care deeply about the future of the School and its talented students and faculty. Gifts of every size, when combined with the contributions of your fellow alumni, have a tremendous impact, and allow us to provide the very best professional training and resources for our talented students.

There are a number of ways to give to the School of Music. While our top priority continues to be endowed gifts, such as professorships, fellowships, and chairs (see “Wish List,” page 8), we welcome the opportunity to discuss your philanthropic interests and how they might intersect with some of the School’s current funding priorities. While outright gifts provide crucial support for the School, planned or deferred gifts provide significant support for our future funding needs.

One of the most common types of deferred giving arrangements is a bequest, which is made through a provision in a will or living trust. By listing the School of Music as a beneficiary in your will or trust, you provide significant support for future generations. Making a bequest is often the best option for alumni and friends who wish to create a legacy at the School of Music. Bequests may be earmarked for a specific area, and named in your honor or in honor of a loved one.

Other types of planned and deferred giving options include life income trusts, life insurance, and charitable lead trusts. Most planned and deferred giving arrangements can provide significant tax advantages while...
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, as well 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.

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

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

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

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**The School of Music is pleased to announce the establishment of three new endowments:**

**Roger R. Cunningham Fellowship Fund**

The School of Music thanks donor and alum Roger Cunningham of Peoria, Illinois, for numerous contributions to the School over the past two decades and, in particular, for his commitment to endowing a graduate fellowship through the recent establishment of the Roger R. Cunningham Fellowship Fund. Roger established the gift jointly with his wife Shirley E. Cunningham in September 2006. The fund will benefit graduate students in the School of Music at the University of Illinois at Urbana-Champaign through a provision in a bequest. The completed fellowship will provide tuition and fees for eligible graduate students selected by the Dean of the College of Fine and Applied Arts.

After receiving his master’s degree in music education in 1967, Mr. Cunningham taught music in Peoria for 8 years, later joining RLI, a specialty insurance company based in Peoria. He has maintained connections to music throughout his career and remembers in particular former U. of I. music professors John Garvey and Charles Leonhard. A trombone player while at Illinois, Roger now plays the recorder.

**Glen Strauss and Krista Tesreau Allerton Music Festival Fund**

In May 2006, Glen Strauss and Krista Tesreau of Santa Monica, California, pledged to contribute $50,000 over 5 years to the University of Illinois Foundation in support of the College of Fine and Applied Arts. Their pledge, which was received in full this fall, will allow the School of Music to support an annual music festival at Allerton Park—a formal garden estate in Monticello, Illinois, which was given to the University of Illinois at Urbana-Champaign by the late Robert Allerton in 1946. Specifically, the Glen Strauss and Krista Tesreau Allerton Music Festival Fund has been and will continue to be used to renovate the Allerton Park Performance Barn and surrounding facilities related to the Allerton Music Festival and School of Music performances at the barn site.

Glen Strauss received a B.S. in Music Education in 1976 from the U. of I. and a J.D. from the University of Southern California in 1979. He is the managing director for First Union Securities in Los Angeles, California. His wife, Krista Tesreau, is a successful television actress. Glen and Krista are both accomplished concert pianists.

After renovation at the new Allerton Park performance venue is complete, it will serve as a three-season hall with program offerings in the late spring, summer and early fall. The goal of the Allerton Music Festival is to create a nationally recognized music festival that will bring prestige to the University of Illinois, provide new and traditional music for Midwestern audiences, and serve as a selective training school for exemplary students.

**David A. Trotter Endowment Fund**

David and Deborah Trotter of Wheaton, Illinois, have provided a $20,000 gift for the benefit of the University of Illinois Marching Illini. The gift, made through a provision in a bequest, will be added to the David A. Trotter Endowment Fund established in 2003, and will provide instruments and equipment for the Marching Illini.

Mr. Trotter (B.S. ’81), a sousaphone player in the M. I. in all his four years at U. of I. while majoring in Business Administration, is currently a Lieutenant for the Village of Villa Park Fire Department. He and his wife Deborah, a registered nurse at the Ambulatory Surgery Center in Lombard, are thrilled to be able to provide this gift to benefit future generations of Marching Illini at the University.
BROWN, ORANGE, AND BLUE

I Ketut Gede Anawar, International Council Visiting Professor of Musicology
While a graduate student in musicology at Harvard, I had the opportunity to hear the great South Indian vocalist M.S. Subbulakshmi perform at the Kresge Auditorium of Massachusetts Institute of Technology (MIT) in September, 1966. My acquaintance with the music of India had begun a few years before with a few LPs in the library of The Rock, a summer camp in the Berkshires where I was a counselor and where the director/owner, Bob Williams, was interested in Indian philosophy and culture. Subbulakshmi’s performance was my first chance to hear Indian music live, and I was stunned by it. I decided to follow her on the next leg of her tour to Wesleyan University in Middletown, Connecticut, knowing I couldn’t repeat my first experience but wanting to come as close to it as I could once again.

That was when I first met Robert E. Brown, the ethnomusicologist who had been hired by Wesleyan University a few years earlier. I had already met his colleague, David McAllester, an anthropologist famous for his work on music of the Navajo, when he visited the Berkshire camp to tell us all something about his research and to attend a production of Aristophanes’ The Birds put on by the campers—including his son and daughter—under the direction of my college buddy, Alfred Turco (now Professor of English at Wesleyan), and with my incidental music.

During my visit to Wesleyan, I broached the idea of laying the foundation for a study of Indian music with Bob Brown, and so I became a visiting student the following year with the encouragement of my advisor, Professor John Ward, and the generous financial support of Harvard and Wesleyan. For the next year and a half, I resided in Middletown, Connecticut immersed in a world that was little short of an amazing fantasy made real by the audaciously creative Bob Brown. A kind of international artists’ colony, Wesleyan, at that time, played host to some remarkable musicians from north and south India, Japan, Indonesia, and Africa. Bob’s home on the outskirts of town, “The Farm,” became the site of regular “curry concerts” every Friday night when all would pitch in to help make a communal meal, usually Indian, and then settle down for an evening of splendid music in an intimate atmosphere. This inspired us all to work hard at acquiring some basic practical experience of the musics we were learning to appreciate with the very best examples presented to us live each week. I played in the gamelan (a kind of Indonesian musical ensemble featuring a variety of instruments such as metallophones, xylophones, drums, and gongs, and possibly bamboo flutes, bowed and plucked strings, and vocalists), took south Indian drum lessons, and tried a bit of both Karnatak and Hindustani vocal music with musicians of a caliber that was awe inspiring.

The intellectual atmosphere was equally stimulating because teachers like Brown and McAllester, as well as other ethnomusicologists then on the faculty like Genichi Tsuge and Fumio Koizumi, were engaging and interactive with the students, many of whom went on to productive musical and academic careers.

The philosophy behind this extraordinary musical community grew out of Brown’s own revelatory experience with a family of south Indian musicians headed by the renowned dancer Balasaraswati (UI MillerComm Professor in 1980) whom he met in the late 1950s while doing research for his dissertation at UCLA under Mantle Hood, one of the founding fathers of American ethnomusicology. Bob wrote about the mrdangam, the drum used for classical music in south India, and he studied with Bala’s brother, Ranganathan, who was later my own teacher at Wesleyan. Another person who fell under the sway of Bala about the same time was Louise Scripps, who with her husband Samuel, founded the American Society for Eastern Arts in 1963, with Brown as executive director, in order to bring Balasaraswati and her musicians to California to teach along with the equally important instrumentalist from north India, Ustad Ali Akbar Khan. This collaboration reached an unsustainable but glorious peak in 1974 when 45 artists from around the world were sponsored to be residents in Berkeley, California, to teach and give performances.

Brown left Wesleyan University for the California Institute of the Arts in 1970 and thereafter joined the faculty of San Diego State University in 1979 and remained there until his retirement in 1992. All the while, and after his retirement, too, he continued his extra-aca...
ademic activities as an organizer of possibilities for world-class musicians to teach and perform in the U.S. and for Americans to experience music abroad in countries like Indonesia and Turkey.

In 1994, when I made my first field trip to Indonesia, I visited Brown at the establishment he had created near the famous cultural tourism town of Ubud in the hills of Bali. Over the years he had gradually built up a site as a place where people interested in Indonesian culture and music could come to study with local musicians and with others he sometimes brought from places like India and Turkey during a summer program. This visit re-established the connection I had formed with him as a visiting student at Wesleyan, after years of only occasional contact at meetings of the Society for Ethnomusicology.

In 2000, I brought a group of 13 students from the U of I for a study tour at Brown’s place in Bali. The students had studied Balinese musical performance at Illinois with a Balinese teacher, I Ketut Gede Asnawa, during the semester preceding the trip and continued their studies with him in Bali that summer. The program concluded with a concert by the students in our teacher’s neighborhood sodality in the capital city, Den Pasar. (Asnawa and his wife, Putu Oka Mardiani, have returned to the Urbana-Champaign campus during the 2006-07 academic year to teach a new series of performance classes that inaugurated the re-establishment of gamelan at Illinois with an enthusiastically received program of several styles of Balinese music and dance on December 5, 2006.)

Bruno Nettl, professor emeritus of ethnomusicology at the University of Illinois School of Music, noted, “Bob’s interest was in teaching and performing the music of India and other non-Western music as opposed to research and writing. He started doing research in south India when many American scholars were going to south India, but he was in the first group. Eventually, he became more interested in Indonesia, but he never gave up his interest in India.” Besides coining the term “world music,” Brown is well known for his recordings, many on the Nonesuch label, of music from Indonesia. Many of these recordings, among the first of their kind to be widely distributed and commercially available in the United States, inspired a generation of musicians to study and perform Indonesian gamelan music. Among other interesting facts about Brown is that he recommended to Carl Sagan the music for Murmurs of Earth, a recording pressed in solid gold that was attached to Voyager and taken into outer space in the late 1970s. In a May 9, 1977 letter to Sagan, Brown wrote of his recommendations:

“... A lively mridangam solo from India, in a tala of five beats, played by Palghat Mani Iyer, who may well be the world’s best drummer; a representative piece of electronic music (hard to decide upon); a Balinese gamelan piece (my choice would be the ancient Gamelan Selundeng, recorded on Boîte a Musique LD 096M); a piece of Renaissance vocal polyphony by Des Pres, Dufay or Ockeghem, bristling with contrapuntal devices; a Chinese ch’in solo; a West African dance piece with drum ensemble and voices; a Mozart aria; a Bulgarian folk song in diaphonic style; Melanesian panpipes, to relate to the Bach and shakuhachi; and a symphony of Beethoven’s, probably the eighth. This could conceivably produce more insight into human nature than an extraterrestrial intelligence might be prepared to handle!”

In January 2004, Andrew Granade, then a graduate student in musicology here at the U of I who was writing a dissertation on the composer Harry Partch, went to San Diego State to interview Prof. Danlee Mitchell about his long involvement with Partch. Mitchell’s connection with Partch began when Mitchell was a student at UI, and Partch was on the faculty here. (Thomas McGearry, another of U of I’s PhDs, has published a catalog of Partch’s works and an anthology of his writings.) Knowing of my connection with Bob Brown, Mitchell suggested to Granade that he talk with me about the possibility of establishing a formal locale for the study of world music at the U of I to help carry on the kind of work he had done for so long. I suggested to Illinois School of Music’s Director Karl Kramer in late 2004, just before he was to leave for a conference in San Diego, that he meet with Brown in California.

Robert E. Brown’s bequest will benefit the School’s distinguished programs in the Division of Musicology, and educate all who wish to cross cultural boundaries to experience and understand more of the world’s music and its people.
Director Kramer found Brown to be magnetic and full of interesting ideas about opportunities for the study of world music at Illinois. "After an hour of talking to him, I was ready to drink the Kool-Aid," Kramer said. "It was like, tell me what to do, and I'll do it. I developed a friendship with him, but more importantly I was able to communicate to him that the University was ready, willing, and able to support his legacy and do what he wanted to do." Thus, it came about that Brown visited Illinois in April of 2005 and began discussions with Director Kramer and then College of Fine and Applied Arts dean Kathleen Conlin.

Sadly, after returning from his annual program in Indonesia that summer, Brown was diagnosed with pancreatic cancer. This gave particular urgency to his desire to ensure continuity for his legacy, and so he arranged that after his death the instruments he had here in the States, his library, and his magnificent collection of Balinese paintings would come to a newly established institute for the study of world music which might carry his name. Thus, with the support of then U of I Interim Provost Jesse Delia, discussions began.

A goal Brown hoped Illinois could help achieve was to have university music students trained in world music so that they could pass on their knowledge to public school students, with the hope of building cross-cultural understanding. As Director Kramer notes, “One of the things that Illinois does better than anyone in the country is to train music teachers in band, orchestra and choir—Why not a music education program in world music? That’s not really going on anywhere. Why shouldn’t we do that? We want to start a program that synthesizes music education and ethnomusicology.”

Bob Brown’s gift of his instruments, library and Indonesian art—one of the most significant given to the School of Music—enables the School to do that. Besides string, wind, and percussion instruments from various countries, the collection features three gamelan orchestras from Indonesia. Unlike a symphony orchestra, which refers to the musicians, a gamelan orchestra refers to the set of precisely tuned instruments themselves. The other belongings that Brown left to the School of Music include a Javanese shadow puppet theater with 2,000 puppets; Balinese paintings, including a large set by noted artist Dewa Ketut King; Indian temple wood carvings; a high-quality Chinese opium bed from Java; and pre-World War II Burmese lacquer boxes. The list goes on. Meanwhile, the U of I Music Library is unpacking 400 cartons of items from Brown’s library: 1,000 reel-to-reel recordings, 2,000 long-playing records, 1,400 cassette tapes, 2,000 compact discs, 400 videotapes, 2,700 books and numerous music charts in Sanskrit of Indian ragas, and other Indian music.

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Crossover musicians typically perform or compose in both classical and jazz or popular idioms. Given that the UI School of Music has been building its jazz division, it was natural to lure a few hires with musicianship and “chops” in both jazz and classical styles. Trombonist/composer James Pugh and double bassist Jeffrey (“Jeff”) Grubbs are masters of that versatility; Pugh adds to his jazz activities a great depth of experience in the world of commercial music, whereas Grubbs has had more experience in symphonic music. And a third new fulltime faculty member, musicologist Jeffrey Magee, has the performance background, analytical mind, and historical outlook to explain and explore the so-called crossover phenomenon. “You could say that I had a crossover experience in that I was classically trained, and came to my interest in jazz and other kinds of American music later in my studies,” Magee notes. “Now that I’ve had that experience, however, I think of it not so much as crossing over, but as integrating my musical identity. You hear that term crossover a lot, and it has certain connotations. It suggests that there is one or the other, and that most people don’t do both. And I feel, why not?”
All three faculty share a classical training to which they attribute their versatility. Magee began his undergraduate studies at Oberlin College as an English major and studied piano throughout his years there. He says, “I had a standard, classical conservatory-type training. Although I studied piano at the Oberlin Conservatory, I never intended to be a performer; I had too many other interests to concentrate in the way you need to be a serious performer. I gravitated toward history and, at the same time, music history. It was at Oberlin where I first sat down to listen to a recording with the score in hand. It seems so simple, but it was a revelation to do that even though I had studied piano and played with a score. I continued studying, practicing piano several hours a day, but had stronger academic interests than performance ones. So I did a double degree; I got a B.A. in general history and B.M. in music history.” He earned an M.A. at the University of California at Berkeley before getting a Ph.D. at the University of Michigan. “I met my future advisor, Richard Crawford from the University of Michigan, at Berkeley; I decided then to transfer.”

Crawford was a major influence on Magee, as he explains: “I went to grad school thinking I was going to be a scholar of Beethoven and had a few courses with Joseph Kerman, who continued to open that thinking. It’s interesting that Kerman was Bill Kinderman’s mentor at Berkeley, and Bill continued on that path to become a major Beethoven scholar. But I met Rich Crawford, who was teaching a jazz and music history course; I also had a composer friend who played jazz and introduced me to a lot of recordings. I thought ‘How is it that I didn’t have this before? This is wide open territory for research and writing.’ So I came to jazz pretty late among jazz people, but it became central to my scholarly interests.”

Trombonist and composer-arranger James Pugh joined the faculty in 2005, but his prior commitments at Purchase College Conservatory of Music prevented him from teaching full-time until fall 2006. Pugh’s training was solid in both classical and jazz areas. “My early listening, because of my mother, was mainly classical music. But I also listened to jazz trombone players and got interested in that, so I’ve always been on both sides of the fence. I went to school at Eastman, graduating in 1972, the tail end of Emory Remington’s era. At that time most of the major symphony orchestras in the country had at least one of his students in the trombone section.”

Pugh received his B.M. degree and a Performer’s Certificate from the Eastman School of Music. Among his other professors were Don Knaub and Chuck Mangione. “Mangione, the first hire at Eastman in the jazz area, was sort of the Chris Botti of the 70s, a pop figure and beautiful songwriter of memorable melodies and an excellent flügelhorn soloist as well. Now you hear a lot of his music on elevators or in grocery stores! But he was huge; he had been with Art Blakey and the Jazz Messengers and was good friends with pianist Chick Corea. He was basically the entire jazz program at Eastman the first two years I was there: he ran the big band and taught the improvisation classes. Then Ray Wright was hired at Eastman for jazz arranging in 1970, and he brought large ensemble and writing components to the jazz department; it expanded from there.”

Appointed associate professor in both the Jazz Studies and String divisions, Jeff Grubbs came to the UI School of Music in August 2006 from the Pittsburgh Symphony, where he had played as a bassist for a decade. Grubbs took an unexpected route to his career as double bassist. Growing up in Cleveland, he began violin lessons as a fourth grader at his public elementary school. And he continued on violin through tenth grade, putting it aside only when his family moved to a suburb where the high school did not yet have a string program or orchestra.

“In my senior year the high school started a string program, and I taught some of the violinists,” Grubbs relates. “I even taught a bass player: I had started electric bass at about the same age that I did violin. I learned stuff I heard on radio stations and old records my parents had, picking off the bass lines by ear and teaching myself to play. I listened to classical, rock, jazz, whatever I could find.” To teach the high school’s beginner bass student, he says, he “had to figure out how it worked and how it related to what I knew on the electric bass.” Soon, he, too, plunged into playing the acoustic bass: “As a freshman I played second violin in the Lakeland Community College Orchestra (Mentor, Ohio), which didn’t have a bass player. So I just volunteered. I was the only bassist during most of the rehearsals, though they hired some extra players for the concerts.”
Grubbs found that the bass felt more comfortable than the violin. He studied with Anthony Knight, second chair in the Cleveland Orchestra: “He was a fine teacher, and I got serious about the bass.” He also attended Youngstown State University, where he studied jazz more seriously and received a bachelor’s degree. “My teacher at Youngstown was Tony Leonardi, and they had a great jazz program, so I gravitated toward that.” He also began studying with Lawrence (Larry) Angell, then principal bassist of the Cleveland Orchestra. Influenced by Angell, he attended the Cleveland Institute of Music, where Angell taught. During the summer Grubbs attended the Orchestral Seminar at the Grand Teton Music Festival, studying with Paul Ellison, then principal bassist of the Houston Symphony. He followed Ellison to the University of Southern California for further training: “I was doing mostly classical there, but also had a scholarship, which included my accompanying jazz guitar classes.”

Within a year, however, Grubbs received an offer to be Orchestral Fellow with the Atlanta Symphony Orchestra, through the Lincoln Center–based Music Assistance Fund, now known as the Sphinx Organization. As part of his internship he played in the orchestra and studied with its principal bassist, Ralph Jones, whom he considers one of his major teachers. The contrast from playing in school orchestras was striking. “I felt I could do it, but it was a lot more pressure. You had to play all the right notes, play in tune, and not play in any rests!” he jokes. “It was a different program every week, a whole lot more music than I was used to. We had learned two or three programs a semester at school. Atlanta’s schedule was intense.”

**Professional Careers Before UI**

As Pugh, Magee, and Grubbs entered the professional world, their career pathways diverged considerably. When Pugh graduated, he won a plum job in Woody Herman’s band: “Mangione was well known in the jazz circles. He was friends as well with the road manager of Woody Herman’s Band, and when he heard there was an opening for a trombonist, he recommended me. That’s the way those bands worked; they didn’t set up auditions, as orchestras do. They’re always on the move and don’t have the luxury of holding auditions. You were hired and that was your audition; if it worked out, you stayed on. In the freelancing world every time you take the horn out of the case, you’re in a sense auditioning.”

Pugh continues: “There were bandleaders who were the instrumental stars like Harry James, Buddy Rich, Tommy Dorsey, whose instrumental voice was the main sound of the band. There were other leaders who were more the organizers and editors of the music, probably some of the more humane bandleaders, including Woody Herman and Stan Kenton, Count Basie, and to some degree Glenn Miller. They let the band be what it was, featuring the people in the band. They lacked a certain soloist psychosis—and I say that lovingly!” After four years with Herman, Pugh toured for two years with Chick Corea, also making recordings such as *Musicmagic, Secret Agent, and Return to Forever—Live*.

When the road trips ended, Pugh took up residence in New York City. He began working immediately in the jazz and commercial scene, but found it difficult to break into the symphony world, as many of his colleagues at Eastman had: “I came into New York off of a road band; if I had come straight out of Eastman, I probably would have gone into the classical freelancing, but having come to town from the jazz side, it took ten to fifteen years to establish my credibility or acceptance in classical music.”

Nevertheless, Pugh has had stunning success as a freelance artist traversing comfortably the styles of jazz, rock, and classical music. He has also composed dozens of jingles for companies that include Chrysler, MCI, Johnson & Johnson, soft drinks manufacturers, and Western Union. National Public Radio’s *All Things Considered, Morning Edition, Weekend Edition, and Performance Today* have used his themes, and his scores and performances as lead trombonist underlie several films (e.g., *Beauty and the Beast, When Harry Met Sally, Rocky V, National Lampoon’s Vacation*).

Pugh has also been lead trombonist for more than 4,000 jingle recording sessions. “Four thousand is a conservative estimate. New York had become a jingle town by the time I moved there in the late 1970s; the music business was much healthier then. I had between 300 and 400 recording sessions a year, doing three, four, or even five jingles a day. Usually that meant working an hour and then having about an hour off before the next session. It made for long, boring days—not a lot of horn-on-the-face kind of playing. You might play 30 or 60 seconds of music and then leave. We developed what we called ’60-second chops’; we were fine as long as we only had to play for a minute. Anything longer than that, the face would collapse!”

Continued
“Over the years, however, my playing career has certainly gone on both sides. I was brought in as a “jazzer” to perform and record with Dawn Upshaw, Stephanie Mills, Eileen Farrell, and Kathleen Battle, but I’ve subbed with the New York Philharmonic and have been principal trombonist in a couple of big chamber orchestras: Marin Alsop’s Concordia Chamber Orchestra and Eos Orchestra. I’ve recorded with them as well as with Yo Yo Ma, the St. Luke’s Orchestra, and the Graham Ashton Brass Ensemble.” He has also been a featured soloist on recordings with Joe Lovano, Harry Connick, Jr., Dave Matthews, Barbra Streisand, Tony Bennett, Madonna, Joe Williams, Pink Floyd, and many more pop or jazz artists.

Pugh premiered his Concerto for Trombone and Orchestra in May 1992 with the Williamsport Symphony, and the same work was performed by Joseph Alessi as soloist with the New York Philharmonic in 2000. Pugh recorded the concerto, a crossover work (“it begins in a classical style and before too long is into groove music and then goes back and forth”), with the Colorado Symphony in 2004 along with two other crossover works; the CD will be released early in 2007 on Albany Records. In composing the concerto, he used a computer for the first time to help with the process. “I’m a competent arranging pianist, so it’s an interesting process to compose sections, play them into the computer, and let it play the piece as I sit back and make judgments. It’s a difficult problem to combine swing/jazz style with standard orchestral performance style. I basically kept the eighth notes straight and not ‘swung’ to integrate the jazz and orchestral elements. Straight eighth notes are common practice in both rock and classical music, and this created a common ground.”

Jeff Grubbs, in contrast to Pugh, went the classical route early in his professional career. After two years on fellowship in Atlanta, he won an audition with the Florida Philharmonic, a regional orchestra for the tri-county area from Miami to West Palm Beach. The players were homeless, in a sense, he says: “We didn’t actually have a hall of our own. We rehearsed in an office space that had been converted into a rehearsal space. In Atlanta, we had gone to the same place for rehearsals and most of our concerts, with the audience coming to us. In Florida we played four or five concerts a week, but had to drive to Dade County, Fort Lauderdale (the Broward Center for the Performing Arts), Boca Raton (Florida Atlantic University), and West Palm Beach. In all, we played in some ten different venues.”

Grubbs had a remarkable audition for the Pittsburgh Symphony Orchestra in 1995. “I flew up there and had a big flight case for my bass. Then I rented a big van to get the instrument from the airport to my hotel. I went to get my bass out of the van to practice a bit before the audition. I pulled on the neck to take it out—and only the neck came out! The airline must have dropped it off the conveyor belt or something. I was ready to just hang it up and go back home. But I talked to my wife, and she convinced me to borrow an instrument.

“A former roommate of mine from Aspen was a violinist in the orchestra, so I called him and asked, ‘Do you know anyone I can borrow a bass from?’ He gave me a name, and I called the player. He agreed and showed me the bass room and instrument, so that I could try to get used to it. I had about an hour to try it before I had to play the first round.

“My thinking was ‘What do I have to lose? I was going to go home anyway, so I’ll just go out there and see what happens. With that attitude and just trying to think ‘Where is F# on this instrument’ my mind was focused in a different way; I wasn’t nervous. I passed to the next round, and the finals were the next weekend. I stayed in Pittsburgh and on the day of the finals in front of Lorin Maazel, the orchestra had a double rehearsal, so I couldn’t even play the instrument that day.” Grubbs had seven years experience by then, but says mildly, “They had three openings and at that time they filled only one, and that was me. So I guess I played well.”

Throughout his adult years, Grubbs has also played jazz, working with Nat Adderly, Mose Allison, Terrence Blanchard, Kenny Burrell, Joe Lovano, Ellis Marsalis, Diane Schur, Billy Taylor, and others as they toured to the places where he lived. “I was the bass player they would call if a touring artist came in and wanted to hire someone local for the rhythm section. Most of my career has been in orchestra, but these artists often picked up local people for their jazz ensembles.”

Grubbs is featured on at least six CDs that track his career. While working in Florida, he was bassist for Duffy Jackson’s Swing! Swing! Swing! Nicole Yarling Live at Manchester Craftsmen’s Guild with Joe Williams might be considered a transitional CD in Grubbs’s career; he knew vocalist Nicole Yarling from working with her in Miami.
Fields of My Youth features his UI colleague Chip Stephens; perhaps the oldest of the CDs, it dates from about a decade ago when he moved to Pittsburgh and Stephens was finishing his master’s degree at Cleveland State.

Alton Merrell’s You’re the Reason was recorded more recently, coming out about two years ago. Three years ago Grubbs worked with Teddy Pantelas on It Makes Me Glad, renewing a friendship that goes back some twenty-five years to Youngstown. “We were college roommates, but this CD just came out this year. Another CD I played for is Boiling Point with Melton Mustafa. It’s really good, done with big band, and Melton writes everything on it.”

After receiving his Ph.D. in 1992, it was natural for Jeffrey Magee to become a professor. He remained in Ann Arbor and worked for four years as an adjunct professor at the University of Michigan and as the executive editor of a publication based there, the score-series Music of the United States of America. In 1997, he was appointed to the faculty of Indiana University. Teaching there through spring 2006, he emphasized American music, much of it popular or jazz, in his courses. Magee married his wife Gayle (a UI professor of musicology), who was a music editor at Indiana University Press while he was on the faculty there. At Indiana, Magee was a member of the editorial boards of several important journals: American Music, Journal of Musicology, Jazz Perspectives, and the Black Music Research Journal, and continues as co-editor of the book series Profiles in Popular Music (Indiana University Press). Further, he was elected secretary of the Society for American Music, a post he continues to hold.

In approaching the music he studies, Magee says, he tries to combine musical analysis and discussion with cultural context: “When I look back over what I’ve written, my approach has been to take a piece, a recording, a song, or a group of related pieces and talk about the music in some depth and then connect it to a variety of cultural developments at the same time. In that sense, I’m a rather traditional musicologist. My dissertation was on the jazz bandleader and arranger Fletcher Henderson. That grew into a book, The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz (Oxford University Press, 2005). Although the dissertation was more of a musical study, it became more culturally grounded as I expanded it chronologically and historically. I took a long time between writing the dissertation and the book. The book has a lot of material from the dissertation, but I think it’s a much richer work and covers more ground chronologically than the dissertation, which was focused on one period and a handful of subjects.

“Henderson was an African-American who grew up in Georgia in a small, segregated community called Cuthbert, near Alabama. He went to Atlanta University, which had a tradition of higher education for African-Americans, then came to New York City in the wave of black migration from the south to the urban north. He intended to pursue graduate education, but ended up finding musical jobs. Henderson was in the midst of what is called the Harlem Renaissance. He was a functional piano player who played in his bands, but was not an outstanding jazz pianist. Henderson may not have been a great soloist, but also was not just a cog in his band: he was the leader, writing music, telling the band members how to play it, and arranging the jobs.”

The band sometimes used “stock” or published arrangements: “These were generic arrangements sold to professional bands, but if you were any good, you didn’t play what was on the stock arrangement. You rearranged it and added improvised solos. The Henderson Band had individual members who were known for their creative improvising powers. Although you can clearly see how they based some of their ideas on the published version, they made them distinctive, placing the ending at the beginning, switching sections, putting a tenor saxophone solo here. So it’s an interesting interaction between improvised music making and music reading.”

Henderson collaborated with Benny Goodman later in his career, and Magee explains that “Henderson’s written arrangements are extant because Goodman, who died in 1986, had previously bequeathed them to Yale University Library.”

Goodman, like Henderson, was a classically trained jazzzter. Magee adds: “Part of the interest for me with Henderson was that he was classically trained. He had no background in jazz and little knowledge of it before he went to New York City right out of college, so he came late to it, too!”

Continued
CURRENT PROJECTS

Along the way Magee became intrigued by how and why Jewish-American musicians were identified with jazz early in the twentieth century and how they intersected with African-American traditions of jazz. “This is an issue that emerges in pieces such as Gershwin’s *Porgy and Bess* and in Benny Goodman, a Jewish-American bandleader, having become famous nationally playing music written by Henderson and other black arrangers. It’s an interesting merger of African-American traditions and Jewish-American traditions.”

Magee, who has an article near publication on the subject, is currently working on a book about Irving Berlin, who presents a second striking example: “In the teens of the twentieth century, Berlin was considered the leading figure in ragtime, and in the 1920s was considered a major jazz composer. Why was Berlin seen as central to jazz in the 1920s when he is not even written about in more recent jazz histories? I’ve found a number of possible explanations: musical reasons, the kinds of illicit behavior associated with jazz that he wrote about in the lyrics, the people that sang it, its theatrical context, all of these shaped its perception as jazz.

“But, another area I get into is that in the 1920s jazz was thought to be a Jewish musical idiom. It was openly discussed then that Jewish composers had taken the raw material of improvising jazz musicians, of course most of them black, and cultivated it in a new way that reached a larger public. Irving Berlin and George Gershwin were leading figures, as was Al Jolson because he starred in the *Jazz Singer* singing Berlin’s *Blue Skies* as a jazz song. A whole generation of Jewish immigrants came into their own in the teens and twenties and led the way in popularizing the idioms then thought of as jazz. Looking back now we see the leading jazz figures as Louis Armstrong, Duke Ellington, Henderson to some extent, Sidney Bechet, and King Oliver. Armstrong, Ellington, and Henderson were widely known in the 1920s, but even they didn’t get the kind of attention that Berlin, Gershwin, and some others did.”

With initial support from the National Endowment for the Humanities, Magee is delving into Irving Berlin’s theater work for his new book, to be published as part of the *Yale Broadway Masters Series*. “Along the way I worked on the songs that Berlin wrote for the Music Box Revues, which he helped fund the building of, in New York. I started seeing reviews that referred to his ‘jazz songs.’ In the 30s there was more focus on improvising musicians, African-American musicians, and a recognition that some of the great improvisers did not enjoy the kind of commercial success and popularity that songwriters had. So the story about jazz writers changed to one of African-American improvisers and arrangers who had made many recordings and were fairly well known, but hadn’t gotten the attention the songwriters had.”

Leaving the symphonic world for a full-time faculty position at UI has felt a bit strange to Grubbs, although he has taught part-time since high school. Now living in Champaign with his wife Tania, an accomplished vocalist, and their three children (Zoe, ten, who plays violin; Olivia, eight, who has not yet decided on a career in music; and Harrison, five), Grubbs is continuing to perform as principal bassist with the Sinfonia da Camera and in jazz gigs with his colleagues. In October, he was also soloist with the UI Philharmonia. He neatly balances his twin worlds of music. “Being full-time in an academic environment is definitely a lot different; calling the shots is different. It’s hard to get used to, in a way, because when you play in an orchestra, just about everything is dictated to you! And, naturally, I miss a lot of my friends.” Life, however, has a circular way of reintroducing musical friendships, and Grubbs now finds himself on the same faculty as Chip Stephens and Glenn Wilson, men he performed with on earlier CDs.

Jim Pugh continues to play trombone on the road when he has time, performing with Steely Dan in late summer of 2006. “Steely Dan is basically rock and roll. It has two leaders, Donald Fagen and Walter Becker, very heavily jazz-influenced and -based; if they weren’t famous rock and roll song writers, they would probably be lounge musicians somewhere,” Pugh laughs. “Their branch of rock and roll has such a complexity of harmonic structures—with beautiful rhythmic grooves underneath. It’s blues-based but sophisticated music that somehow snuck through the cracks and became popular with people. We played and sold out 20,000-seat sheds or amphitheaters this past summer, even though many of their hits dated from the 1970s.”

In September 2006, Pugh returned briefly to New York for a tribute to Urbie [Urban] Green, a trombone jazz hero of his who
recently celebrated his eightieth birthday. “Through his recordings he taught me so much about trombone tone and sound and what the instrument is capable of doing.”

The only trombonist recipient of the National Academy of Recording Arts & Sciences Virtuoso Award, Pugh was voted the Trombone MVP for five years by his colleagues in New York. Among his recent CD projects have been Everything Must Go with Steely Dan, Looking for America with Carla Bley, and Enj — Just Us for two lead trombones, recorded with the “trombone Wunderkind of Japan,” Eijiro Nakagawa. “These are all our own compositions—half of them his and half mine—and our third CD together.”

Most recently, Pugh has concentrated on writing for brass groups. He has composed for “a fabulous Japanese group” the Samurai Brass. “Last week I finished a piece called Living/Breathing. And I also recently collaborated on a piece for brass quartet, sitar, and tabla, which was recorded by the Graham Ashton Brass Ensemble, a group I was a founding member of and still perform with.”

Composing and arranging are hardly distinct enterprises in Pugh’s mind. “Even in arranging there must be composing. Composing, arranging, and orchestrating all overlap. If you write a piece and are going to do anything more than hand out lead sheets to the combo, you have to become an arranger and orchestrator of your own music.

“‘In the freelance life, players are ‘always at the beck and call’ of contractors,” Pugh further explains. “Whenever someone calls, you stop what you’re doing. I like being away from that because while it is often financially rewarding, it is rarely musically rewarding. Now I’m involved in playing, writing, and arranging music that I really want to be involved in. The rest of the time I’m working with young people. It’s really great to be around the young energy of UI students.

“Since 1976 everything past my road time has been based in New York City, where I’ve lived,” says Pugh, “but at this point Urbana offers a welcome change.” He credits Karl Kramer who, as dean of the Purchase College Conservatory of Music, persuaded him to begin teaching, first at Purchase College and then at UI. “I’m grateful to him for yanking me into the world of academe. After I got over the initial kicking and screaming, I found that I love working with the students. I’ve had a pretty active career, and now it’s time to turn it around and hand back what I’ve picked up along the way.”
This story begins with a regular game of poker in which a number of music faculty members played for a good many years. It was established by Charles Hamm, professor of musicology, just as I arrived in Champaign-Urbana in 1964. Charles had started out as a composer, became an influential scholar of Renaissance music with a Princeton Ph.D., and arrived at UI in 1963, ready for the change in direction that was to make him a seminal figure in the study of popular music in the USA and South Africa. In April 1964, I had been in Urbana briefly to look for housing and spoken to Charles of my pleasure at the prospect of coming to Illinois, but I mentioned that one thing I would miss in my former abode, Detroit, was the friendly card game in which I played with a group of colleagues.

“You play poker?” Charles said. “That’s the best news I’ve heard all semester.” And sure enough, after I had arrived in town in August and started my courses, I was invited to Charles’s home for the first meeting of what later became one of the longest established permanent floating poker games in Champaign County. Besides Charles, there were some notable players in that first game: the distinguished composers Salvatore Martirano and Kenneth Gaburo; John Garvey, violist and jazz educator; the talented music historian and musical radical Royal MacDonald; Bruce Foote, distinguished voice teacher and well-known Chicago radio singing personality; and the organist and author Russell Miles, then already retired. True to its floating character, the game changed personnel frequently over the years, counting among its members at various times Charles Leonhard, great leader in the field of music education; also, for a few months, John Cage (who needs no introduction), who was a visiting professor here for a couple of years; and in one game Gerard Behague, later the nation’s leading Latin Americanist musicologist, who kept trying to teach us an incomprehensible game in which he made up rules as he went along, and which we decided to call “Brazilian poker.”

It was a pretty low-stakes game; on a disastrous evening one might lose $8.00. The routine was set: Always dealer’s choice. We began at 7:30; then at 10:30, the host (or more frequently, the host’s wife) would put out some grub—sandwich makings with mayo—but we continued playing without break, often raising the bet with the mouth full, and the last round of deals began at midnight. The game moved quickly; cogitating at length wasn’t favored. I gotta tell you, I don’t know how we all worked a weekly evening of cards, usually Tuesdays, into a busy teaching-performing-research schedule.

I learned a lot of poker in that game over several years. We specialized in the great classics, Jacks-or-better draw poker, 7-card-high-low, and 5-card-stud. But we also played many other games with colorful names such as Twin Beds; Hot Bottom; 32 and 23; Three-Toed Pete;
Little Red; High Chicago; Low-Ball; Buy-em-Wild-if-Paired (inexplicably abbreviated BYP); Texas Stud; Anaconda; No-peekie (for comic relief), Hambone II (we never learned what Hambone I was); and a game-cum-performance known as Wild-Shove-It. The game always ended with a five-card “cold hand” which, if you won it, could reverse a disastrous evening. Oddly though, I’ve rarely found these games under those names in handbooks of card games.

But I soon realized that poker was not just a card game, but a metaphor, maybe for academic life, in which you had “to know when to hold
“John Cage, when he played, donned his hallmark air of sphinx-like mystery, but actually he usually didn’t win. Once he ended up owing Royal ten dollars (a lot in those pre-inflation days), and wrote a check, which Royal refused to cash, framing it instead and displaying it on his living room wall.”

‘em, know when to fold ‘em,” as the song admonishes. Charles and I considered making participation in a poker game part of the audition process for musicology searches, as it would tell us how quickly a candidate’s mind worked, whether he or she was a sore loser (or, for that matter, a never-satisfied “sore” winner), a quick learner, flexible, discreet, and willing to undergo some risk but knowing when to cut losses. We didn’t think the dean would approve.

Sal Martirano, composer of “L’s GA” and “O, O, O, O, That Shakespeherian Rag,” was one of the most memorable characters of the game, affecting a mafioso manner and rasping “Open” when he dealt stud poker, and “Closed,” for draw poker. His colleague Gaburo—a daring experimentalist, one of whose later compositions consisted of a series of slides of art works alternating with typed sentences about music—played poker in a subdued style. Garvey, who constantly brought new ideas to the school, was, in the late 1980s games, the last survivor of the original group. Putting on a didactic manner, he announced his dealer’s choices and his raises with the voice of a lecturer. Bruce Foote liked to pretend to be the sore loser, disappointed and exasperated even when he did well, causing Charles Hamm to coin the adage, “If there’s one thing I can’t stand, it’s a sore winner.” Royal MacDonald was all enthusiasm, something also characterizing his music history lectures. Professor Leonhard (it was always “Charles” Hamm and “Charlie” Leonhard), a man with a mind of lightning speed disguised behind a gruff demeanor, took an aggressive stance, throwing players off guard by rushing them and belittling their indecision.

It seemed to me that Charles Hamm always won. I myself started with a three-year losing streak and my losses to Charles over several years were tantamount if not to a Guggenheim, then at least to a small ACLS grant, and so I take some credit for supporting Charles’s many-sided research. He rarely missed one of the weekly games and, as the founder, he provided a dignified tone of southern graciousness, usually referring to the event as “playing cards” rather than using the vulgar “poker”—a word which presumably suggested a group of coarse-tongued men using spittoons and pulling handguns on each other.

John Cage, when he played, donned his hallmark air of sphinx-like mystery, but actually he usually didn’t win. Once he ended up owing Royal ten dollars (a lot in those pre-inflation days), and wrote a check, which Royal refused to cash, framing it instead and dis-
Popular music as protest against the establishment and as symbol of solidarity with students became a touchstone of our efforts. This music was in those days something of a taboo in both ethnomusicology and also, at least in its twentieth-century sense, in music history.

announce the program, trying to avoid being seen to make the poster seem official. I have ever since been impressed by the ability of my colleagues to put together an interesting, educational, and—however one would define it—a “relevant” set of lectures. Charles Hamm gave a talk about music in the USSR; Alexander Ringer spoke on music under the Nazis; Herbert Kellman discussed “The Oppressed Individual (Wozzeck);” and Gerard Béhague described the Brazilian bossa nova as protest music.

Popular music as protest against the establishment and as symbol of solidarity with students became a touchstone of our efforts. This music was in those days something of a taboo in both ethnomusicology (then concerned principally with unmixed non-Western traditions) and also, at least in its twentieth-century sense, in music history. I pulled out my recordings of Persian popular music, the most radical of musical material generally available in Tehran, and talked about the way it expressed some of the values of working-class society unhappy with the rule of the Shah. A naïve view, I now know, because it was this music that was first of all outlawed by the radical fundamentalists who took over Iran in 1979. There were other “liberation classes”—some conventional, suggesting how music could be an early warning of the dangers of autocratic governments; others a bit outré, such as our harp instructor’s talk about “The Harp and Revolution.” It was really an amazingly exciting week, and we were constantly on campus, teaching, arguing, and demonstrating. Even so, we didn’t skip the weekly poker game.

It was about that time (actually in 1969) that Dan Perrino led the founding of the Medicare Eight, a group of middle-aged musicians, faculty, administrators, and locals, who played mainly Dixieland jazz at first, just to show the young folks that not everyone over thirty-five was untrustworthy. One of the prominent members of this group was trombonist Morris Carter, long-time associate director of the School of Music. Others well known to SOM alumni also played, but the membership shifted and the group eventually came to be called “Medicare Seven, Eight, or Nine (depending on how many show up).” This is an organization that deserves its own accounting in UI history.

Later we sometimes asked ourselves why, against whom, and precisely for what purpose we had gone on strike. But surely it was to express solidarity with the students’ antiwar movement, to show that people who talked only about music could make their area of study relevant to the political and social concerns of the day, and, most of all, to declare that whatever we thought might be the solution to the problems that had been brought about, or were faced by, our government, it was not a time for business as usual. I think we felt that we didn’t really know what to do, but in the face of what seemed an intolerable situation, we simply had to do something.

Popular music tied Charles Hamm and me together in another way that year. In 1970, I was serving as president of the Society for Ethnomusicology, and Charles had just then been elected president of the American Musicological Society. The little house at 1204 Nevada Street called Hill Annex, in which the musicologists had their offices, almost creaked under this accumulation of authority, and Charles and I had occasional power lunches at the nearby Thunderbird Café (now Timpone’s). We had in fact maneuvered our two societies to meet jointly in Chapel Hill in 1971, and when it came to thinking of a joint session, Charles insisted that it be devoted to popular music. We gave our respective program committees the hard sell, and a session took place, but it went over badly, and we went home depressed, feeling that our attempt to get popular music included in the purview of both music historians and ethnomusicologists had been a failure. Of course, we consoled ourselves with our regular card game.

Actually, that session on popular music led to many others. Now popular music plays a substantial role at AMS meetings, and it clearly dominates the annual conferences of the SEM. By the 1990s, the whole question of musical taxonomy had become the subject of much more sophisticated discourse, and most music historians knew something about popular repertoires and had an interest in their study on an intercultural basis. At that 1971 meeting, the SEM and to some extent the AMS, perhaps without knowing it, had turned a corner.

The tragic moment for our game, the end of our own Camelot, occurred in the fall of 1972, when Royal MacDonald, evidently unable to cope with problems about which we knew little, shot himself in his backyard and died on the way to the hospital. We didn’t really know why Royal took his life, but we all somehow felt guilty. For years afterwards, we veterans in the Musicology Division felt that the atmosphere could never return to the easy collegiality of the earlier days. Nevertheless, the day after the funeral, we decided that we must lift our spirits and thus held the first annual Royal MacDonald Memorial Poker Game. ♠

When friends and fans of the university came out to support their home team—the UI Wind Symphony—during the band’s historic debut performance in New York City’s Carnegie Hall on Feb. 17, 2006, most of the Illinois faithful came dressed not in orange and blue, but in tuxedos and elegant evening attire.

Just before the concert, as the band’s supporters milled around inside the famous venue—with its plush, red seats and ornate, domed ceiling trimmed with gilded cherubs and lyres—their focus was likely on the glamour and excitement unfolding around them at that moment. But at least one person in the audience was taking in the spectacle from a different perspective. Looking down onto the main floor and concert stage from her second-tier box seat, bands department secretary Ginny Sherman was witnessing the culmination of a year and a half of complex planning and logistics.

“Typing letters for Mr. Keene, the conductor; making sure checks got mailed; working on menu planning; communicating with the hotel… I was responsible for making sure everything was done correctly and all parties were on the same page,” Sherman said. While most of the logistics involved—including handling group ticket sales and figuring out how best to move 62 band members, a handful of staff members, dozens of instruments and cases of music to New York and back—fell to assistant band directors Peter Griffin and Kenneth Steinsultz, Sherman provided the clerical support required to complete the transactions. “Usually, Ken and Peter would start a particular project, making the initial contacts, then hand off to me to finish.”

As a reward for her efforts, Sherman was given the opportunity to accompany the band to New York. “I was so grateful that Mr. Keene included me,” she said. “I felt that I was part of the team. I really appreciated being able to share in the excitement and fruition of the work.”

Also part of the team making it all possible was Lucinda Lawrence, assistant to the director and bands librarian. Lawrence handled all the music-related details of the trip—including assembling and packing all the sheet music and helping set the stage, once on-site at Carnegie Hall.

Griffin said that director of bands James Keene started the whole planning ball rolling more than a year prior by arranging the concert date with the presenter Choice Music Events, selecting music for the program, locking in a rate for airfare to New York, and negotiating contracts with the hotel and Carnegie Hall.

Further complicating the planning plot, Griffin said, was the fact that the Carnegie Hall concert was not the only gig on the band’s New York tour schedule. During the week leading up to the show, they made performance stops at four schools in the metropolitan New York area. They actually started the tour in Illinois, with a performance at Glenbrook North High School in Northbrook. The next day, they boarded a plane from O’Hare International Airport to New York’s LaGuardia Airport, with personal luggage and dozens of instruments in tow.

Griffin said the vast majority of the band’s students own their instruments and were responsible for carrying them on board with them. Larger pieces—including a drum case, 14 percussion cases and four music cases—were transported as checked luggage. But the largest instruments of all—notably a harp, bass drum, timpani, xylophones, marimbas and chimes—were rented on location in New York.

The students were transported by bus—two buses, actually—from point to point in the New York area, and housed by host families in the communities where they played. Steinsultz also made three trips to New York prior to the tour to work out logistics with the hotel and Carnegie Hall staffs, even checking actual travel
times from one location to the next. “We wanted to make sure we had that down,” Steinsultz said.

With so many details to manage, Griffin acknowledged that there was plenty of room for plans to unravel, but nothing cropped up that the able team couldn’t handle. “If we ran into a problem, we knew who to call,” he said. And they had backup plans in place every point along the way. “We brought an extra set of music and had a list of cell phone numbers for all of the students.”

Euphonium player Chris Barnum said the fantastic support provided by Griffin and the other bands staff members was key to their successful tour and Carnegie Hall performance.

“We didn’t have to worry about anything,” he said. “Ken and Peter did everything. That really allowed us to concentrate on our playing. So that was great.” In turn, Griffin said, after the long hours he and other staff members devoted to planning the tour, being able to hear the program’s best players perform—in top form—in the nation’s premier concert venue was all that mattered.

“The rewarding thing for me was to see and hear the UI band on the stage of Carnegie Hall and to hear how incredibly well and professionally they played,” he said. “And they knew they played well. That was the reward.”

A Boom Year!

This fall the School of Music enrolled its largest freshmen class with 145 students. In addition, the School enrolled 102 new graduate students. With more than 1,000 applications, the admissions selectivity for the School of Music has increased significantly, allowing faculty to admit students of the highest caliber. These bright, talented, interesting people hail from across the country and from around the world.

The rise in student matriculation is evidence of the on-going recruitment and outreach efforts supported by the School of Music. Through events such as college fairs, Open House, Allerton symposia, prospective student visits, and most importantly faculty contact, students have tangible experiences to draw upon when making a decision about attending the U of I. Prospective students have also heard our ensembles in Carnegie Hall, at IAJE, and in Orchestra Hall in Chicago.

With the recent “retooling” of Illinois Summer Youth Music, participating students are offered an enhanced experience in the long-standing tradition of excellence provided by this camp. In the last two years, faculty involvement in the high school camps has increased to almost one hundred percent. Courses in music technology, composition-theory, group piano, and conducting are also being offered, giving serious music students an introduction to topics that are critical to the study of music, but not always courses one would take in high school. Complementing the larger high school camps are specialty camps ranging from double reed and piano to flute, trombone, and saxophone. The first two sessions of camp now run consecutively so that students who wish to stay for a double dose of ISYM may do so. Please check your mailboxes or the School of Music website for 2007 application materials!

This past year also saw changes of personnel in the Music Admissions Office. The School of Music hired a new Admissions Secretary and a new Coordinator of Enrollment Management and Student Services. Jennifer Todd joined the secretarial staff in February; Daniel Hassler joined the admissions team in mid-July. We are currently accepting new student applications and with each passing day are becoming more deluged with paperwork. It is an exciting process that is ever-changing and exhilarating.

As always, please invite students, friends, or colleagues to explore the School of Music. We are happy to set up individual appointments, or prospective students may contact us to participate in our daily tour and informational session offered at 1:30 p.m., Monday through Friday. It gives me great pleasure to represent you and your alma mater in such an important role. If I may ever be of assistance to you or someone you know, please do not hesitate to contact me at griggs@uiuc.edu.

Warm regards and best wishes for a terrific year.
Ani Aznavoorian, Assistant Professor of Cello, was recently hailed by the Los Angeles Times as a “cellist who shows great sensitivity and great virtuosity at all moments.” She is in demand as a soloist and chamber musician with several of the world’s most recognized ensembles and has appeared with many of the world’s leading orchestras including the Chicago Symphony, Boston Pops, Tokyo Philharmonic, Helsinki Philharmonic, Finnish Radio Symphony, International Sejong Soloists, Indianapolis Philharmonic, San Jose Symphony, The Juilliard Orchestra, Concertante di Chicago, and Edmonton Symphony.

She has appeared as recitalist and chamber musician throughout the United States, Italy, France, Finland, Yugoslavia, Japan, Korea, Australia, Taiwan, and Canada. In 2000, Ms. Aznavoorian received the prestigious Bunkamura Orchestra Hall Award. Her other awards include first prizes in the Illinois Young Performers Competition (televised live on PBS with the Chicago Symphony), Union League Civic and Arts Foundation Music Scholarship Competition, Chicago Cello Society National Competition, Julius Stulberg Competition, and American String Teachers Association Competition. She was a top prizewinner in the 1996 International Paulo Cello Competition, held in Helsinki, Finland. As a recipient of the 1995 Level I award in the National Foundation for the Arts Recognition and Talent Search, Ms. Aznavoorian became a Presidential Scholar in the Arts and performed as soloist at the Kennedy Center in Washington, DC. As a first-year student at The Juilliard School, Ms. Aznavoorian won first prize in the institution’s concerto competition—the youngest cellist in the history of the school’s cello competitions to do so. With only 12 hours’ notice, Ms. Aznavoorian stepped in to replace Natalie Gutman in three performances of the Shostakovich Cello Concerto no. 1 with the San Jose Symphony. Other notable appearances include concerts at Carnegie Hall, Alice Tully Hall, Ravinia, Aspen, the Dame Myra Hess Memorial Concert Series, WFMT Live from Studio 1, and the Music in the Loft Concert Series. This season Ms. Aznavoorian performed two world premieres: Ezra Laderman’s Concerto no. 2 with the Colorado Springs Philharmonic under the baton of Lawrence Leighton Smith; and Lera Auerbach’s 24 Preludes for Cello and Piano on stage at the Hamburg Staatsoper with the Hamburg State Ballet, choreographed by John Neumeier. Other engagements include an acting role in Japan’s popular NTV mini-series Harmonia, where she portrayed a fictional young cellist. She also appeared in a live televised performance of the Vivaldi Double Cello Concerto on Paula Zahn Now with Paula Zahn as the second cellist. She is an avid chamber musician and has performed in chamber ensembles with Gil Shaham, Cholliang Lin, Sarah Chang, Eugenia Zukerman, Edgar Meyer, Ruth Laredo, Nadja Salerno-Sonnenberg, the Pacifica Quartet, and the Shanghai Quartet. She is a member of the renowned string ensemble International Sejong Soloists, ensemble-in-residence at the Great Mountains Music Festival in South Korea. She is also a founding member of the Corinthian Trio with pianist Adam Neiman and performs frequently in the Jupiter Chamber Music series in New York. She proudly performs on a cello made by her father Peter Aznavoorian in Chicago.

I Ketut Gede Asnawa, International Council Visiting Professor of Musicology, was born in Densasar, Bali, Indonesia, where he previously taught at the National College of the Arts (STSI) and the High School of Performing Arts. Since the fall of 2006, he has been teaching various styles of Balinese gamelan at UI, through the School’s new Center for World Music. His compositions have been featured at prestigious events such as the Festival of Young Composers in Jakarta and the annual Bali Arts Festival. Recently, his talent as a composer and innovator in Balinese music was recognized in the Grove Music Online. An accomplished gamelan musician, Asnawa has toured Europe, the United States, and Asia, and has been invited to teach gamelan to audiences throughout North America and Europe. From 1989 to 1991, he taught Gamelan Genta Pinaru Pitu at the University of Maryland. In 1993–94, he was invited to lead a gamelan workshop at the Université de Montréal, along with an ensemble at the Eastman School of Music, and Gamelan Giri Mekar, a private group in Woodstock (NY). In 1997, he directed the Amsterdam-based gamelan group Sandi Sari, and in the spring of 2000, led the gamelan beleganjur ensemble Eka Sruji Illini at UI. In the fall of 2001, he taught the private gamelan group Sekar Jaya, affiliated with the University of Berkeley. He has subsequently presented gamelan workshops at Florida State University and taught the innovative gamelan style of Semara Dana as a visiting faculty member at the University of Missouri-Kansas City Conservatory of Music, as well as to Genta Kasturi, a newly formed gamelan group in Kansas City.

Kari Besharse, Visiting Lecturer in Composition-Theory for the fall semester, received her bachelor’s degree in music composition at the University of Missouri at Kansas City, and her master’s degree at The University of Texas at Austin; she is currently completing doctoral studies at the University of Illinois at Urbana-Champaign. Kari Besharse is a composer working in both electroacoustic and acoustic mediums. Her works combine an avid interest in science and natural processes with various computer programs and electronic techniques, and she also enjoys collaboration with other arts such as dance, theater, and video, bringing them together with technology. She recently completed a residency at the University of Birmingham Electroacoustic Music Studios in England where she created a new eight-channel tape piece, Firmament.

Teofilo (Tito) Carrillo, Assistant Professor of Jazz Trumpet, received his B.M. degree from Northern Illinois University. He joined the Illinois faculty in spring 2006 on a part-time appointment, and assumed full-time duties in fall 2006. He is a trumpeter, educator, band leader, composer, and arranger, and since 1996 has been a fixture on the Chicago jazz and Latin music scenes. The list of artists he
has performed, recorded, and toured with is as varied as his skillset: Chicago heavyweights Willie Pickens, Bobby Broom, Patricia Barber, and Kurt Elling; jazz greats such as Toshiko Akiyoshi, Louis Hayes, Jon Faddis, and Vincent Herring; Salsa legends such as Andy Montañez, Tony Vega, and Cheo Feliciano; Latin jazz giants Tito Puente and Paquito D’Rivera; and pop icons Quincy Jones and Phil Collins. Carrillo has played some of the most prestigious venues in the world, including Chicago’s Symphony Center, Carnegie Hall, Kennedy Center, and London’s Royal Albert Hall. His work has been heard at international jazz festivals in Chicago, Telluride, Montreux (Switzerland), North Sea Jazz Festival in The Hague (Netherlands), and Porto (Finland). As an educator, he served on the faculties at the Chicago College of Performing Arts at Roosevelt University, as well as Northwestern University prior to his appointment at Illinois. He has also brought his talents as an educator and performer to Chicago’s inner-city high schools through the Ravinia Festival’s community outreach program, the Ravinia Jazz Mentors. Of Carrillo, the Chicago Tribune states “he has acquired a reputation as a fluid improviser, doubly-blessed with a warm lyric style and technique to burn.” He continues to lead his own quintet in Chicago and throughout the Midwest, as well as being an active guest soloist and clinician at various secondary and collegiate jazz programs.

Jeffrey (Jeff) Grubbs, Associate Professor of Jazz Bass, received his B.M. degree from Youngstown State University, continuing with graduate studies at the Cleveland Institute of Music, and later receiving an Advanced Studies Certificate from the University of Southern California. He has taught at the Brevard Music School, Florida International University, and Clark-Atlanta University, and was an adjunct faculty member at Carnegie Mellon University. Mr. Grubbs is the quintessential crossover artist, excelling in both classical and jazz bass. Early on he demonstrated prowess as a jazz bassist, winning Downbeat magazine’s Dee Bee award during his undergraduate days. Over the past decade, he has performed in concert and on tour with numerous jazz luminaries such as Nat Adderley, Mose Allison, Kenny Burrell, Ellis Marsalis, Billy Taylor, Diane Schur, Andre Previn, and Joe Williams. He has also been featured on recordings with Eric Allison (tenor sax), Andy Goodrich (alto sax), Roger Humphries (drums), Duffy Jackson (drums), Sean Jones (trumpet), Turk Mauro (tenor sax), Melton Mustafa (trumpet), Teddy Panteles (guitar), Jimmy Ponder (guitar), Lonnie Smith (organ), Joe Williams (vocalist), Nicole Yarling (vocalist/violin), and our own Chip Stephens (piano). For ten years, he was section bassist in the Pittsburgh Symphony Orchestra, the appointment to which was made by maestro Lorin Maazel. Prior to his arrival in Pittsburgh, he performed for five years as a section bassist in the Florida Philharmonic Orchestra. He began his professional career with a two-year appointment in the Atlanta Symphony Orchestra as a fellow of the Lincoln Center-based Music Assistance Fund, now known as the Sphinx Organization.

Daniel Hassler, Coordinator of Enrollment Management and Student Services, was awarded the B.A. in music education and music theory-composition at The Master’s College in Santa Clarita (CA). Among Daniel’s responsibilities is facilitating communication between prospective students and the School of Music. In addition, he organizes and oversees all application and audition procedures for the School. Prior to his current appointment, he was a graduate student in Historical Musicology at the University of Illinois. Daniel’s musical interests lie primarily in modern American music of the twentieth and twenty-first centuries. He is currently completing his thesis, examining three generations of Jewish-American musical response to the Holocaust. He and his wife Desiree, a doctoral candidate in vocal performance and literature, live in Champaign with their two sons, Jackson and Samuel.

Ricardo Herrera, Assistant Professor of Voice, received his bachelor’s degree from the University of Texas at El Paso and his master’s degree from The Juilliard School. His principal teacher was Daniel Ferro, and he has performed in master classes for Daniel Ferro, Sherrill Milnes, Jerome Hines, Renata Scotto, Leontyne Price, Robert Lloyd, and Thomas Allen.

A bass-baritone, Ricardo performed the title role in Mozart’s Don Giovanni with the Aspen Music Festival under Julius Rudel in 1997, and the next year he became a member of The Juilliard Opera Center and sang in several opera productions directed by Frank Corsaro and Ted Altshuler including La Calisto, Cosi fan tutte and Weill’s Der Kuhhandel. In 1999, he won First Prize Award in the Licia Albanese-Puccini Foundation Competition in NYC and was also invited to participate in Plácido Domingo’s Opera World Opera Contest. While at The Juilliard School, he was chosen to represent the voice division for a PBS City Arts documentary on Juilliard entitled “Taking the Vow.” He was a 1999 Merola Opera Center participant in San Francisco and performed the title role in the Western Opera Theater national tour of Don Giovanni. During the summer of 2000, after participating in the premiere season of Opera Aegean in Greece under the artistic direction of Sherrill Milnes, Mr. Herrera received the Demodocus Award that led to his Carnegie Hall debut as the bass soloist in Beethoven’s Symphony no. 9 in D minor. In 2002, he received the Adler Fellowship with San Francisco Opera and appeared in many San Francisco Opera productions, including La Traviata, Eugene Onegin, The Mother of Us All, and Billy Budd. He has sung many concerts and recitals in Europe including a recital of music by Paul Bowles in Palma de Mallorca (Spain); L’enfance du Christ by Berlioz in the Cathedral of Monaco, and a recital of opera arias and Mexican songs in Greve (Italy). He made his European operatic debut as Escamillo at the Oldenburgisches Staatstheater in Germany. Recent engagements include Don Giovanni with Pine Mountain Music Festival, Mozart’s Requiem and Brahms’ Requiem with Marin Symphony, Carmen with El Paso Opera, Eliazi with San Francisco City Chorus, The Dream of Gerontius with Kalamazoo Symphony, Earthrise with San Francisco Opera, Macbeth with Berkeley Opera, Semele and Agrippina with Chicago Opera Theater, and L’italiana in Algeri with San Francisco Opera. In 2005, he performed the roles of Tiresias and Le Veilleur in Enesco’s Oedipe with Sinfonia da Camera under Ian Hobson. Among his most recent engagements were feature roles with San Francisco Opera, The Celebrant in Bernstein’s Mass as part of the 75th Anniversary Gala of the UI College of Fine and Applied Arts, Figaro in Nozze di Figaro with Sinfonia da Camera, and several recitals with New York Festival of Song.
Jeffrey Magee, Associate Professor of Musicology, received his B.A. and B.M. from Oberlin College, an M.A. from the University of California at Berkeley, and the Ph.D. from the University of Michigan. Jeff teaches and writes about music in the United States, especially jazz, musical theater, and popular song. His interests include a variety of African-American traditions, issues of Jewish-American musical identity, and black-Jewish intersections. He is the author of *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* (Oxford, 2005), which won an award for excellence in Historical Recorded Sound Research from the Association for Recorded Sound Collections. He is now writing a book about Irving Berlin for the Yale Broadway Masters series through support from the National Endowment for the Humanities “We the People Project.” Professor Magee has published articles in the *Journal of the American Musicological Society, American Music, Black Music Research Journal, Current Musicology,* and *Musical Quarterly,* and a chapter, “Ragtime and Early Jazz,” in *The Cambridge History of American Music.* Before joining the Illinois faculty, he taught at Indiana University (1997–2006), and served as executive editor of the score series *Music of the United States of America* (1993–97). He has been editorial board member for *American Music, Journal of Musicology, Jazz Perspectives,* and the *Black Music Research Journal,* and is co-editor of the book series *Profiles in Popular Music* for Indiana University Press. In addition, he is secretary of the Society for American Music.

Ed Martin, Visiting Assistant Professor in Composition-Theory, earned his B.M. degree at the University of Florida, the M.M. at The University of Texas at Austin, and his D.M.A. at the University of Illinois at Urbana-Champaign. He has studied with Scott Wyatt, Stephen Taylor, Guy Garnett, Dan Welcher, Donald Grantham, Russell Pinkston, Steven Montague, James Paul Sain, and Budd Udell. Originally from Bethlehem (PA), Ed Martin composes rich, colorful, and energetic instrumental and electro-acoustic music arising from intricate combinations of musical lines and recorded sounds. His music has been awarded first prize in the 2005 Electro-Acoustic Miniatures International Contest, the 2004 Craig and Janet Swan Composer Prize for orchestra music, the 2004 Tampa Bay Composers’ Forum Prize for Excellence in Chamber Music Composition, and the 21st Century Piano Commission Competition at the University of Illinois. He also received second prize in the 2005 ASCAP/SEAMUS Student Commission Competition and has twice been named a regional winner and national finalist in the SCI/ASCAP Student Composition Competition. His works have received many performances throughout the United States, Europe, and South America at events such as SEAMUS national conferences, SCI conferences, Florida Electro-acoustic Music Festivals, North American Saxophone Alliance conferences, “Confluences—Art and Technology at the Edge of the Millennium” in Spain, the Soundings Festival in Scotland, and Nuclea Musica Nueva de Montevideo in Uruguay. He attended the prestigious 2006 Minnesota Orchestra Composers’ Institute during which his piece *Reel Abundance* was performed in an open reading session by the Minnesota Symphony Orchestra, conducted by Osmo Vänska. Other recent performances include the premieres of *Three Pieces for Piano and Unseen Origin* (two pianos and two percussion), as part of the 21st Century Piano Commission Concert in February, and the March premiere of *Flurry* (soprano saxophone and electro-acoustic music), at the SEAMUS National Conference in Eugene, Oregon. Upcoming performances of *Drift* are scheduled at the International Electro-Acoustic Music Festival of Santiago in Chile, the Electronic Music Midwest festival, and the International Computer Music Conference. In addition to composing, Martin has appeared as a guest conductor with the University of Illinois New Music Ensemble and has conducted several of his own works and the works of colleagues. He is active as a pianist and has studied piano with William Heiles and Kevin Sharpe.

Stefan Milenkovich, Associate Professor of Violin, is recognized internationally for both exceptional artistry and his life-long commitment to humanitarianism. He came to international attention when, at age 10, he was invited to perform for President Ronald Reagan, at the White House “Christmas Show.” This performance was followed by an invitation from the former Soviet President Mikhail Gorbachev to perform in Belgrade (Yugoslavia). He performed twice before Pope John Paul II in Castel Gandolfo (Italy). His international orchestral appearances include the Berlin Symphony Orchestra, Helsinki Philharmonic, Rotterdam Philharmonic, Orchestra of Radio France, Bolshoi Theatre Orchestra, National Orchestra of Belgium, Orpheus Chamber Orchestra, Aspen Chamber Symphony, Indianapoliss Symphony Orchestra, Mexico State Symphony, Orquesta Sinfónica de Estado de São Paulo in Brazil, and Melbourne and Queensland Symphonies in Australia. He has worked with renowned conductors Lorin Maazel, Daniel Oren, Vladimir Fedoseyev, Lu Jiao, Lior Shambadal, and En Shao, among others. In 2002, he was proclaimed “Artist of the 20th Century” in Belgrade. Mr. Milenkovich is deeply committed to international humanitarian causes. He was appointed “Child Ambassador” of the First Children Embassy founded in Medjasi (Yugoslavia), during the war in Bosnia. In 2002, he received the “Lifting Up the World With Oneness Heart” award for his humanitarian activities—handed to him personally by the guru Sri Chinmoy. Most recently, he received the 2003 “Most Humane Person” award in Belgrade. He has also participated in a number of gala concerts under the auspices of UNESCO in Paris, with such artists as Plácido Domingo, Lorin Maazel, Alexis Weissenberg, and Yehudi Menuhin. Mr. Milenkovich’s 2005–06 orchestral season included appearances with the St. Petersburg State Orchestra, Saarbrücken Radio-Symphony Orchestra, Berliner Symphoniker, Orchestra of Rome and Lazio, Cedar Rapids Symphony Orchestra, Key West Symphony, Georgia and Rome Philharmonics, and Ljubljana Symphony Orchestra. Other engagements include performances at the Seattle Chamber Music Festival and Vail Music Festival in Colorado. An avid chamber musician, he performs regularly in the Jupiter Chamber Music Series in New York City, and with the Cornithian Piano Trio featuring pianist Adam Neiman and cellist Ani Aznavoorian. Mr. Milenkovich also appeared with Itzhak Perlman at the Perlman Music Program on Shelter Island, Long Island, where he served on the violin faculty from 2000–04. Mr. Milenkovich started his career at a very young age, performing with his first orchestra at the age of five. At age 7, he won the grand prize at the Jaroslav Kocián International Violin Competition. This unprecedented accomplishment opened opportunities and invitations to perform concerts in over 30 countries. At the age of 16, Mr. Milenkovich played his 1000th concert in Monterey, Mexico. That same year, he was either prizewinner or finalist in the International Violin Competition of Indianapo-
lis (USA), Queen Elisabeth Competition (Belgium), Hannover Violin Competition (Germany), Tibor Varga Competition (Switzerland), Rodolfo Lipizer Competition (Italy), Paganini Competition (Italy), Ludwig Spohr Competition (Germany), and the Yehudi Menuhin Competition (England). Mr. Milenkovich's discography includes four commercial releases on the Italian label Dynamic, and numerous recordings for the Yugoslavian label PG P.

**Daniel Neuenschwander**, Visiting Lecturer in Bands, received his B.A. in Instrumental Music Education from the University of Wisconsin-Madison and his M.M. in Trombone Performance from the University of Akron; his Ed.D. in Music Education is in progress at the University of Illinois. Dan has studied with Elliot Chasanov, Edward Zadrony, William Richardson, and James Wheat. Prior to his current appointment, Dan served as a graduate teaching assistant with the University of Illinois Bands and the Music Education Department. He conducts Concert Band I and assists with the athletic bands, production of Wind Symphony recordings, and coordination of Festivals and special events. Prior to coming to Illinois, Professor Neuenschwander taught at Canfield High School and Canfield Village Middle School in Canfield, OH. Under his guidance, the Canfield High School Bands were selected to play at several music conferences, including the Ohio Music Education Association State Conference at Columbus in 2001. He is a member of MENC, IMEA, NBA, and TBA.

**David Psenicka**, Visiting Lecturer in Composition-Theory, earned a B.S. degree in electrical engineering and a B.M. degree in music composition at Ohio University, and a master’s in music composition at the University of Illinois, where he is working to complete a D.M.A. David’s recent works are acoustic and electro-acoustic pieces written using algorithmic processes based on ideas from chaos theory and artificial intelligence. He is the author of several software packages including SPORCH, a program that derives harmonies and orchestrations of acoustic instruments based on recorded sound sources, and FOMUS, a Lisp-based music formatting program for parsing raw musical data into readable notation. He is also active as a performer of new music and was the winner of the 2004 “21st Century Piano Commission Competition” as both pianist and composer. He recently performed a concert of his music at the Kranert Center for the Performing Arts.

**Reynold Tharp**, Visiting Assistant Professor of Composition-Theory, began his studies in composition and history at Oberlin College and earned a Ph.D. in composition at the University of California, Berkeley, studying with Jorge Liderman, Richard Felciano, and Cindy Cox. His music has been performed in the U.S. and Europe by groups such as the Berkeley Contemporary Chamber Players, Ensemble Diffraction (Paris), the Orchestre Lyrique de Region Aignon-Provence, and the Nieuw Ensemble (Amsterdam). Awards for his music include Columbia University’s George Bearn Prize for his orchestral work Drift, BMI’s William Schuman Prize, and Berkeley’s DeLorenzo Prize. As recipient of Berkeley’s Ladd Fellowship, he spent two years in Paris studying composition with Philippe Leroux and orchestration with Marc-André Dalbavie and was selected for the Stage d’Automne at IRCAM in 2000. He has also participated in international new music festivals and workshops, including Centre Acanthes and IRCAM’s Academie d’Été. His orchestral work Cold Horizon was performed at the 2006 Minnesota Orchestra Reading Sessions and Composer Institute. He has recently written pieces for the Berkeley Edge Festival and the Irving M. Klein International String Competition in San Francisco. Current projects include a commission from the San Francisco Contemporary Music Players for their 2007–08 season, a piece for Paris-based pianist Ivan Ilic, and a duo for flutist Jonathan Keeble and harpist Ann Yeung. Professor Tharp has also taught composition and theory at Northwestern University’s School of Music, the University of California at Berkeley, and San Francisco State University.

**Jennifer Todd**, Secretary in the Admissions Office, received a B.S. in Business Administration, graduating summa cum laude. Jennifer provides administrative support for incoming undergraduate, graduate, and transfer students seeking admission into the School of Music. She processes and compiles data for student evaluation, assesses admissions material, and assists faculty and admissions staff with correlating projects. Her past business experience includes consulting for several Fortune 500 industries, as well as working with not-for-profit organizations in the community.

**Glenn Wilson**, Visiting Lecturer in Jazz, received his B.M.E. degree from Youngstown State University and his M.M. in jazz performance from the University of Illinois. Glenn has been a professional jazz saxophonist for over 30 years. After completing his undergraduate degree in 1977, he moved to New York City, where he worked and recorded with the Buddy Rich Band, Lionel Hampton Orchestra, Toshiko Akiyoshi Jazz Orchestra, Tito Puente, Machito, Bill Kirchner Nonet, Bob Belden Ensemble, and scores of other jazz and Latin-jazz groups. Glenn’s first CD as leader, the highly-reviewed Impasse, was issued in 1984 by Cadence Records. In 1988, Glenn began his association with Sunnyside Records with the release of Elusive. Three more CDs with Sunnyside—Bittersweet, Blue Porpoise Avenue, and One Man’s Blues—as well as a recording for Timeless Records, Lee’s Keys Please, followed in the next decade. He also appeared on over 25 jazz recordings as a sideman during this time. Glenn’s CDs are featured in the Penguin Guide to Jazz and The Gramophone Guide to Good Jazz, and he has also received a National Endowment for the Arts grant and has been featured in the DownBeat Magazine Critics Poll. From 1991 to 2001, Glenn was an active member of the jazz community in Virginia, Washington DC, and Baltimore and has performed numerous times at the Kennedy Center and Blues Alley Jazz Club. In 1993, he recorded with pianist Bruce Hornsby on Harbor Lights and joined Bruce’s band. With Bruce, he was featured on VH1 Center Stage, Austin City Limits and Arsenio Hall, and received a gold record for his playing and arrangements on Harbor Lights. Glenn continues to record for Sunnyside Records and leads an active touring schedule around the world. Glenn and his family reside in Normal (IL), where his wife, Janet, is assistant professor of acting at Illinois State University.
Christina Bashford (musicology) gave a number of conference papers and colloquia in the U.S. and Europe during 2006. These included a talk on the history of the program note at the Peabody Conservatory, Baltimore (March); a paper, “The Forgotten Music Man: John Ella” (the subject of her forthcoming monograph), at the Midwest Victorian Studies Association conference in Detroit (April); a presentation on writing concert history at the International Association of Music Libraries/International Musicological Society conference in Gothenburg, Sweden (June); the keynote address to the North American British Music Studies Association meeting in Colchester, VT (August; the talk was entitled “In the pantry, or the library... upstairs in the bed-rooms: Britain’s Hidden Chamber Music”); and a contribution on the English reception of Mozart’s chamber music to the Colloque Mozart in Poitiers, France (November). She also completed an essay for The Musical Voyager: Berlioz in Europe, a volume edited by Katharine Ellis and David Charlton, scheduled for publication by Peter Lang in late 2006.

Zack Browning (composition-theory) attended the premiere of his composition Blockhouse for piano trio at the National Chiang Kai Shek Cultural Center in Taipei, Taiwan and lectured at Taipei National University of the Arts and Taipei Municipal University of Education. Professor Browning also attended performances of his works at the 39th Annual Festival of Contemporary Music at Indiana State University, the 26th Annual New Music and Art Festival at Bowling Green State University, and the Society of Composers, Inc. (SCI) conference at Rice University. Browning’s music was performed in England, Canada, Italy, and Ireland, and his Network Slammer for flute and computer-generated sounds was selected by Forecast Music from 112 compositions submitted for their New York City concert series. Browning served as composer in residence at Georgia State University in Atlanta, the University of Iowa, and the National University of Ireland at Cork during the fall semester of 2006.

Donna Buchanan (musicology) gave two papers in spring 2006: “Sounding Postsocialism: Music, Memory, and Marketing in Post-1989 Bulgaria,” at the international conference on “Post-Communist Nostalgia” hosted by the University of Illinois in April, and “The Bulgarian Ethnomusicologist Raina Katsarova’s Correspondence with Béla Bartók” at an international symposium hosted by Bard College in commemoration of the composer’s 125th birthday in June. She read a third paper, “Postsocialist Mythological Tales: Music, Memory, Mafia, and Marketing in Turn-of-the-Millennium Bulgaria,” at the annual Society for Ethnomusicology meeting in November. Her edited volume with accompanying CD-ROM, Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse (Scarecrow Press), is forthcoming later this year. In addition to directing the Russian, East European, and Eurasian Center (REEEC), she writes “The Director’s Corner” column for the REEEC Center News, and directs and performs regularly with the “Balkanalia” ensemble.

Ollie Watts Davis (voice) appeared as soprano soloist in Dvořák’s Te Deum with the Dayton Philharmonic Orchestra (OH), in Mozart’s Requiem with the West Virginia Symphony (WV), in Orff’s Carmina Burana with Traverse Symphony Orchestra (MI), and in Carter’s Cantata of spiritual arrangements with the Prairie Ensemble (IL). She presented a song recital in the Atelier Concert Series at the American Church in Paris (France), and hosted “StudIo: the Ollie Watts Davis Vocal Institute 2006” for young singers at the Allerton Conference Center in Monticello, IL.

John Dee (oboe) joined the UI faculty in 2004, having taught previously at the University of Miami, Harid Conservatory of Music (Boca Raton), Florida International University (Miami), and Florida Atlantic University for thirty years. Prior to moving to Illinois, he was Principal Oboe for the Florida Orchestra in Tampa; the Florida Philharmonic Orchestra and the Florida Grand Opera Orchestra in Miami; founder and president of CMM (Chamber Music Management, Inc.); and vice president of CDS Recording Studios. He has made numerous television appearances and radio interviews as an oboist and advocate of the arts, and has several internationally released CD recordings. Three upcoming recording projects, featuring pieces composed specifically for him, include a CD of music for oboe, oboe d’amore, English horn and harp, a recording for flute and oboe, and CD for oboe and bassoon. This year, he toured with the Illinois Woodwind Quartet to Florida, South Korea, and Spain. Professor Dee also serves as a consultant and has initiated sev-
saw its internation release in October. Presence on the podium guarantees a sell-out of its season, knowing that his invitation to conduct the closing at the helm of the Mexico City Philharmonic with Maestro Diaz Muñoz.

Twenty-First Century Mexican Symphony. In addition, the fourth volume of the Mexico City Philharmonic's Twentieth Century Mexican Symphony Orchestra in Veracruz, Mexico.

In recent seasons, his students have won over 150 testimonials from celebrities, colleagues, friends and relatives, was published in June 2006. Published in June 2006.

In July, the Orquesta Filarmónica de Bogotá (Opéra/Orquesta Filarmónica de Bogotá) in Colombia, currently serving as Acting Director of the Bogotá Philharmonic (Orquesta Filarmónica de Bogotá) in Colombia.

In July, he taught a group of young musicians on historical research at the Illinois Music Department, and as co-editor of the ME NC National Music Education Association's journal, "Research in Music Education," presented a paper, "Turner-Seyer, a Performer's Perspective," at the 2006 ME NC National Music Education Association's Annual Convention in San Antonio, Texas. He also served as guest conductor for the Rockford Symphony Orchestra, the Champaign-Urbana Symphony at the Krannert Center, the Mid-West International Band and many wonderful production photos. His new website at www.canto1.com includes his extensive performance history and many wonderful production photos.
again soon to continue that rewarding encounter. Professor Hall began the year performing with the Jon Faddis Jazz Orchestra at the annual International Association of Jazz Educators Conference held in New York, and had other performances in Bern, New York City, St. Louis, and Sar dinia, among other locales. He looks forward to upcoming clinics, master classes, and performances at the Kennedy Center in Washington D.C., Philadelphia, Belize, Boston, Chicago, and New York. He is currently completing articles on soul music and a study and analysis of jazz drumming.

William Heiles (piano) presented a lecture-recital on book 2 of J. S. Bach’s The Well-Tempered Clavier while teaching at the Chautauqua Music Festival in upstate New York in July 2006. He also gave master classes and recitals at the University of Utah in Salt Lake City and at Eastern Michigan University in Ypsilanti in September.

Dennis Helmrich (keyboard) spent the summer of 2006 in residency at the Tanglewood and Yachats music festivals, and expects to do the same in 2007. He especially looks forward to creating new English super titles for Tanglewood’s 2007 production of Mozart’s Così fan tutte, conducted by James Levine and directed by Ira Siff. In addition to giving concerts at UI and elsewhere, he will spend a week in spring 2007 at the University of Alabama at Tuscaloosa giving recitals and master classes, and in May will record Schumann’s Dichterliebe and Beethoven’s An die ferne Geliebte with tenor Stephen Cary, a UI alumnus and now professor in Tuscaloosa. Professor Helmrich is currently working on translations of a short story by the German Romantic writer Ludwig Tieck, and a book about French post-Romantic poetry by the French scholar Vincent Vivès.

Joan Hickey (piano pedagogy/jazz) just released a new jazz CD entitled Between the Lines on Origin records. The material includes three original compositions and arrangements of tunes ranging from classic standards (My Funny Valentine, The Man I Love) to classic pop tunes (Black Magic Woman, Bridge Over Troubled Water). Joan performs in a trio setting, as well as in quartet and quintet. She is joined on the recording by UI faculty members Tito Carrillo (trumpet), Dana Hall (drums), and notable Chicago musicians John Wojciechowski (saxophone) and Dennis Carroll (bass). This fall they performed at the Jazz Show case in Chicago, the Iron Post in Urbana, and the Jazz Forum in Smith Memorial Hall.

John W. Hill (musicology) presented a paper in August at the symposium “Passaggio in Italia,” which was part of the annual Holland Early Music Festival in Utrecht, Holland. Professor Hill’s presentation was entitled “Traveling Players and Venetian Opera: Further Parallels between commedia dell’arte and dramma per musica.” In November, he presented another paper, on “Two Reflections of Sixteenth-Century Italian Solo Singing in Luca Marenziosi Villanella,” at the annual national meeting of the American Musicological Society in Los Angeles. He is currently at work on his fifth book, which will be devoted to the elaborate and complex theory of musical form and phrase structure presented in the treatises of eighteenth-century German composer and theorist Joseph Riepel.

Jonathan Keeble (flute) performed with the Prairie Winds in concert series in Michigan, Wisconsin, Georgia, Indiana, and at Chicago’s Northwestern University.

Johnathan’s solo performances took him to venues in Iowa, New York, and Washington, and to Chicago as a featured artist for the Chicago Flute Club. As a member of the Illinois Quartet (together with University of Illinois wind faculty John Dee, J. David Harris, and Timothy McGovern) he performed in Florida, and as a guest at Yonsei University in Seoul, South Korea, Dong-A University in Busan, South Korea, and in various cities throughout Spain as part of the Burgos Chamber Music Festival. Upcoming events include a release of flute and oboe music with John Dee on the Albany record label, tours to Spain and Southeast Asia, and assumption of the Program Chairmanship for the National Flute Association’s 2008 Flute Convention.

Herbert Kellman (professor emeritus, musicology) gave a lecture and seminar in the University of Vienna’s Summer 2005 Colloquium “Vienna’s Musical Treasures of the Renaissance.” He presented a paper, “Dad and Granddad Were Cops: Josquin and Condé in a New Light,” at the International Medieval and Renaissance Conference in Tours, France, in July 2005, and gave a revised version of that paper at the International Conference “Ars Musica Septentrionalis” in Douai-Cambrai, France, in November 2005. Also in fall 2005, his article, “Two Sixteenth-Century Palatine Manuscripts: Answers for Oliver Strunk,” appeared in Remembering Oliver Strunk: Teacher and Scholar, edited by Christina Huemer and Pierluigi Petrobelli (Pendragon Press). During 2005-06 he served as consultant to the Department of Music, University of California at Santa Cruz, for the implementation of a Ph.D. program combining musicology and ethnomusicology. In February 2006, he researched manuscript illuminations in the Getty Research Library, Los Angeles, for his study of the Chigi Codex (University of Chicago Press, forthcoming).
timed to appear in the composer’s 250th anniversary year. This book has been praised by several pianists known for their playing of Mozart and whose endorsements appear on the back cover: Alfred Brendel, Emanuel Ax, Mitsuko Uchida, and Garrick Ohlsson. For his edited volume *The String Quartets of Beethoven*, published by the University of Illinois Press, he contributed the introduction to the volume and two chapters on the six op. 18 quartets and the last quartets, Beethoven’s very last group of works. In a recent review of this book in *Beethoven Forum* 13 (2006), William Drabkin praised Kinderman’s “magisterial command of the repertory and the literature.” Two of Kinderman’s most important recent articles concern Beethoven’s “Unfinished Piano Trio in F minor” from 1816 and Gustav Mahler’s *Fifth Symphony*. The study of the previously unknown piano trio appeared in *The Journal of Musicological Research* 25 (2006), accompanied by a sound recording of the reconstructed fragment of this work. Kinderman’s article on “‘Ich bin der Welt abhanden gekommen’: Mahler’s Rückert Setting and the Aesthetics of Integration in the *Fifth Symphony*,” was published in *The Musical Quarterly*; it explores the musical meaning of the famous Adagietto movement, often excerpted from the symphony, and shows how closely the Adagietto is linked to the finale, while offering an alternative interpretation to Theodor Adorno’s often-cited dismissive critique of the end of the work.

**Erik Lund** (composition-theory) was commissioned by the Baltimore-based duo C-Squared to compose *Conflict Resolutions*, for flute and cello. The work was premiered in April 2006 at Hartwick College in Oneonta, New York, and will receive additional performances this year at Clark University and in Mexico at the University of Queretaro. The work was composed while Professor Lund was in residence at the Ragdale Artists Colony during the spring of 2006. In November, he traveled to Europe for the premiere in Dublin of his work *Missing Intelligence* by the Crash Ensemble. He will present a lecture on his music at York University, England, and interview composer Vinko Globokar in Paris for an upcoming article to be included in a publication celebrating Globokar’s 70th birthday.

**Kazimierz Machala** (brass) was recipient of the 2006-2007 American Society of Composers, Authors and Publishers Award. His original work *Concerto for Horn, Winds and Percussion* was performed by soloist Geoffrey Winter at the 2006 International Horn Symposium in Cape Town, South Africa, and his transcriptions of Franz Schubert songs for horn and piano, titled *Twenty One Schubert Lieder*, were recorded by Richard King, principal hornist of the Cleveland Orchestra, and released on the Albany Records label (TROY856). This collection of transcriptions was also recently published by Capo Tasto Music. Professor Machala was an adjudicator in the 2006 Solo and Ensemble Contest at Naperville Central High School, Illinois. He and The Four Hornsmen of the Apocalypse premiered his *Elegy for Five Horns* at the 2006 Midwest Horn Workshop at the University of Wisconsin at Stevens Point. In June, he taught and performed at the 2006 Kendall Betts International Horn Camp in Lyman, New Hampshire, and in July coached chamber ensembles and performed at the Burgos Chamber Music Festival in Spain.

**Jeffrey Magee** (musicology) will present “Musical Theater of War: Irving Berlin’s *This Is the Army, 1942-45*” as one of three talks at a March 2007 Harvard University American History Symposium on World War II’s cultural impact. Two of his articles will soon appear in print: “‘Everybody Step’: Irving Berlin, Jazz, and Broadway in the 1920s,” in the *Journal of the American Musicological Society* (Fall 2006), and “Kinds of Blue: Miles Davis, Afro-Modernism, and the Blues” in *Jazz Perspectives* (Spring 2007).

**Joseph Manfredo** (music education) presented a clinic on “Expressive Conducting: Challenges and Solutions for Undergraduate Conducting Courses” at the Music
Educators National Conference in Salt Lake City in April 2006. In addition, he was a presenter at the 2006 Maryland Music Educators Association state conference. Manfredo also presented various clinics at Bradley University, Millikin University, and Ball State University. In May 2006, he was on the adjudication panel for the Indiana State School Music Association Concert Band State Finals. Music Educators Journal published his article “Effective Time Management in Ensemble Rehearsals” in its November 2006 edition.

P. Farrar (M.M. ’56) in honor of his wife Doris Vogt Farrar (B.M. ’56). She performed Bach’s Harpsichord Concerto in F minor with the Bach Festival Orchestra in Bethelhem, PA, and appeared at Iowa State and Illinois State Universities with violinist Elizabeth Field in a program of baroque chaconnes entitled “Chaconne a son gout.” In spring 2007, Dr. Mattax will perform a harpsichord recital, “Bach the Teacher,” at North Texas State University as part of the International Conference of the Southeastern Historical Keyboard Society (SEHKS), for which she is director of the 2007 Harpsichord Competition. Professor Mattax will also be featured as harpsichordist and organist for the December and May festivals of the Bach Choir of Bethlehem, PA.

Tim McGovern [bassoon] continues his orchestral playing in the Illinois, Ravinia Festival, and Champaign-Urbana Symphony Orchestras. Professors McGovern and Dee instituted the first annual Double Reed Camp at the U of I; participants included 15 bassoonists and 20 oboists. As a member of the Prairie Winds woodwind quintet, McGovern toured to Indiana, Michigan, and to Emory University in Atlanta, Georgia for a two-day residency. The Prairie Winds returned for their fourth summer in-residence at the Madeline Island Music Camp. In May 2006, Professor McGovern was a participant in the Bach Week Festival at the Music Institute of Chicago in Evanston, Illinois. Performances included the Brandenburg Concerto #1, the Christmas Oratorio, and sections from Musikalisches Opfer, BWV 1079. The Illinois Woodwind Quartet’s 2006 activities included tours to Korea, Florida, Spain, and a Chicago area fall tour to high schools and youth orchestras.

Charlotte Mattax (harpsichord) played the inaugural concert in Smith Recital Hall of a Flemish virginal by the London harpsichord builder Malcolm Rose, a gift of alumnus Lloyd P. Farrar (M.M. ’56) in honor of his wife Doris Vogt Farrar (B.M. ’56). She performed Bach’s Harpsichord Concerto in F minor with the Bach Festival Orchestra in Bethelhem, PA, and appeared at Iowa State and Illinois State Universities with violinist Elizabeth Field in a program of baroque chaconnes entitled “Chaconne a son gout.” In spring 2007, Dr. Mattax will perform a harpsichord recital, “Bach the Teacher,” at North Texas State University as part of the International Conference of the Southeastern Historical Keyboard Society (SEHKS), for which she is director of the 2007 Harpsichord Competition. Professor Mattax will also be featured as harpsichordist and organist for the December and May festivals of the Bach Choir of Bethlehem, PA.

Chip McNeill [jazz] conducted the opening and closing night performances of the fourth annual U of I Summer Jazz Festival (June 29–July 1), which featured the UI Studio Jazz Orchestra and guest vocalist Lisanne Lyons on June 29, and UI Jazz Faculty with jazz trombone legend Slide Hampton at the new Allerton Park Performance Barn on July 1. In July and August 2006, he toured the U.S. with jazz trumpet legend Maynard Ferguson, performing at major jazz clubs in Philadelphia (Zanzibar Blue) and in New York City (The Blue Note). The tour closed with a new recording with Maynard for which Chip served as player/arranger/co-producer and which, to the sadness of all, turned out to be Maynard’s final CD, as he passed away unexpectedly on August 23, 2006. The band was made up of Maynard’s favorite alums through the years; the recording will be released early next year. In September 2006 in St. Louis, Chip played a tribute concert to “The Boss,” as his band members affectionately knew Maynard. It featured many of the jazz greats that have gone through his bands, including such luminaries as Slide Hampton, Wayne Shorter, and Don Sebesky. Professor McNeill will also be putting together the first UI Faculty Jazz CD, and a new CD project with jazz drummer Stockton Helbing to be recorded in December 2006.

Gary McPherson (music education) released his most recent edited book for Oxford University press in June—The Child as Musician: A Handbook of Musical Development. The 24 chapters in the book cover musical development from conception to late adolescence and celebrate the richness and diversity of the many different ways in which children can engage in and interact with music. Dr. McPherson completed his term as President of the International Society for Music Education at the 27th ISME World Conference in Malaysia in July 2006. His many duties during the conference included meetings with five different government ministers to advocate for the importance of music education and the awarding of the ISME-Gibson International Awards for Music Education, which he helped to establish.

William Moersch (percussion) presented a series of recitals and master classes as a featured solo artist for the Patagonian International Percussion Festival in Argentina in late June. He then co-hosted the Illinois Summer Youth Music Advanced Percussion Camp with faculty colleague Ricardo Flores. Other activities this year included a new CD release of his performance of Akemi Naito’s Memory of the Woods, a solo marimba work which he commissioned and premiered in 2000, and which is now available on Akemi Naito: Mindscape (Bridge 9204). Professor Moersch continues to serve on the Board of Directors of the Percussive Arts Society, and appeared as a featured performer at their 2006 International Convention in Austin, Texas.

Bruno Nettl (professor emeritus, music and anthropology) taught a two-day seminar on improvisation at the University of Alcalá, Spain, and served as Visiting Professor of
Music at the University of Chicago during the spring quarter 2006, teaching a graduate course on Persian music. He gave lectures at Cornell University and the University of Notre Dame, and was the only American speaker at the World Cultural Forum 2006 (devoted to music and religion) sponsored by the government of Japan at Wakayama, Japan, on November 5, 2006. Nett’s essay, “We’re On the Map: Reflections on SEM in 1955 and 2005,” appeared as the lead article in the fiftieth anniversary issue of Ethnomusicology (vol. 50, no. 2).

Susan Parisi (research scholar in music) continued research on Italian and French festival books of the seventeenth century in the Bibliothèque Royale, Brussels and the Archives du Nord, Lille (France) in November 2005, and in the Getty Research Library, Los Angeles in February 2006. She conducted research on Francesco Rasi’s second opera, Elvidia rapita (1619) in the Newberry Library, Chicago in July 2006. Publication of her article, “The Brussels-Mantua Connection: Vincenzo Gonzaga’s State Voyages to the Low Countries in 1599 and 1608” in the Yearbook of the Alamire Foundation is expected shortly. As series editor for Harmonie Park Press, she edited five books during the year, including Anne Mischakoff Heiles’s biography of her father, Mischa Mischakoff: Journeys of a Concertmaster, published in April 2006. Parisi serves on the editorial board of Musica Toscana.

Dana Robinson (organ) played the final concert for the Organ Historical Society’s 50th Anniversary convention, held in the historic Music Hall in Troy, New York. He was joined by the Franciscan Chamber orchestra in a performance of Widor’s Sinfonia Sacra. In June, Professor Robinson also played two organ demonstration recitals at a conference titled “J. S. Bach and Central/South European Influences” held at the Westfield Center for Early Keyboard Studies in Victoria, B.C. In July, he served on the faculty of an American Guild of Organists Pipe Organ Encounter held at the University of Oregon.

Donald Schleicher (orchestra) began his eighth season as Music Director and Conductor of the Quad City Symphony Orchestra. Guest artists include violinist Chee Yun, pianist Sergio Tiempo, and the Quad City Ballet. In addition, the QCSO will perform a concert version of Verdi’s La Traviata. Recent guest conducting included appearances with the UNAM Orquesta Philharmonic of Mexico City, the Daegu Symphony of South Korea, and the Minnesota All-State. In addition, Mr. Schleicher appeared as a guest conductor at Ithaca College, Wabonsie Valley High School, and the Glenbard District Orchestra Festival. In January 2007, he will travel to Honolulu to present a series of clinics and master classes. In November 2006, he led the UI Symphony Orchestra on a three-day tour to the Chicago area, including a performance at Orchestra Hall.

Thomas Schleis (opera) was named recipient of a 2006 UCEA Mid-America Region Award for Excellence in Teaching and Faculty Service. The award was presented at a reception on October 20 at the Kansas City Marriott Country Club Plaza. Earlier this year, Professor Schleis received the U of I Alumni Association Educator of the Year Award for 2006. He continues to serve as dean of the East-Central Illinois Chapter of the American Guild of Organists, and as organist at St. John’s Catholic Chapel in Champaign.

Gabriel Solis (musicology) was awarded the Madden Fellowship for the Arts, Humanities, and Technology, which allowed him to do field work with Angkamuthi people from the Cape York peninsula of North Queensland, Australia. This work will lead to the production of web-based materials to aid in the revitalization of songs and traditional knowledge of the Angkamuthi and Gugu-Yimithirr people, and to facilitate youth language programs in the Aboriginal communities of Injinoo, Umagico and New Mapoon on Cape York. This work is coordinated with the Australian National Recording Project for Indigenous Music and Dance, a major project for traditional knowledge documentation and preservation in Aboriginal communities throughout Australia for which Solis is a consultant.

Kenneth Steinsultz (band) conducted the IMEA District 6 Junior Band on the campus of SIU-Edwardsville in November 2005. In January 2006, he presented a solo recital on the stage of the Foellinger Great Hall in the Krannert Center for the Performing Arts, assisted by Lucinda Lawrence and Sarah Schwartz. Dr. Steinsultz directed the east coast tour of the University of Illinois Wind Symphony, highlighted by a performance at Carnegie Hall in New York on February 17, 2006. He guest conducted the Suburban Prairie Conference Freshman/Sophomore Honor Band at Oswego East High School in February. In March, he conducted the Little Okaw Valley Band Festival; he also assisted by Lucinda Lawrence and Sarah Schwartz. Dr. Steinsultz directed the east coast tour of the University of Illinois Wind Symphony, highlighted by a performance at Carnegie Hall in New York on February 17, 2006. He guest conducted the Suburban Prairie Conference Freshman/Sophomore Honor Band at Oswego East High School in February. In March, he conducted the Little Okaw Valley Band Festival; he also attended a clinic-recital at the Harrisburg Illinois Public Library. In April, he was guest conductor for the Parkland College Wind Ensemble concert, and in July, he guest conducted the Quincy (IL) Park Band. On November 18, 2006, Dr. Steinsultz conducted the IMEA District 3 Junior Band on the campus of Illinois State University.

Katherine Syer (musicology) served as dramaturg on two works in spring of 2006, Igor Stravinsky’s Histoire du Soldat and Kurt Weill’s Mahagonny Songspiel, produced by the UI School of Music Opera Program. She returned to the New York Wagner Society’s Annual Seminar in April to lecture on the recent production
history of Wagner’s <i>Lohengrin</i>. In July, Professor Syer delivered a series of conference papers concerning Wagner production history at conferences in the UK. Two of those papers addressed the recent use of digital technologies on the stage. Her article on the technological dimensions of opera director Peter Kowitschyn’s <i>Tristan und Isolde</i> appeared in <i>Tristania</i>. Another article “A Peculiar Hybrid: The Structure and Chronology of Beethoven’s ‘Eroica’ Sketchbook (Landsberg 6)” was published in the most recent issue of <i>Bonner Beethoven-Studien</i>.

**Stephen Taylor** (composition-theory) composed a new recorder concerto titled <i>Flow</i> for Quartet New Generation and the New Philharmonic. It was premiered in Chicago in October 2006. His piano work <i>Seven Memorials</i> was performed by Gloria Cheng at Tanglewood in July 2006, and in Los Angeles in September. The <i>New York Times</i> called the music “sparklingly tactile,” and the <i>Los Angeles Times</i> described it as “impressive post-Messiaen, post-Minimal movements.” His opera-in-progress <i>Paradises Lost</i>, based on the science-fiction story by Ursula K. Le Guin, was featured by the New York City Opera in May 2006, and will be workshopped extensively during the 2006-07 season by American Opera Projects in New York. In November, UI harpist Ann Yeung performed his composition <i>Nebulae</i> for harp, electronics, and live video in New Orleans.

**Sever Tipei** (composition-theory) received an appointment in the Center for Advanced Study for fall semester 2006 to write a new work. His composition <i>lanus</i>, for chamber ensemble and computer-generated sounds, was performed by Sinfonia da Camera conducted by Ian Hobson, who commissioned it. <i>lanus</i> was realized using DISSCO, a software system for composition and sound synthesis developed at the Computer Music Project of the UI Experimental Music Studios by Sever Tipei and Hans Kaper, Adjunct Professor in Composition-Theory. Two other pieces produced with DISSCO appear on a CD, with music by Zack Browning and Sever Tipei, recently released on the Centaur label.

**Christos Tsitsaros** (piano pedagogy) edited and recorded the <i>Notebook for Anna Magdalena Bach</i> for the G. Schirmer Performance Editions Series. He performed and gave a series of workshops in Utah, Springfield, San Francisco, Toronto, and the Chicago area. Several of his original compositions were published under the Showcase Solos series of the Hal Leonard Student Piano Library. Professor Tsitsaros also received an invitation to present a lecture-recital at the October 2006 International Conference on Music Education at the Rimsky-Korsakov Saint Petersburg State Conservatory in St. Petersburg, Russia.

**Paul Vermel** (professor emeritus, orchestra), Music Director and Conductor of the Northwest Symphony Orchestra in Mount Prospect (IL), received the Conductor of the Year for Small Orchestra from the Illinois Council of Orchestras (ICO). He was publicly acknowledged for his outstanding conducting and work with the NSO at the ICO’s annual award ceremony on February 17, 2006. From 1974 to 1994, while a Professor of Music at the University of Illinois, Maestro Vermel served as Music Director of the Champaign–Urbana Symphony and as Director of the UI Symphony Orchestra. He has directed and conducted the 70-member Northwest Symphony Orchestra since the beginning of their 1994 concert season.

**Scott Wyatt** (composition) collaborated with author Elena Filatova and UI Assistant Professor Valerica Sobol from the Department of Slavic Languages and Literature on a recent composition titled and <i>nature is alone: in memory of the victims of the Chernobyl accident on the 20th anniversary of the disaster</i>. The work was performed at the 2006 national conference of the Society for Electro-Acoustic Music in the United States (SEAMUS) at the University of Oregon (March 30-April 1, 2006), at a special performance during the University of Illinois Russian, East European and Eurasia Center’s Symposium “Chernobyl, Twenty Years Later” (June 24, 2006), at a Swedish EAM Society Concert in Stockholm, Sweden (September 14, 2006), and at the 2006 International Computer Music Conference hosted by Tulane University (November 9, 2006). Professor Wyatt’s recent compositions were released on the 5.1 DVD audio recording <i>Radial Matrix</i> by Capstone Recordings (CFS-8769).

**Ann Yeung** (harp) is a contributing author to the American String Teacher Association’s publication <i>A Harp in the Schools: A Guide for School Ensemble Directors and Harpists</i>. Her article on Henriette Renié’s <i>Ballade fantastique</i> was published in the Association Internationale des Harpistes et Amis de la Harpe, the Nederlands Harp Bulletin, and the <i>American Harp Journal</i>. She premiered two works by Gerardo Diríé at the American Harp Society National Conference and participated on two panels. She premiered <i>Husk</i> by Keeril Makan with John Dee and Jonathan Keeble. Her recording with Michael Cameron of Teresa LeVelle’s <i>Apparition at Timber Creek</i> was released on the Innova label. She performed for the SEAMUS National Conference, the Chicago Flute Club, and presented master classes in Wisconsin, Minnesota, and Oregon.
New “Companion” Will Help Explain a Challenging Work

All of Wagner’s operas from Tannhäuser onwards (with the possible exception of Die Meistersinger) contain elements of mystery and symbolism, and Parsifal, the composer’s last stage work, is perhaps the most impenetrable and the one that requires most explanation. This new companion brings chapters by UI editors William Kinderman and Katherine Syer together with those of a number of other specialists, to contextualize what Wagner himself entitled not an opera but a Bühnenfestspiel, or “stage consecration festival play.” Its three sections contain material on the libretto, the music, and the work’s reception and interpretation, with Syer’s final chapter offering a detailed overview of productions of Parsifal from Wagner’s day to our own (performances in the U.S., incidentally, played an important part, especially early on). German Wagner expert Ulrike Kienzle examines the work’s religious aspects, identifying in it a synthesis of Christian and Indian beliefs with the philosophy of Schopenhauer that so influenced Wagner from the 1850s, while Kinderman includes a painstaking reconstruction of the fragmentary sketch material in his essay on the work’s genesis. The whole will help readers better understand the many facets of an artwork that is, surely, still not fully explained.

A Companion to Wagner’s Parsifal
Edited by William Kinderman and Katherine R. Syer
Camden House
ISBN 1571132376
www.camden-house.com

Crisp, Clear New Edition of Handel Keyboard Music

This collection of well-chosen pieces—some published in Handel’s own lifetime, others not—gives a flavor of the range of Handel’s works for keyboard, from small-scale dance movements to fully-developed suites, from serious fugues to the well-known set of “Harmonious Blacksmith” variations. The pedagogical intent of the whole “Celebrate Composers” series is reflected here in a listing of the pieces by level of difficulty, and by a section of notes for study and performance, along with advice on how to play the ornaments that form an essential part of these works’ performance tradition. A clear and crisp page layout will aid the player, as will the helpful keyboard fingerings. Choice of dynamics (almost always lacking in this music) is left to the discretion of the player, though here again some useful hints are provided. UI School of Music faculty member Reid Alexander and his editorial colleagues have produced an edition of enjoyable pieces that will satisfy both beginners and more advanced players.

Celebrate Handel
Compiled by Reid Alexander, Samuel Holland, and Marc Widmer
Frederick Harris Music
ISBN 0887979092
www.frederickharrismusic.com

ARSC Award for New Book on a Neglected Jazz Figure

Recently-arrived UI faculty member Jeffrey Magee’s new book on Fletcher Henderson—a subject he has worked on for over a decade, and to which he devoted his doctoral thesis—was awarded a Certificate of Merit in the “Best Research in Recorded Jazz Music” category of the 2006 ARSC Awards for Excellence. (Lawrence Gushee’s Pioneers of Jazz, noted in the Winter 2006 issue of Sonorities, was similarly honored.) In his day, Henderson was well known as a band leader, first in New York and later, thanks to touring and the recording industry, all across America. The band included jazz “names,” such as Louis Armstrong and Coleman Hawkins, who are possibly better known today than is Henderson himself. But in addition to running his own band, Henderson played a significant role in the 1930s swing era as an arranger: some of his arrangements were taken up by Benny Goodman. This work provided him with, in effect, a second career after his own band dissolved in 1934. This is a fascinating, beautifully-told story of a talented and educated musician who left his mark on both jazz and swing music, contradicting jazz and racial stereotyping to make a successful living in occasionally turbulent and financially precarious times.

The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz
Jeffrey Magee
Oxford University Press
ISBN 0195090225
www.oup.com
Alumni Profile

Jeffrey S. Kimpton

Welcome

Campus Visitors

INTERLOCHEN
When Jeffrey S. Kimpton was inaugurated in fall 2003 as the seventh president of the Interlochen Center for the Arts, he outlined four “tipping points” that Interlochen should address to fill its leadership role in the arts. Drawing on the theoretical work of Malcolm Gladwell, who posited that tipping points pertain not only in the field of epidemiology but also in sociological and cultural realms, Kimpton outlined his vision for Interlochen. The institution, having just celebrated its seventy-fifth anniversary, could expand its collaborations, he told his audience, “in number and richness.” Interlochen’s tipping points, he explained, would be the sufficiently improved and expanded collaborations among the people at Interlochen and with their neighbors in the Grand Traverse community, with its nearly 90,000 alumni, and with institutions in Michigan and across the country and the world.

Now beginning his fourth year, Kimpton has already made substantial headway in all these areas. Interlochen Trustee James L. Tolley, who chaired the Presidential Search Committee, noted that Kimpton is “smart, personable, collegial, thorough and fair, and has a keen sense of the intersection of history and opportunity for Interlochen.” He is also a quick and eminently capable worker. A natural match for the presidency of the Interlochen enterprise, Kimpton has had decades of preparation through seemingly disparate experiences, now coalesced in this position. Moreover, he is dedicated to his belief that a lifetime in the arts is a life worth living. Indeed, a two year “branding audit” of Interlochen that he led yielded a new tag “Art Lives Here.”

Internalizing art as a spirit within, Kimpton told the high school graduates of the Interlochen Arts Academy in May 2006, is a natural outcome of the intensity of their experience living the arts at Interlochen: “deep wellsprings of passion and commitment, empathy and sympathy that are the essence of art. It is in our hearts and souls that we develop our feelings about art, and the passion to pursue that art.” He added that “the learning process you have been given here is part of a continuation of learning in and through the arts for the rest of your lives.”

Growing up in Quincy and Champaign-Urbana, where his father, Dale Kimpton, was head of continuing education and public service in music at the University of Illinois, Jeff Kimpton studied trumpet and watched his father’s success in teaching and administration. Nevertheless, he says, he was “the typical mid-1960s child who didn’t want to do what his father had done.” He headed off to study pre-law at Augustana College in Rock Island. Two years later he transferred to UI and changed his major, earning both bachelor’s (B.S. ’73) and master’s (M.S. ’75) degrees in music education. “Illinois was one of the strongest, if not the strongest, schools in music education in the country, so it was natural for me to go there. I was in UI bands all those years. And,” he quips, “I could live at home; it was cheap.”

Kimpton began his career as a high school band director, teaching instrumental music and leading the band programs to distinction in public schools in Corinth, New York; Apple Valley, Minnesota; and Wichita, Kansas. Discovering that he had a knack for administrative work, he also assumed administrative roles in those communities. When the Yamaha Corporation of America invited him to become its director of institutional education, he accepted the position. From 1988 to 1996 he explored the business and marketing side of music: “In the mid-1980s Yamaha was dramatically increasing its activities across the country in school-based music education programs. I had been a consultant to them for a number of years, so when they asked me to head up the program, which involved new program development, R & D, strategic planning, marketing and publications for music educators across the country, it seemed a natural fit.”

At his next position, director of public engagement at the Annenberg Institute of Brown University (1996-99), Kimpton further developed his skills in leadership, public speaking, fundraising—and collaboration. “When Walter Annenberg gave $500 million to public education in the mid-1990s, he made a commitment to doing something about our public school education,” a need the nation’s governors had identified in 1991 as the number-one national priority. “The Annenberg Institute at Brown was created to observe how his money was being used. My role was to look at public engagement in public education: how do parents and communities and students interact with schools? How is policy shaped? What are the ways that people may engage in determining the quality of public education? How can the arts help build a sense of community and engagement? We studied more than 200 organizations and school districts in terms of how they engaged people in public education. It was a fascinating job.”
Having by then conducted a significant amount of research and produced numerous publications, Kimpton moved into academia as director of the University of Minnesota’s School of Music and professor of music education (1999-2003). “It was a great honor; we did a lot of interesting things with faculty governance and development, integrating the curriculum, and building a new sense of community. It had a huge impact on our developmental efforts, too. We were fortunate, and things moved quickly.”

People at Interlochen noticed what was happening at Minnesota and invited Kimpton to serve as their president. “When you start out as a brand-new graduate walking across the Assembly Hall stage, you cannot know where life is going to take you,” he says. “Looking back, you can see how each step along the way gives you unique skills.”

He appreciates what he calls the “eye opening experiences” of UI courses, and can still rattle off the names of professors and courses that especially affected him: “Aesthetics with Harry Brody, the philosophy of music education classes, and Van Miller’s educational administration classes were important. Herbert Kellman’s ‘Introduction to Music’ really made me think differently about the role of the arts and music in society. At the time it was a required course for all music students and everyone moaned and groaned at what was considered the ‘drop-the-needle’ experience, but Kellman really pushed our notions about music and its relationship to history and the arts. The thoughts that emerged really made me stop and think. I loved it.” More than many students, Kimpton recalls, he enjoyed the basic required courses in music history. Like Kellman, Ron Byrnside stimulated Kimpton’s mind: “I found his courses fascinating because he taught music history as sociological, political, and artistic relationships with the music. I took a lot of musicology courses because they were fun and enjoyable,” Kimpton says, recalling also George Hunter’s course in counterpoint. “I’ve taken from UI valuable lessons in asking questions and challenging others and have applied them to other experiences as well.”

Nowadays, Kimpton’s life involves running a very large and complex organization. Located on 1,200 acres of land that founder Joseph Maddy purchased in the hill country between Lake Michigan and the Grand Traverse Bay, the Interlochen Center for the Arts comprises a multitude of endeavors. Best known among them is the Interlochen Arts Camp, founded in 1928 and home each summer to some 2,000 campers, aged eight to eighteen, who participate in music, dance, theatre, film, visual arts, and creative writing. Four hundred and fifty students attend the Interlochen Arts Academy, a boarding high school. Interlochen’s staff and faculty also work with
the arts-based Interlochen Pathfinder School in Traverse City for pre-K through eighth graders. Interlochen operates four public radio stations that reach much of the northern two-thirds of Michigan, including 24-hour programming for both classical music and news. Yet another enterprise is the Interlochen Arts Festival, begun in 1964, that attracts a quarter-million people annually to its art exhibits, concerts, lectures, films, dance, and theater productions, both student and professional.

About two years ago Kimpton realized one of his tipping-point goals when a new program for adult and professional learners was launched. Early in his presidency, Kimpton traveled to 26 cities nationwide; he says he was “stunned at the thousands of alumni and friends of Interlochen who asked, ‘What have you got for us? We want to come back and do something.’ It struck me that there was a great wellspring of interest. Maddy’s vision in the 1920s and 1930s was that Interlochen would nurture a lifelong commitment to the arts. He even chartered Interlochen with the State of Michigan as a college in the early 1960s and had bought land, fully intending that once the Academy was up and running, Interlochen would form a four-year college for arts. We took the name—Interlochen College of Creative Arts—from the charter, even though we’re not giving degrees. We had over a thousand adults on campus this year, mostly in the summer, but also attending conferences and seminars during the year. I’ve long had an interest in adult continuing education, based on my dad’s work.

“We’re focusing on experiential and professional development, for which people can get CEUs or credits from their own universities. Down the road it might be interesting to pair up with another university to grant credits, although I doubt we will ever offer degrees. The College of Creative Arts is really a chance to give adults a creative voice. They’re on campus with all the kids, which is an exciting dynamic. Having the college is a natural extension of the original founding vision to become a comprehensive arts institution. People come from all over; Traverse City is a big resort area and has also become a huge retirement area, creating a natural reservoir of participants.”

Some parents come with their kids and want to stay a while, see that their kids are settled, and take classes, whether in watercolor, chamber music, adult band, or photography. Sometimes they rent cottages in the area, stay at area hotels or resorts, or bring their motor homes and camp in the state park across the highway. “We have a hotel on the campus and about 80 different cottages, mostly used by the summer faculty and guests,” said Kimpton. “The adult chamber music people, who arrive in late summer, stay everywhere—in the hotel, the cottages, with friends, or at local camping grounds.”

The Pacifica Quartet, the UI faculty string quartet, has been in residence at Interlochen for eight years, spending two weeks in the summer with high school students at the Advanced String Quartet Institute and one week in late August at the Adult Chamber Music Post Camp. Cellist Brandon Vamos remembers his own student days at Interlochen with fondness.

Masumi Per Rostad, the Pacifica Quartet’s violist, says, “We work intensively with 16 very talented players from all over the world and are always impressed by their significant progress in such a short time. The students work on a sequence of classical, romantic, and modern repertoire, concluding with a week’s concentration on Beethoven’s quartets. They have daily coaching sessions and master classes with the Pacifica Quartet, in addition to private lessons.”

Sibbi Bernhardsson, one of the quartet’s violinists (along with Simin Ganatra), comments, “We very much enjoy being part of this great program. We also play one recital for the high school students, as well as three recitals during the adult camp week.” Rostad adds, “The adult camp people really love the program and after our concerts you can always hear the pieces we performed being read through the night.”

The Interlochen community is a special one for the Pacifica Quartet members, who take a particular delight in their travels internationally when they run into their Interlochen family after concerts. “We have a warm relationship with Jeff Kimpton,” says Bernhardsson. “He is supportive and has a great vision for Interlochen and for the arts in general. He also hosts a radio program and has had us as guests, which was a lot of fun.”

Kimpton is proud as well of a second major undertaking since becoming president: the Aaron and Helen L. [Dodge] DeRoy Center for Film Studies. He says that the “Number 1 major requested by students applying to the Academy was film studies, so I said, ‘Well,
Professor Emeritus: Lifelong Musician

By Anne M. Heiles

Learning and teaching are a seamless fabric in Guillermo Perich’s retirement years. As professor of viola from 1971 to 1990—many of those years spent as chair of the string division—Perich was a significant presence in the central Illinois area and UI string community during the 1970s through the early 1990s. Perich and his wife, Naomi, have been living in Durham, North Carolina since 1999.

When Perich took a course on Karl Jung at the Osher Lifelong Learning Institute, part of Duke University’s Institute for Learning in Retirement, it occurred to him that he himself might teach a course there. Never one to sit passively for long, Perich has since developed six courses, one of them popular enough that three sections of it had to be given despite his using the institute’s largest classroom (seating forty). His courses for adult learners have made use of his interest in Jung; for example, one titled “From Bach to Stravinsky: The Slow Movements,” included allusions to not only emotional content and transcendent elements, but also mythological and symbolic events. Perich has also fashioned “Music and Our Personal Growth,” “Musical Sound: Instruments, Performers, and Listeners,” “The Composer’s Intentions,” “Music of the Americas,” and “The Impact of Latin American Music.” In fall 2006, he was asked to give an “Introduction to the North Carolina Symphony,” an offering that has been especially enjoyable and apt for him, given his symphonic career.

UI alumni can well remember Perich’s lively mind and his upbeat, strong personality. Retirement from the University was no invitation to idle leisure for him; he met it head on by updating his résumé and developing a handsome personality. Retirement from the University was no invitation to idle leisure for him; he met it head on by updating his résumé and developing a handsome personality. Retirement from the University was no invitation to idle leisure for him; he met it head on by updating his résumé and developing a handsome personality. Retirement from the University was no invitation to idle leisure for him; he met it head on by updating his résumé and developing a handsome personality.

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The scary thing about today is not that you are now going off into the “real world.” You’ve been operating in the real world for almost a quarter of your expected lifespan—and doing so with great success. Today, you receive a degree that marks your accomplishments, and you are basking in the admiration of your faculty, family, and friends. That’s not scary, that’s wonderful.

What is scary is this. Up to this point in your life you have been operating continuously, and almost exclusively, in growth-friendly environments—settings that have been designed to foster your personal learning and development. It may not always have worked, but your world has been stacked decidedly in your favor. People who care about you have designed tasks and experiences whose specific purpose was to help you learn and grow.

For many of you, that is not going to be the case any more. It is going to be hard to find settings where you can both use what you have learned thus far and continue to grow personally and professionally. Because I want you to succeed, let me mention a few of the obstacles awaiting you out there in that other part of the real world, in hopes that heightened awareness of them may diminish your vulnerability to them.

For one thing, as many of you already have learned, the labor market is skewed to favor employers over those who seek a career making or teaching music. There are not many openings out there in professional jazz bands, in string quartets or brass quintets, or even in professional symphony orchestras. When the orchestra in the city where I work has an opening for a section violinist, as many as 200 well-qualified musicians apply for the job that only one of them can get. The situation is even worse for conductors, composers, and those who aspire to be concertizing vocalists or instrumentalists. And it is not much better in music education. There are more jobs in schools than on the concert stage, to be sure. But music is one of the first things to go when school budgets get tight.

The highly skewed labor market in your chosen profession says a great deal about the values of our society, sad to say. You may not be able to change those collective values, but you are going to have to contend with them. You will have in your careers both fewer opportunities and lower salaries than will be enjoyed by many of your peers who today are getting their degrees in law or medicine or business.

Not to worry: The optimistic upside of this talk, the part that shares in the celebratory spirit of the day, is on its way and will be here soon. But first let me tell you a little about what life may be like if you are one of the fortunate people who is able to make a decent living as a performer or teacher of music.

Your work setting is unlikely to have much in common with the supportive environments you have enjoyed thus far—and may even seem as if it were intended more to grind you down than to further spur your growth, learning, and creativity. In my studies of professional symphony and chamber orchestras, for example, I have encountered many players who find it a real struggle to stay fully alive musically while accommodating to the demands of life as an ensemble player. Here is what one violinist in a major symphony orchestra told me: “I have to be very careful to make sure that my job, which is playing in this orchestra, does not get too much in the way of my career, which is making music.” Another, who had just retired from his orchestra, put it this way in talking with my colleague Josephine Pichanick: “The younger people, when I first came, who are now in their forties? I guess they sort of...‘mellow’ is not the right word. They break down, they’re broken down by the system. To the outsider, this may look like a glamorous job, but it’s not. It’s a factory job with a little bit of art thrown in.”

These gloomy reports are affirmed by our research findings. In a study of over 60 professional symphony orchestras in four countries,
Jutta Allmendinger, Erin Lehman, and I asked players about many aspects of their work experiences.* Two of the questions are germane to today’s topic: players’ overall satisfaction with their jobs, and their satisfaction with opportunities for personal and musical growth. We compared their responses to those of people in twelve other occupations. For general satisfaction, orchestra players ranked seventh of the thirteen. And for satisfaction with growth opportunities, they ranked ninth—just below federal prison guards (although I hasten to add that we studied a very innovative prison) and just above operating room nurses and professional hockey players. Although we have not studied those who teach music in public schools, my colleagues in music education tell me that work there can be just as wearing.

Because I don’t want you (or me) to come away from this celebratory occasion depressed, let us now explore some strategies for navigating through the world into which you are stepping today. For starters, you have something going for you that many people who also are graduating today do not: the music itself. In Monteverdi’s opera L’Orfeo, the character La Musica sings in the prologue: “I am music, and with sweet melodies, make peaceful every restless heart; and now, with noble anger, now with love, I can inflame the coldest minds.” Music packs a powerful emotional punch, to be sure. And it also can sustain a person through tough times.

In the study that generated the unhappy news about player satisfaction we also assessed players’ “internal motivation.” Here are three of the questions we asked. How would you answer them as you reflect on your experience as a student in the School of Music? Use a 1 to 7 scale, where 1 means “strongly disagree” and 7 means “strongly agree.”

1. I feel a real sense of personal satisfaction when I do well.
2. I feel bad and unhappy when I perform poorly.
3. My own feelings are not much affected one way or the other by how well I do in my work.

If you gave a high number to the first two questions, and a low number to the third one, you have high internal motivation. You don’t need grades or praise or other external props to sustain yourself. You are motivated because your own feelings provide a pat on the back when you do well and a slap on the wrist when you do poorly. I’m betting that you scored high, because the best schools are set up to rely much more on internal motivation than on rules and grades to motivate students. The same is true for the orchestra musicians we studied. They score higher on internal motivation than any other group we have studied: an average of 6.2 on our 7-point scale. Making great music remains an extremely powerful motivator for these players despite all the career and organizational obstacles they have to surmount.

That is good news, and there’s more. There are lots of positive models out there, people in all corners of the musical world who did not get grounded down, who are having genuinely fulfilling careers in music. Let me briefly tell you about four different people. They have very different career trajectories, but each of them offers a lesson to us all. The people are Doug Yeo, bass trombonist in the Boston Symphony Orchestra; Shasa Dobrow, a professional bassoonist now teaching at Fordham University; Colin Fisher, a professional jazz trumpet player who also is a doctoral student at Harvard University; and Karl Kramer, the director of your own school and the person who invited me to give this talk—on the condition that I say something nice about him.

These musicians’ stories may prompt you to consider some non-traditional ways of managing your career, strategies that can help you work around or even transcend the obstacles that the labor market and organizational life are sure to put in your way. All of these strategies, as you will see, have mainly to do with the choices you will make as you live your professional life in that other real world.

**Strategy 1: Choose to exploit chance events.** When Karl was studying tuba at the Yale School of Music, brass faculty Robert Nagel and John Swallow distributed students more-or-less randomly into a variety of ensembles. Karl wound up in a newly formed student brass quintet. The quintet clicked and evolved into the Brass Ring, a superb ensemble that focused mainly on music written specifically for brass. The quintet prospered for well over a decade, and left a legacy of both recordings and young brass players who were inspired by its work.

Karl was responsible for coordinating much of the quintet’s work, and in carrying out those duties he discovered that he had considerable skill as an entrepreneur and administrator. So when the headship of the music program at the New World School of the Arts became available, Karl chose to give it a try. And that led to the deanship at the SUNY campus at Purchase, and now to his leadership role in your own school. Meanwhile, he continues to play in the New Haven Symphony, to do his solo work, and to teach. What started with a chance event in music school has become a lovely amalgam of performance, administration, and education.

Psychologist David Campbell once wrote a book on careers titled, “If you don’t know where you’re going, you’ll probably end up...”

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somewhere else.” I offer the following addendum: “... and some-where else may be a better place to be.” So don’t try to manage your
career. Let coincidences, accidents, and chance encounters happen.
Notice them. And then exploit them for all they are worth.

Strategy 2: Choose to persist even when—nay, especially when—you hit major obstacles. After receiving his bachelor’s
degree in music at Wheaton College, Doug Yeo moved to New York
City where, he reports, the phone did not ring. So he took a job as
a secretary, enrolled in a NYU master’s program and, along the way,
landed a few trombone gigs—a Broadway show here, a recording
session there, whatever turned up. Eventually he concluded that
magic was not going to happen in the city and he took a job as high
school band director in Edison, New Jersey. There was a big band
room there, he says, where he could practice his excerpts.

The practice paid off: Doug auditioned for a trombone position
with the Baltimore Symphony and got the job. Sensing that his for-
tunes finally had turned, he shortly thereafter auditioned for his
dream job—bass trombone in the Boston Symphony Orchestra. He
won the audition, but he did not get the job. Music director Seiji
Ozawa wanted to hear more from Doug so he invited him to play
with the orchestra at Tanglewood, on a European tour, and for two
weeks in Symphony Hall. Then another round of auditions: Doug
versus four other seasoned bass trombonists.

The unthinkable happened: Doug missed (his word is “slaugh-
tered”) a high b in one of the excerpts. But Ozawa hired him any-
way. (Doug later asked BSO second trombonist Norman Bolter how
Ozawa, the perfectionist, could have overlooked his huge mistake.
“It was easy,” Bolter said. “All five of you missed that same note!”)
Doug was now bass trombone in one of the greatest orchestras in
the world. He was set for life.

Or was he? The realities of orchestra life for a lower brass player
gradually began to show themselves: sitting in the back of the band
counting measure after measure of rest and then, when you finally
do get to play, fielding complaints from the violas about your assault
on their ears. It was a wonderful position but, in some ways, a rou-
tine and regimented work life. The very success Doug had sought
was itself showing signs of becoming another obstacle.

Doug is a wonderfully multi-faceted person. He has a deeply held
Christian spirituality. He is avidly interested in the history of brass
music-making. And he has an intense curiosity about the technical
aspects of brass instruments. Doug wove those disparate elements
into a career mosaic uniquely his own. He continued to perform at
the highest levels in his orchestral and solo work, of course. But he
also launched a personal Christian ministry. And he sparked the
reintroduction of the serpent, an almost-forgotten early brass instru-
ment, to the musical world. And he worked with Yamaha to find
ways to further improve the technical design of trombones. Those
are but a few of the elements that Doug stitched together in con-
structing a career that allows him to continuously grow and serve
others—personally, professionally, and spiritually.

Strategy 3: Choose to venture down career paths that others
rarely take. One does not find many professional musicians in orga-
nizational psychology doctoral programs, but that is where Shasa
Dobow and Colin Fisher have been spending most of their time
lately.

Shasa began her musical career at age 2, beating on her mother’s
drums (Mom was a professional percussionist). Then came the vio-
lin, and then the saxophone. Then her high school band director
announced that he needed someone who could handle two reeds,
not just one. So she wound up playing first chair bassoon with a fing-
ering chart open on her lap. From there, it was off to Interlochen
and then to the Tanglewood Institute and then to the conservatory
at Rice University. She was close to launching herself onto the audi-
ション circuit and, she hoped, into a job in a professional symphony
orchestra. But she noticed that she was thinking nearly as much
about the nature of musical careers as about her preparations for one
of her own. Eventually, Shasa decided to try an alternative path: she
took a position as a research assistant in organizational behavior at
Harvard, and the next year entered the school’s doctoral program in
that field.

Shasa wanted to study the “calling” that many talented young
musicians feel for music as a profession. Which students develop a
compelling sense that they are called to a musical career, when does
that happen, and what distinguishes those who eventually follow
their calling from those who do not? Shasa headed back to Inter-
lochen and Tanglewood to find out. She collected data about calling
from literally hundreds of students there, and then followed them
for over four years. She eventually wrote a wonderful dissertation on
the topic while simultaneously playing in the Rhode Island Sym-
phony and subbing in both the Boston Symphony Orchestra and
the Boston Pops. Now she has accepted a faculty position in organi-
zational behavior at Fordham University, where she sits in an
office just a few blocks from Lincoln Center and teaches about
careers and organizations. New forks in Shasa’s career path no doubt
will present themselves as she proceeds down it, and I’m prepared for
even more surprises as the professional life of this remarkable young
musician and scholar continues to unfold.
Colin discovered his talent on the trumpet at age 13, even as he contended with a mouthful of braces. He enrolled at the New England Conservatory immediately after high school, where he earned a bachelor's degree in jazz performance. While there, he won a trumpet position in the Either/Orchestra, a jazz ensemble that plays music at (and, it sometimes seems, just a bit beyond) the frontiers of the jazz repertoire. Like Doug, Colin was drawn to New York City after finishing his studies, and he also found it impossible to support himself by gigging around the city. To pay the rent, he took a job with Kaplan teaching kids how to improve their scores on the SAT.

Colin noticed an unexpected convergence between his work as a jazz musician and what he did in the classroom at Kaplan. The ability to improvise, he found, was critical to success in both settings and, like Shasa, he decided to enroll in a doctoral program to figure out how it all works. He now has finished his second year as a doctoral student in organizational psychology, and he already has developed an innovative method for assessing timing and improvisation in a wide variety of activities, ranging from jazz performance to team leadership.

Meanwhile, the Either/Orchestra is still going strong, with a new recording about to come out and an international tour on the books. Colin is proceeding down a new, non-traditional path, but doing so in a way that does not require him to set aside either his talent as an instrumentalist or his passion for music. He, like Shasa, is poised for a career that will allow him to have his musical cake and eat good meals too.

All four of the people I just described have given careful attention to choosing the settings in which they place themselves. They realized, whether consciously or not, what we social psychologists know well—namely, that our environments shape us profoundly, and often in ways that we do not realize at the time. So they all sought to find or create environments in which they could swim with the currents rather than try to battle their way upstream.

I hope each of you also will attend carefully to the values that pervade the environments you choose for yourself because, for better or for worse, you will be shaped by them. And I hope you will give just as much attention to the environments you create for others. Doug crafted an environment for his high school band members in New Jersey that continues to live in their hearts, as evidenced by the many letters and e-mails he still receives from them. Can you, with your students and your musical colleagues, create settings that help them experience abundant challenge, responsibility, and autonomy—as was the case for a professional string quartet we studied back when we were doing our orchestra research? I hope so, because members of that quartet, in stark contrast to what we found for symphony orchestra musicians, scored higher on satisfaction with growth opportunities than any other occupation in our sample.

Choice is what it all comes down to. Choose to keep spurring your own development even as you leave this special, growth-friendly real world. Choose environments where, to prosper, you will have to keep learning rather than merely meet the expectations of people who care more about what you can do for them than what they can do to help you realize your full potential. And choose to create environments for others that encourage them to keep on learning and growing—in your teaching certainly, but also in your relations with your families and your professional colleagues. Do not kid yourself: active choice really is needed because, from here on, growth will not happen automatically. You will have to make it so.

Let me close with a cautionary word. Be extremely wary of one warning sign as you make choices in your life and your career. Should you find yourself frequently saying to yourself, “I have no choice” as you prepare to do something that bothers you, know that you are getting into trouble. When that happens, either change the environment you are in, or get yourself out of it. Because if you do not, that other real world, the one you are venturing into today, eventually will have its way with you. I hope you will do everything you can to keep that from happening.

I wish you the courage to choose often—and the wisdom to choose well.

J. Richard Hackman is Edgar Pierce Professor of Social and Organizational Psychology at Harvard University. He received a bachelor’s degree in mathematics from MacMurray College and a doctorate in social psychology from the University of Illinois. His most recent book is Leading Teams: Setting the Stage for Great Performances.
**Student News**

**A SELECTION OF RECENT ACCOMPLISHMENTS**

Antoinette Pomata, Alumni Relations and Development Staff

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**Eun-Jung Auh**, a soprano D.M.A. candidate in vocal performance, won an international competition to participate in the 35th annual Rome Festival in Italy last summer. In addition to performing the role of Adina in Donizetti’s *L’elisir d’amore* and other major works with the Rome Festival Orchestra, Ms. Auh studied with master artist-teachers as part of the Rome Festival’s Summer Institute. At the U of I, Ms. Auh is a student of Jerold Siena.

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**Stefan Fiol**, a graduate student in musicology and advisee of Dr. Charles Capwell, served as a visiting lecturer at Notre Dame University in 2005-06. In April 2006, he presented a paper on his research on the regional music in Uttarakhal, India at the annual meeting of the Association for Asian Studies in San Francisco.

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**Elroy Friesen**, a doctoral student of Fred Stoltzfus in choral conducting and literature, was appointed Director of Choral Activities at the University of Manitoba in Winnipeg. He began his work there in August 2006.

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**Bethany Green**, choral master’s student, became the new head choral director of Lovejoy High School in Allen, Texas. Her principal advisor is Fred Stoltzfus.

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

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**Karin Hendricks**, Ph.D. student in music education with Louis Bergonzi, was the Junior String Orchestra Director at the Illinois Summer Youth Music camp this past summer. She will have two study and teaching guides published in *Teaching Music through Performance in Orchestra*, (GIA Publications). In addition, video clips of her teaching are featured in the expert teaching strategies section of a string teacher online community website, sponsored by the University of South Carolina and the American String Teachers Association. In March 2007, she will present a paper on student motivation at the national conference of the American String Teachers Association.

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**Jamie Hillman** began a new appointment this fall as Assistant Professor of Music at Prairie Bible College in Three Hills, Alberta, where he will teach voice, theory, and conduct the women’s choir. Jamie is a student of Fred Stoltzfus.

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**Chen-Yu Huang**, a master’s degree student in the harp studio of Ann Yeung, was a finalist in the prestigious 2006 National Anne Adams Award auditions, administered every two years by the American Harp Society. She was one of thirteen finalists selected through recorded semi-finals to compete in the finals, held this summer in San Francisco.

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**Julia Jamieson**, recipient of the Roslyn Rensch Harp Fellowship, was appointed to the Principal Harp position with the Illinois Symphony Orchestra for the 2006-2007 season.

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**Joseph Jones**, a musicology doctoral student of Dr. William Kinderman, read his paper “Strauss’ Compositional Process and the Act 1 Trio of Der Rosenkavalier” at the Midwest meeting of the American Musicological Society in Chicago. He also read a paper entitled “The Woodbird’s Song in Act III of Götterdämmerung: Recapitulatory Transformations of the Wondrous” in November at the Midwest Modern Languages Association Convention in Chicago. During the coming summer, Joseph plans to conduct dissertation research in Munich and Berlin on Der Rosenkavalier, and will share his Rosenkavalier paper at the International Musicological Society Congress in Zürich in July.

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**Ingrid Kammin**, a graduate student in the voice studio of Professor Sylvia Stone, was one of two winners of the 2006 Metropolitan Opera National Council (MONC) Central Illinois District Auditions, held October 7 at the Krannert Center. The winners were advanced to the Regional Auditions in Evanston (IL), where they will compete to win a trip to New York to participate in the National Semi-Finals on the stage of the Metropolitan Opera.

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**Natasha Kipp**, a Ph.D. student in musicology, pursued nine months of dissertation research in Baku, Azerbaijan, after receiving the 2005-06 American Councils for International Education ACTR/ACCELS Research Scholar Fellowship. Natasha’s advisor is Donna Buchanan.

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**Sonia Lee**, who is pursuing a double doctoral degree in musicology with John Hill and harpsichord with Charlotte Mattax, is the recipient of the 2006 William E. Gribbons Award presented by the American Instrument Society. In May 2006, Sonia participated in a concert at the National Music Museum in Vermillion (SD), performing with Professor Mattax on the newly constructed 16th century-style Vogt virginal, created for the School of Music by Malcolm Rose of Lewes, East Sussex (UK), after
an instrument by Joos Karest. She performed in the dedication concert for the instrument held in U of I’s Smith Recital Hall this August. Sonia also participated as a continuo player and solo harpsichordist with the ensemble La Donna Musicale in the modern premiere CD recording of The Seven Psalms of David, Vol. II by Antonia Bembo, released in spring of 2006.

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

Scott Montgomery, D.M.A. student of Dana Robinson, gave a public recital on June 27, 2006 in Smith Memorial Hall in preparation for the National Young Artists Competition in Organ Performance (NYA-COP). After several rounds of regional competition, Scott was named one of three finalists nationwide to compete at the American Guild of Organists convention. Scott’s final-round performance took place on July 2 at St. Paul’s United Church of Christ in Chicago. As winner of the First Prize and the Audience Prize, Scott gave the Winner’s Recital at St. Paul’s UCC on July 5. In addition to a cash award, Scott received a recording contract with Pro Organo and a two-year management contract from Karen McFarlane Artists, among the world’s most prestigious agencies handling concert organs.

Channing Paluck, a first year doctoral student in music education, had his article “Strings in the City: Building a Community of String Players in an Urban Setting” published by the American String Teachers Association (ASTA) in the book Teaching in America: Strategies for a Diverse Society. Mr. Paluck’s article discussed “Strings at 17,” the string program at Enrico Fermi School No. 17 in Rochester, NY. Channing served as the lead teacher for Strings at 17 from 2000-06. He will be discussing his article as a member of the panel “Designing Successful Programs for String Education in Diverse Settings: My Experience” at the 2007 ASTA National Conference in Detroit, MI. His teacher is Professor Louis Bergonzzi.

Benjamin Pierre, a second year music education and jazz bass major, was awarded a grant from the Summer Research Opportunities Program (SROP), which is designed “to increase the number of underrepresented students who pursue academic careers by enhancing their preparation for graduate study through intensive research experiences with faculty mentors.” With Louis Bergonzzi of the music education division as his advisor, Benjamin is researching the attitudes of secondary school instrumental teachers concerning instructional use of world music. The study is being conducted with assistance from the Illinois Music Educators’ Association.

Susan Rice has accepted a one-year appointment as Director of Choral Activities at Beloit College in Wisconsin. Susan is a D.M.A candidate and student of Fred Stoltzfus.


David Sawatzky, a D.M.A. candidate and student of Fred Stoltzfus, was appointed Assistant Professor of Music in choral conducting and church music at Bluffton University, Ohio, beginning fall 2006. His duties will include conducting the Bel Canto women’s ensemble, teaching church music courses, and conducting the oratorio choir for the annual Bach Festival.

Rebecca Wascoe, a D.M.A. student and teaching assistant in voice, won the first prize in the Gerda Lissner Competition for Young Opera Singers. Rebecca is a student of Sylvia Stone.

Kydalla E. Young, a Ph.D. student of musicology with John Hill, conducted research in Peru on the topic of “Music in Confraternities in Colonial Peru,” after receiving a 2005-06 Fulbright Fellowship.

SooHyun Yun, a D.M.A. student in piano performance with Ian Hobson, has accepted a position as Adjunct Assistant Professor of Music at Millikin University in Decatur (IL). She currently teaches class piano and studio piano at the Millikin University School of Music Preparatory Department. In addition, she serves as a coordinator for the U of I Piano Lab Program. She judged the final round of the Most Wanted World Pianovision Competition at the World Piano Pedagogy Conference (WPPC) in Atlanta on October 25, 2006, as well as the ISMTA High School Competition at Millikin University on November 4, 2006.

Trent Jacobs, a D.M.A. student, won the contrabassoon position, and Katie Siedel, candidate for a master’s degree in music, won the second bassoon position in Sinfonia da Camera in September 2006. Katie and Trent are both students of Timothy McGovern.

Two students of William Kinderman, Joseph Jones and Hannah Chan, have had revised versions of their research essays accepted in Naturlaut, a scholarly journal devoted to Mahler. The title of Joseph’s paper is “Envy and Misinterpretation: Richard Strauss and Gustav Mahler’s Resistance to the Descriptive Program”; Hannah’s paper is entitled “Balancing Artistic Vision, Public Taste, and Economic Reality: Gustav Mahler’s Concert Programs for the New York Philharmonic Orchestra (1909-1911).” Joseph and Hannah, Ph.D. students in musicology, participated in Dr. Kinderman’s seminar on “Gustav Mahler and fin-de-siècle Vienna” last spring.
Chicago Symphony Violinist Paul Phillips Visits SoM

The Chicago Symphony Orchestra’s recent visit to and concert at the Krannert Center for the Performing Arts on November 2, 2006 included more than wonderful performances of music by Brahms and Bartók. Paul Phillips, a CSO member for 26 years, met with about 100 string players at an event organized by the UI Student Chapter of ASTA, with support from Quinlan & Fabish Music.

The discussion covered, expectedly, Mr. Phillips’ career path, how students might build their own careers, and insights into orchestral auditions. Over his long career, Mr. Phillips has served on audition panels for all instrumental vacancies.

At a pause in the discussion, however, Mr. Phillips could not resist asking Louis Bergonzi, conductor of the UI Philharmonia Orchestra, about a bowing Bergonzi had the first violins use in the *Firebird Suite* (1919), the rehearsal of which Mr. Phillips had just observed. “We would never do that,” Mr. Phillips chided his friend. “But Stravinsky indicated that bowing and, in relation to the 2nd violins, it makes enough sense,” replied Bergonzi.

For the next few minutes, the students observed the professional workings and decorum that are important to the process that gets a score from composition to concert performance. Bergonzi’s students chuckled as their teacher and Mr. Phillips went back and forth; the conducting majors in attendance took notes and engaged in the debate; and, most importantly, a rewarding experience was had by all.

GAMelan Back at Illinois! Continued from page 9

The University of Illinois and the College of Fine and Applied Arts are currently in negotiations for the formal establishment of an outstanding center or institute for the study of world music on the Urbana-Champaign campus with hopes of finalizing the arrangements very soon, including a search for a director. Aside from its importance to students throughout the School of Music, such a center would have a great impact on the larger student community, as many of the students participating in the performance classes for dance or music do come from a variety of majors. There would be no need for students wanting to learn Balinese gamelan, for example, to feel intimidated by the skill of their classmates since everyone will start at the same level. This gives students without prior musical training a chance to experience not only a new culture but to acquire a new competence.

Another activity this center could foster is serving as a liaison with the local community by sending out students and teachers to schools where they can give lecture-demonstrations of various music from around the world—in fact, faculty and students have already done such gigs in the past, but with the help of new resources, these activities can surely increase. Other outreach opportunities envisioned include making available such things as a community gamelan class and occasions when local musicians could present performances on campus.

With Brown’s bequest, Illinois has the potential to become the world’s leading institution for instruction, performance, and research on world music. An institute for the study of world music would complement other units of the University and help our music graduates develop skills, knowledge, and understanding which will enable them to respond creatively to the musical, cultural, and educational challenges of the 21st century. All in all, an institute of this type promises to be the catalyst for developing an even more complex and fulfilling panoply of musical experience and opportunity for students at the University of Illinois and for members of its surrounding community.

Some material included in this article was provided by Melissa Merli of The News Gazette.
It was a very special moment in time, completely unexpected. A phone call came out of the blue in April—“Is that you, Lloyd?” It had been at least 40 years since I had seen him. He had come to New York, to attend a musicological conference in the 1960s, while I was a member of the New York Pro Musica Antiqua. Doris had not been able to come with him, so I tried to show him the sights of the city, including that wonderful, inexpensive ride on the Staten Island Ferry. But since that time, I had lost contact with my friends. Career and other responsibilities had claimed us. So it was wonderful to visit by telephone with Lloyd and Doris on that April afternoon—I in my office at Baylor and they in Tennessee.

When Lloyd told me of their plans to return to campus at the end of August to celebrate their Golden Wedding Anniversary and at the same time to pay tribute to their former teachers and mentors, I knew that I had to be part of that celebration. I had sung at their wedding fifty years ago. Lloyd told me that there were seven of us, plus bride and groom, who were still living. Later he informed me of the special surprise for Doris—he had commissioned Malcolm Rose of Lewes, East Sussex in Great Britain, to create a replica of a 16th-century virginal in Doris’s honor, and also to honor Professor George Hunter. There was to be a dedicatory concert on Sunday, August 27, 2006.

Over twenty years had passed since I had been on campus and I knew many changes had taken place; however, Smith Music Hall looked the same. The first evening in Urbana, we senior citizens—me, Joyce Adler Luettich (B.M. ’57), Richard Luettich (B.S. ’57), Richard Vook (Ph.D. ’57), Lloyd Farrar (M.M. ’56), Doris Vogt Farrar (B.M. ’56), her sisters Claire Vogt Wally (B.S. ’55), Annabel Vogt Allen (M.A. ’63), and other family members galore—gathered at the Steak ‘n Shake for dinner. We all had such fond memories of eating there, although the one near campus no longer exists. We were, dare I say it, a trifle loud and boisterous, and we presented a real challenge to our poor waiter. Afterwards, back at the motel, we quieted down and passed around pictures and albums from that wedding. We looked so young!

The next day, Sunday, the celebration began in earnest with a mini concert featuring music by composer Julia Deskins Vook (M.M. ’56), and a luncheon in the former library—the hours all of us had spent in there! The afternoon concert in Smith Recital Hall, featuring compositions of some of our former teachers—Gordon Binkerd, Thomas Fredrickson, and Robert Kelly—was a grand occasion and the dedication of the fine virginal was truly significant. I had a brief moment to say hello to Patti Binkerd. Oh, the many memories of working with Gordon Binkerd! I still have a recording of his Sun Singer as performed by the University of Illinois Symphony Orchestra. I remember that he asked me what I thought of it after a concert performance. Being put on the spot like that, I said that the work ended in C Major. I think he thought I was funny (besides being an unknowing freshman). So many memories of George Hunter surfaced—I remember his showing me some vocal works of Luigi Dallapiccola and some of the songs of Charles Ives—in addition to all the memories of reading through the madrigals of Monteverdi and enlisting the aid of musicology professor Dragan Plamencac to help me with the texts of some songs I was singing with the Collegium Musicum.

The visit back to campus really was a return to Memory Lane. When Doris, Lloyd, and I were undergraduates, so much exciting music was being written and performed. We had a fabulous experience with our supportive and dedicated teachers. Their influence remains with us to this day!

Clockwise from top
Lloyd Farrar treats Karl Kramer, director of the School of Music to “cherish and protect” the Vogt virginal “till death do us part.”
Marilah Bonne-McDuffie, Associate Director for Development, thanks donors Mrs. Doris V. and Dr. Lloyd P. Farrar.
Emeritus professors Ronald Hedlund (baritone) and Eric Dalheim (piano) perform songs of Illinois composer Gordon Binkerd.
Professor Charlotte Mattax performs at the dedication concert on the Vogt virginal created by Malcolm Rose of East Sussex (UK).
Photos: Cheryl Munn-Watley
Glen Danielson (M.S. ‘63) retired from the Seattle Symphony after 38 years as Oboe and English Horn player and from the Seattle Opera after 35 years service. Over the course of his career, Danielson made more than 100 recordings with the two orchestras on the Naxos, Delos, and RCA Victor labels under conductor Gerard Schwarz, with international artists such as Ray Charles, Placido Domingo, Renee Fleming, Henri Mancini, Birgit Nilsson, Luciano Pavarotti, the Smothers Brothers, and Joan Sutherland. During the 1965 and 1966 seasons, he was a member of the Chicago Lyric Opera Orchestra. Prior to attending Illinois, he was a member of the Milwaukee Symphony. Glen reports that he is enjoying retirement in Seattle, jogging, traveling, playing with area bands, sleeping (until he is done!), and cleaning up the “detritus of a long career.” He would like to acknowledge Professor Blaine Edlefsen, his principal instrumental teacher while at Illinois.

Sheila Johnson (B.M.E. ’70), alumna of the UI music education program, cofounder of media giant Black Entertainment Television (BET), and Chief Executive Officer of Salamander Inn and Spa resort, received the Alumni of the Year Award from the University of Illinois Alumni Club of Greater Washington, D.C. Johnson began her career as a violinist and music teacher, but made her mark with BET in 1980, making her the nation’s first black female billionaire—even before Oprah Winfrey. Ms. Johnson recently established the Salamander Inn & Spa resort, food market, and stables in Middleburg, Virginia. She is a dedicated philanthropist, donating generously to the arts.


Daniel Neuman (B.A. ’65, Ph.D. ’74), currently executive vice chancellor and provost at UCLA, has been chosen as director of the New Center for Arts and Culture to be located in Boston. The center, which has mounted several exhibitions, hopes to open its own building in the next four or five years and has raised more than $20 million toward an eventual goal of more than $80 million. An ethnomusicologist, Neuman specializes in the music of India. In 2002, prior to his position as executive vice chancellor, he was dean of the UCLA’s School of the Arts and Architecture. Before that, he taught at Dartmouth College and the University of Washington, where he was director of the School of Music. Neuman was also a developer of the World Music Navigator, a computerized atlas of world music. Last spring, Neuman published Bards, Ballads and Boundaries: An Ethnographic Atlas of Music Traditions in West Rajasthan.

Michael Pettersen (B.A. ’74) has achieved much success with his choral arrangement of “Down in the Valley to Pray,” published in 2005 by Walton Music.
Daniel Adams

1980–1989

(D.M.A. ’85), composer, percussionist and music educator, had three of his compositions published by Dorn Publications this past summer; Augustine Shadows for oboe and piano, Ambivalence Recalled for flute solo, and Chromas Diabolus for trombone and percussion ensemble. His composition Between Stillness and Motion for piano solo was performed in May by Felipe J. Ramirez on two concerts sponsored by the Texas Chapter of NACUSA; at the Modern Art Museum of Fort Worth and at the Eisemann Center for Performing Arts in Richardson, Texas. Stillness and Motion, performed by pianist Jerimae G. Astolfi, was released on a compact disc entitled Melange distributed by Capstone Records. In September, Daniel had several of his compositions performed at the University of South Florida in Tampa, including Demons Before Dawn for bass flute and percussion trio and Between for flute and marimba. His composition Resonant Canvas for multiple percussion solo was performed at the University of Texas, San Antonio, by percussionist Brad Smith as part of the National Conference of the Society of Composers, Inc. In conjunction with the conference, Adams served as member of the composition pedagogy panel held at Incarnate Word University in San Antonio. Daniel currently lives in Houston, Texas.

Vickie Covington (M.M. ’71, Ed.D. ’81), winner of the Medallion of Honor in 1988—the most prestigious award presented annually by the Mothers Association of the University of Illinois to those who, by example and service, have used their talents to enrich the lives of others—became seriously ill after eating tainted spinach that has affected others across the nation. After extended hospitalization, friends report Vickie is in recovery. Send cards, letters, and good thoughts to: Victoria Covington; Tower in the Park, #307; 55 Barrett Road; Berea, Ohio 44017.

John Leister (B.M. ’82) was named Principal of the Bee Meadow Elementary School in Hanover Township, New Jersey. In June 2006, he was selected as the Arts Educator of the Year by the Morris Arts Council (NJ). John continues to perform as a freelance percussionist with the Orchestra of St. Lukes, the New Jersey Pops, and the Jerry Vezza trio.

Ronnie Pejril (B.M. ’86) followed his degree in composition at Illinois with graduate work at Princeton and has been appointed the Music Instructional Technology Center Coordinator at DePauw University, where he also teaches music technology.

Stephen Sims (B.M. ’86) teaches violin at the Sato Center for Suzuki Studies at the Cleveland Institute of Music and at Denison University, and is an active clinician at numerous Suzuki Institutes around the country. In 2000, the Tennessee Governor’s School for the Arts recognized Sims as one of Tennessee’s outstanding musicians. A frequent performer, he appeared most recently as soloist in Beethoven’s Triple Concerto with the Emporia State University Orchestra in Kansas.
Peter Tiboris [Ed.D. ‘80] recently celebrated his 20th season as general director and artistic director of MidAmerica Productions, one of New York’s largest classical concert production companies. Under the MidAmerica umbrella, Mr. Tiboris has developed further undertakings, such as the Elysium recording label, the Manhattan Philharmonic Orchestra, the Elysium Chamber Ensemble, and Just Tenors, Inc., a management company for singers. During the past 12 months, Maestro Tiboris has conducted Orquesta Sinfónica del Estado de México; Silesian Philharmonic in Katowice (Poland); Orchestra Sinfonica Siciliana di Palermo in Palermo and Castellana Sicilia (Italy); Orchestra Sinfonica Città di Grosseto in Grosseto and Livorno (Italy); Bohuslav Martinu Philharmonic Orchestra in Zlin (Czech Republic) and on the Island of Syros (Greece); and the Manhattan Philharmonic in New York. In 2004, he conducted the U.S. premiere of Sergey Taneyev’s opera Agamemnon at Carnegie Hall. In 2000, he created Opera Aegean in Athens. Since then, Opera Aegean has begun a summer festival on the island of Syros, presenting operatic, theatrical, and concert events. In 2005, the festival presented Rossini’s II Barbiere di Siviglia and in the summer of 2006, Mozart’s Don Giovanni. Eleven concerts are planned for 2007 including Mascagni’s operas Zanetto and Cavalleria Rusticana.

Peter Wood (B.S. ‘89) was appointed Assistant Professor of Trumpet at the University of South Alabama in Mobile, and Principal Trumpet of the Gulf Coast Symphony Orchestra in Biloxi (MS). Wood serves as CD Reviews Editor of the International Trumpet Guild Journal and recently performed the world premiere of David Durant’s Choragus Revisited for trumpet and electro-acoustic accompaniment at a conference of the College Music Society in San Juan, Puerto Rico. Wood lives with his wife and three children in Mobile.

1990-1999

James Bohn [M.M. ‘93, D.M.A. ‘97], composer and author, recently had his composition wormwood for two toy pianos, piano, and tape premiered at the Extensible Toy Piano Project in Worcester, MA. Two Benjamins for flute and viola, which he co-composed with Eric Lyon, was premiered at the Chelsea Art Museum in New York City by the New York Miniaturist Ensemble. Bohn gave a lecture titled “Using CSound in Live Performance” at the Association for Technology in Music Instruction International Conference in Quebec City, Quebec.

Donato Cabrera (M.M. ‘99), former conducting student of Professor Donald Schleicher, was recently appointed Resident Conductor of the San Francisco Opera.

Nathan Gunn (B.M. ‘94) received the first Beverly Sills Artist Award, an award given to a U.S. citizen between the ages of 25 and 40 who has sung solo roles at the Metropolitan Opera in New York. Frequently seen on opera stages throughout the world, this past season Gunn created the role of Clive in the Met’s premiere of An American Tragedy by Tobias Picker, to much acclaim. He will perform Papageno in Die Zauberflöte with the Metropolitan Opera in the fall and winter of 2006-07, Figaro in II Barbiere di Siviglia with the San Francisco Opera in fall of 2006, followed by Guglielmo in Così Fan Tutte with the Lyric Opera of Chicago beginning January 2007, along with numerous recitals and additional opera performances.

Barry Hearn (M.M. ‘98), trombonist with the U.S. Army Band in Washington, DC, performed the Trombone Concerto by newly-appointed UI Jazz Trombone Professor Jim Pugh on the faculty concert for the 2006 International Women’s Brass Conference (IWBC) held in Normal, Illinois in June 2006. Barry won the principal trombone position with the Louisiana Philharmonic Orchestra in May 2005, but declined the position in favor of remaining in the U.S. Army Band. He participated in the Alessi Seminar in the summer of 2005 and was a finalist for the National Symphony second trombone position in October. Barry was the ’93 ITA Marsteller winner, the ’96 ITA Smith competition winner, and a 2003 IWBC grand prize winner. He studied trombone at the University of Texas at Arlington, the University of Illinois, and the Manhattan School of Music.

Kerry Heimann [B.M. ‘94, M.M. ’95] is the accompanist for the American Boychoir, based in Princeton, New Jersey. While on tour last year, they performed in Urbana and Galesburg, Illinois.

Elizabeth Hinkle-Turner (M.M. ‘88, D.M.A. ‘91) published her book Women Composers and Music Technology in the United States with Ashgate Press, United Kingdom in 2006. The text is described as “the most definitive attempt to date to discuss the achievements of women as composers of experimental and avant-garde music from the 1930s to the present day.” An article excerpt from the work, published in Organized Sound 8.1, received the Pauline Alderman Award for outstanding scholarship on women in music in the category of journal, article, or essay in May 2005. Hinkle-Turner held a joint composer residency with the McLean Mix in March 2006 at Muhlenberg University where she presented lectures and a recital of her works. She presented the paper “Hear Me Now: The Implication and Significance of the Female Composer’s Voice as Sound Source in Her Electroacoustic Music” and had her video piece Finish Line featured at the International Congress on Women and Music at Florida International University in May 2006. This latter paper also appeared as an article in the online journal eContact! 8.2, “a special issue on gender and technology guest-edited by Hinkle-Turner. Elizabeth was recently elected vice-president of the International Alliance for Women in Music. She continues to serve on the board of the Canadian Electroacoustic Community and as Student Computing Services Manager at the University of North Texas.

Lonnie Klein [D.M.A. ‘93], music director and conductor of the Las Cruces Symphony Orchestra in New Mexico, recently made European conducting debuts with the Milano Classical Chamber Orchestra, the Orchestra Sinfonica Della Provincia in Italy, and later with the Cukurova Devlet Senfoni Orkestrasi in Turkey in a concert broadcast live on Turkish Television. After a return trip to Turkey to conduct the Cukurova Devlet...
Senfoni Orkestrasi, he traveled again to Italy to conduct the Solisti di Perugia Chamber Orchestra in an outdoor concert attended by 12,000 people. Klein is deeply committed to education and community and, under his leadership, the Las Cruces Symphony has developed a very active outreach program for young and old alike. This past year, he conducted concerts with the Traverse Symphony Orchestra in Michigan, the Kentucky All-State Orchestra, the Bari Symphony in Italy, and a concert in Magdeburg, Germany, with the Europa Philharmonie.

Kathy Kozak (M.M. ‘96) was recently appointed to the position of assistant chorus master and vocal coach at the Florida Grand Opera in Miami. She served as a Visiting Assistant Professor at the University of Miami in Florida during the 2005-06 academic year, where she acted as Interim Co-Director of the Opera Theater, primary coach for the Department of Vocal Performance, academic advisor for voice majors, and conductor for the opera department’s production of The Elixir of Love. This past summer, Kathy was an assistant conductor for Lake George Opera’s I Pagliacci in upstate New York and was on the faculty of the Intermezzo Young Artists Program in West Palm Beach, Florida.

Joshua Manchester (M.M. ‘99) performed with the International Contemporary Ensemble (ICE) in March 2006, in conjunction with the Chicago Composer’s Forum. His realization of a piece for three percussion and tape by Ryan Ingebretsen was done in conjunction with Phillip Patti and David Schotzko. The concert at Chicago’s St. Xavier University, called “Music and the Search for Meaning,” was included in a four-part series of concerts, presentations and panel discussions investigating the meaning of musical experience from four points of the musical process. Joshua, a regular member of the MAVerick Ensemble of Chicago, has premiered works with the Cube Ensemble, improvises with the experimental group The Sherpas, and subs in numerous orchestras in Illinois, Wisconsin, Indiana and Iowa. In addition to teaching at the Sherwood Music Conservatory and adjudicating competitions, he works with church music for both contemporary choirs and children, gives clinics in Chicago Public Schools, performs solo in

the Chicago area, and assists classes at companies such as Hubbard Street Dance. Joshua was recently asked by Sherwood to provide faculty consultation for a new curriculum task force.

Horacio Nuguid (D.M.A. ’94), pianist and Artistic Director of the Rochester Chamber Music Society (rochesterchambermusic.org), released his third CD, containing solo piano music by Chopin, Ravel, Rachmaninoff, and three Filipino composers. Previous CD recordings include An Old View, a collection of popular solo piano music, and Spring Sonata, recorded with violinist Beedarn Chao. This later recording includes Beethoven’s “Spring” Sonata, the Sonata in A major by Franck, and the Sonata in D major by Prokofiev. Dr. Nuguid performed Rachmaninoff’s Piano Concerto No. 2 with the Rochester Symphony Orchestra in November of 2005, and gave recitals and master classes at the University of Santo Tomas and Santa Scholastica College in Manila, Philippines. In April and May of 2006, he gave solo

World-wide Trombone Quartet: Continental Trombone Quartet Performs Around the World

The Continental Trombone Quartet (CTQ), consisting of Illinois alumni Doug Farwell (D.M.A. ’98), Peter Madsen (D.M.A. ’00), Mark Sheridan-Rabideau (D.M.A. ’98), and Steve Wilson (D.M.A. ’04), had back-to-back banner years with recitals at IAJE in January 2005; a tour of the Midwest in March with performances at the University of Nebraska at Omaha, Hastings College, the University of Missouri at Columbia and the Midwest Regional CMS Conference; lecture-recitals at the International CMS Conference in Madrid, Spain in June 2005; the Second International Vernacular Congress in Puebla, Mexico in October; and the National CMS Conference in Quebec, Canada in November. The quartet finished out 2005 with a performance at the Midwest Clinic in Chicago featuring guest trombonists Steve Weist and Antonio Garcia.

In 2006, CTQ performed recitals and clinics at Valdosta State University and Florida State University in January, did a recording project and recital at UC Berkely, and were the featured performance group for the National CMS Conference in San Antonio in September.

Doug Farwell (D.M.A. ’98) is an Associate Professor of Trombone and Assistant Dean of the College of the Arts at Valdosta State University in Georgia and will serve this year as Interim Executive Director of the Valdosta Symphony Orchestra.

Pete Madsen (D.M.A. ’00), Coordinator of Jazz Studies and Assistant Professor of Trombone/Euphonium at the University of Nebraska at Omaha, directs the jazz ensembles and jazz combos, coordinates UNO’s Great Plains Jazz Festival, and teaches low brass, jazz survey, and improvisation.

Mark Sheridan-Rabideau (D.M.A. ’98) of Highland Park, New Jersey, is a founding member of the quartet and an Assistant Professor of Low Brass and Director of the Music Business and Technologies program at Millersville University where he teaches trombone, tuba, and euphonium, as well as courses in Music Business and Popular Music.

Steve Wilson (D.M.A. ’04) is an Assistant Professor of Music at the University of Texas at El Paso and is active with the El Paso Symphony Orchestra, the El Paso Wind Symphony; and as a low brass clinician, giving solo performances, master classes, and teaching private lessons to aspiring trombonists in Texas.
works and standard repertoire, has been heard on National Public Radio affiliates across the United States.

**Matt Cameron (M.M. ‘06)** was chosen as principal trombonist for the Cedar Rapids Symphony after competing for and winning the position in August 2006. In addition, Matt was appointed trombone instructor at Grinnell College, Clarke College and the Cedar Rapids Symphony School. While a student at UI, Matt was a student of Elliot Chasanov.

**Stevie Caufield (M.M. ‘02)** was appointed bassoon professor and chamber music coach at the University of Rhode Island in Kingston, Rhode Island in August 2006, and plays principal bassoon in the United States Coast Guard Band in Connecticut.

**Kyong Mee Choi (D.M.A. ’05)** has accepted a position as assistant professor in composition at Roosevelt University in Chicago.

**Brian Cole (M.M. ’00)** accepted the position of Professor of Conducting at the Conservatory of Puerto Rico. He continues to maintain his post as assistant conductor of the Cincinnati Chamber Orchestra.

**Brandon Correa (M.M.E. ’06),** student of Dr. Louis Bergonzi, is the new Orchestra Director at the distinguished South Salem High School in Salem, Oregon, where he directs the school’s three string orchestras and the symphonic orchestra. In addition, Correa teaches an advanced intermediate string ensemble at Leslie Middle School. For the second year in a row, South Salem High School was named a Grammy Foundation Signature “Gold” award-winning program. Since the inception of the OSAA State Music Championships in 1987, South’s music program has won 25 State Champion titles.

**Craig Fitzpatrick (M.M. ’03)** directs the newly established brass ensemble of the Central Illinois Youth Symphony, composes music, and designs drills for competitive marching bands. This year he produced a field show for the Class 2 state championship. Craig maintains a private brass studio and is assistant band director at Washington High School, marching brass band instructor at Morton High School, and music theory instructor at Bradley University. In addition, he is active as a trombonist and performs with the Prairie Wind Ensemble, Peoria Municipal Band, Peoria Players, and Opera Illinois. He recently participated in the Bands of America-sponsored Young Composer Mentor Project, and was a finalist for the ASCAP Foundation Morton Gould Young Composer’s Award in 2001 and 2003.

**Thomas Forde (B.M. ’05)** was accepted into the 2007 Studio Artist program at Tulsa Opera, where he will participate in productions of Carmen and The Crucible, as well as perform in Luisa Fernanda with the Studio Artists. In addition, Thomas will take part in a Spanish and an American repertoire recital series with the Tulsa Opera. He recently participated in the 2006 Apprentice Program at the Des Moines Metro Opera, covering the roles of Sarastro (Magic Flute) and Father Truelove (The Rake’s Progress), performing in numerous opera scenes, and singing the role of Leporello in a selection from Don Giovanni with the Des Moines Metro Opera Orchestra. Last summer, Thomas was a young artist with the Utah Festival Opera. During the 2006-07 season, he will return to the Moores Opera Center in Houston to perform the role of Frank Maurrant in Street Scene, while continuing his graduate studies at the University of Houston Moores School of Music, before beginning work with the Tulsa Opera in the spring.
director of Percussia, a flute and percussion duo performing contemporary chamber music with a global twist.

Edward Hafer (Ph.D. ’06) has accepted a tenure track appointment in Music History at the University of Southern Mississippi.

Adrienne L. Honnold (B.M.E. ’99, M.M. ’05) joined the staff of McKendree College as a music education counselor and will also teach saxophone and coach a saxophone quartet as an associate faculty member of McKendree’s music department. Until May 2003, she was a member of the United States Air Force Heritage of America Band located at Langley Air Force Base, VA, where she was principal saxophonist in the concert band. Adrienne is currently a substitute performer with the Saint Louis Symphony Orchestra and has appeared with the Opera Theatre of Saint Louis, the Saint Louis Philharmonic, the Illinois Symphony Orchestra, and the Prairie Wind Ensemble.

Courtney Huffman (B.M ’05), a 2004 Illinois Opera Theater Enthusiasts Award winner, sang a solo concert last February for the Jonathan Club in Los Angeles, arranged by the Thornton Protégé Program. Courtney is currently pursuing a Master of Music degree at the University of Southern California in Los Angeles, where she recently represented the university as a trustee in a delegation to China, performing at the Shanghai Conservatory of Music for a state dinner and in an alumni celebration in Hong Kong. This past summer, Courtney attended the Aspen Music Festival and School. Her website can be found at www.courtneyhuffman.com.

Elizabeth Jaxon (B.M. ’06), harpist, performed as soloist with the West Winchester Orchestra in California in March 2006, and is currently attending the Ecole Normale de Musique in Paris.

Daniel Kelly (M.M ’00, D.M.A. ’04) has accepted the position of Assistant Professor of Trumpet at the University of Southern Mississippi in Hattiesburg. For the past two years, Dr. Kelly was a member of the faculty at Indiana State University in Terre Haute, where he taught applied trumpet and directed the ISU Jazz Ensemble.

Kimberly Buchar Kelley (D.M.A. ’05) was recently hired as bassoon teacher at Franklin and Marshall College, Messiah College, Dickinson College, York College, Chestnut Hill College, Valley Forge Christian College, Pennsylvania Academy of Music, and the Maryland Conservatory of Music.

Julie Knerr (M.M. ’02), a graduate in piano pedagogy, teaching assistant, and student of Reid Alexander, was offered a tenure track piano pedagogy position at the University of Missouri at Columbia. Julie recently completed her Ph.D. in Music Education, with an emphasis in Piano Pedagogy, at the University of Oklahoma, where she was the recipient of an Alumni Fellowship and a Graduate Assistantship in Piano. She maintains a private studio and teaches during the summer at Blue Lake Fine Arts Camp in Twin Lake, Michigan.

Carolyn Kuan (M.M. ’01) made news last year when she was hired as the first female Assistant Conductor for the North Carolina Symphony in Raleigh, and again made history as the first woman appointed Assistant Conductor for the Seattle Symphony Orchestra in 2006. Ms. Kuan has studied conducting with Donald Schleicher, Kurt Masur, Martin Alsop and Leonard Slatkin, and became the first female to be awarded the Herbert von Karajan Conducting Fellowship by the Vienna Philharmonic and the American Austrian Foundation in 2003. At the invitation of her mentor, Maestra Marin Alsop, she debuted with the Bournemouth Symphony Orchestra (UK) in April 2004. In 2003, Carolyn was the recipient of the first Taki Concordia Conducting Fellowship. She has won awards from Women’s Philharmonic, the Kate Neal Kinley Memorial Fellowship (UI), and the Susan W. Rose Fund for Music.

Randall A. Meder (D.M.A ’06) completed his dissertation on Krzysztof Penderecki’s Credo, and was appointed Director of Choral Activities at the University of Wisconsin-Green Bay. Dr. Meder was previously the Director of Choral Activities and conductor of the Chamber Singers and Concert Choir at North Carolina State University in Raleigh.

Robert Mirakian (M.M. ’04), who studied conducting with Donald Schleicher while at UI, was awarded an Opera Assistantship at Indiana University.

Jennifer Nelson (B.M. ’06) won the 2006 MTNA Woodwind Young Artist Competition held this year in Austin, Texas. MTNA membership is comprised primarily of university, college and conservatory teachers throughout America, and the annual MTNA competitions are considered among the most prestigious in the country. Jennifer, a flute student of Professor Jonathan Keeble, began graduate study at the Cincinnati Conservatory of Music this fall.

Dewayne Pinkney (B.M. ’06) began his studies in August 2006 towards a master’s degree in bassoon performance at the Cleveland Institute of Music. Dewayne participated this past summer in the Texas Music Festival.

Colleen Potter (B.M. ’06) was one of three winners of the prestigious 2006 National Anne Adams Award Auditions, administered every two years by the American Harp Society.

Colleen was one of thirteen finalists selected through recorded semi-finals to compete in the finals, held in San Francisco, CA. In addition to a cash prize, winners received gift certificates from Lyon & Healy Harps. Colleen was a featured soloist with the UI Ensues Ensemble in November 2005 and was a counselor for the 2006 Credo Summer Music Festival in Ohio this past summer. This fall she began graduate study at the Yale University School of Music.

Charles Joseph Smith (M.M. ’95, D.M.A. ’02) made his debut at the Electronic Music Midwest conference in Kansas City in October 2005, where his electroacoustic composition Synth vs. Synth, was presented. In November 2005, Dr. Smith performed as pianist in a chamber ensemble program of Laurie Lee Moses’ composition From These All, conducted by J. Roz Woll, at Roosevelt University in Chicago. Smith made his second appearance at the College Music Society Music Technology
Conference in Normal, IL, in 2006, where he completed two original GarageBand compositions, a film and music project using GarageBand and QuickTime. Two of his works were played this past summer on Radio Free Urbana (WRFU, 104.5 FM) during a guest appearance on Laura Wagner’s show “Fricton Radio.” In July 2006, Dr. Smith was a participant in the International Keyboard Institute Festival at the Mannes College of Music in New York (his second IKIF appearance) where he performed in several piano master classes with Magdalena Baczweska, Pedro Carbone, Leslie Howard, Irina Morozova, Quynh Nguyen, and Jeffery Swann, and competed in the festival’s Dorothy MacKenzie Awards piano competition. In October 2006, Dr. Smith traveled to Mainz, Germany, to the Dachverband der Studierenden der Musikwissenschaft (DVSM) “Rund um Funk” Conference at the University of Mainz, to lecture on the demise of the Chicago classical radio station WNIB (97.1 FM).

Marlen Vavrikova (D.M.A. ’04), Assistant Professor of Oboe at Grand Valley State University (GVSU), has been busy performing solo and chamber recitals and organized the first GVSU Oboe Day, which hosted oboists Nancy Ambrose King and Carlos Coelho. Last November, Marlen traveled to the Czech Republic as co-organizer of the First International Oboe Festival in Ostrava, which hosted Richard Killmer from the Eastman School of Music and featured Marlen in two European premieres of works by American composer Gregory Mertl. Marlen has been actively researching contemporary Czech oboe literature and the Moravian tradition of oboe performance, and gave a lecture-recital on this topic at the International Double Reed Society Conference in Austin, Texas in 2005. Marlen has taught at the Ameropa International Music Festival in Prague, the Janáček Conservatory of Music in Ostrava, and performed with the Sarasota Opera Orchestra and the Janáček Philharmonic Orchestra. Upcoming projects include solo performances with the GVSU Symphonic Band and Chamber Orchestra.

Ari Vihjalmsdson (B.M. ’05) won the audition for Assistant Principal Second Violin of the Iceland Symphony Orchestra and will travel back home to Iceland to begin performing with the orchestra this coming season. Ari will return to the U.S. to attend the summer Chautauqua Music Festival in upstate New York, before returning to Iceland to continue in his new position with the Iceland Symphony.

Tammy Walker (M.M ’97, D.M.A. ’01) is currently Associate Professor of Music and Coordinator of the keyboard area at Western Illinois University. She maintains an active solo and collaborative performance schedule, and has concertized throughout the continental U.S., Hawaii, and western Europe. Dr. Walker serves as the MTNA Coordinator of Collegiate Competitions for the state of Illinois, and is an active clinician and teacher. She lives in Macomb, Illinois with her husband Chad and four children (Sophia, Bennett, and twin girls Lucy and Grace).

In Memoriam

Dr. Frank Crockett (Ed.D. ’60), violinist and educator, died June 2, 2006 at the age of 84, at his residence in Kingsport, TN. Long time resident of Atlanta, Georgia, Dr. Crockett spent a lifetime advocating music and arts education. Born in Jonesville, VA, he attended Emory and Henry College, later graduating from The Juilliard School of Music in New York City with a degree in violin performance. He received his master’s degree from The University of Texas at Austin, where he was involved in the formation of the renowned University of Texas String Project. After leaving Texas he moved to Mississippi, where he established string programs throughout the state of such success in public schools that he was awarded a Danforth Grant to pursue his doctorate, which he received from the University of Illinois in Music Education under the guidance of Dr. Charles Leonhard. Dr. Crockett retired in 1986 as Coordinator of Arts and Humanities for the State of Georgia’s Department of Education and received the first Distinguished Career Award from the Georgia Music Department of Educator’s Association. A memorial service was held in Decatur, Georgia on June 7, 2006.

Robert Cross (M.M. ’80) June 18, 2006
Helen Forsyth Duffield (B.S. ’37) October 15, 2005
Dr. Gerald K. Grose (Ed.D. ’70) September 10, 2005
Susan Forrest Harding (B.M. ’82, M.M. ’85) August 2004
Dale F. Hopper (B.S. ’64, M.S. ’68) September 16, 2005
Gerald Lee Hutchison (B.M. ’61) November 29, 2005
Evelyn M. Krueger (M.S. ’55) December 20, 2005
James William Lane, Sr. (B.S. ’48) March 5, 2006.
Dr. Sanford A. Linscome (M.M. ’59) February 14, 2006.
Ann Scott Maher Mason (M.S. ’59) March 6, 2006
Barbara Jean McCracken (B.S. ’51, Ed.M. ’70) January 29, 2000
Milton R. Mojzis (B.S. ’55, M.S. ’58) November 22, 2005
Rosalia M. Runge (M.S. ’50) November 11, 2005
Shari Lynne Sprouls (B.S. ’77) January 6, 2006
Dean Marable “Buck” Wade (B.S. ’62, M.M. ’71) December 21, 2005
James E. Whiteside (B.S. ’43) March 27, 2006
William D. Windhorst (B.S. ’68) February 2006
Dr. Ralph Woodward (D.M.A. ’64) September 6, 2005
The following list represents contributions to the School of Music accumulated through the generosity of alumni and friends between July 1, 2005 and September 30, 2006. We thank you for your support of the talent, teaching ability, and creativity that exists within the School of Music.

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Questions or corrections may be directed to Suzanne Hassler by e-mail, shassler@uiuc.edu, or by telephone, (217) 333-6452.
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