Hired Gunns
Dynamic Duo Joins Music Faculty

Bruno Nettl:
Early Ethnomusicology at Illinois

Sheila C. Johnson:
Exploring the Spaces Between the Notes

Remembering Jerry Hadley
It is a pleasure for me to welcome you to this edition of *sonorities*, the news magazine of the School of Music at the University of Illinois at Urbana-Champaign.

This past year has been one of incredible growth and accomplishments in the School of Music. Apart from outstanding recitals and concerts given by faculty and students each year here in Urbana-Champaign, this past summer the School participated in such exciting projects as the Burgos Chamber Music Festival in Burgos, Spain, and the inaugural Allerton Music Barn Festival in nearby Monticello, Illinois. And in the spring, Chancellor Richard Herman and the Sinfonia da Camera made a successful tour of China, serving as important ambassadors for the University.

This fall, the School also welcomed distinguished artists and teachers to the faculty. In addition to fine visiting and adjunct instructors, the School was pleased to attract such accomplished artists and scholars as Julie Jordan Gunn (vocal coaching and accompanying), Nathan Gunn (voice), Philip Yampolsky (director of the Center for World Music), Larry Gray (jazz bass), Peter Griffin (band), and Matthew Thibeault (music education). Such world-class faculty is what lifts the School to the highest ranks of music programs in the country.

Above all, I hope that, sometime soon, you will visit us here in Urbana-Champaign to experience the talent of our faculty and students as they play in concert. As their recent performances at Carnegie Hall and Orchestra Hall give evidence, they have never sounded better.

Robert Graves
Dean, College of Fine and Applied Arts
The year 2007 marked my fifth anniversary as director of the UI School of Music. I am very much enjoying my tenure here, and I look forward to the future at UI with great excitement. As I have discussed in past issues of sonorities, I am proud of the achievements we—the faculty, administration, staff, and students—have brought to the school.

I am pleased that after a year of formal existence the jazz program is now in full swing, offering comprehensive degrees in jazz studies from the bachelor’s level through the D.M.A. The program boasts 49 majors this year and seven-and-a-half full-time faculty. Our ensembles are highly visible, performing throughout the state of Illinois and beyond. Of note, the Latin Jazz Ensemble will be a featured group at IAJE in Toronto in January 2008.

The first music festival at the new Music Barn at Allerton Park came to fruition over the Labor Day weekend. An eclectic mix of programs primarily showcasing our faculty, the four-day, five-concert event sold out. We hope to make the music festival a tradition in this intimate performance venue.

Another exciting achievement has been the addition of an artist diploma (A.D.) program. Five years in the making, this program was sanctioned by the Illinois Board of Higher Education as of October 1, 2007. The A.D. affords post-graduate students an opportunity to extend their studies with our artist faculty and focus on honing their performance skills for competitions, auditions, and recordings. In addition, we look forward to building the program over the next several years to include pre-formed chamber ensembles. We hope to provide these kinds of groups with a unique combination of coaching by our faculty and to aid in the development of business acumen in cooperation with the Krannert Center.

We continue to serve the international mission of the University by solidifying our summer chamber music festival in Burgos, Spain, and by extending our ties to Bali and to the great gamelan and dance tradition by having our new East/West Ensemble perform in the Bali Arts Festival in June 2008. The East/West Ensemble merges the eastern tradition of Balinese gamelan with the western tradition of jazz. Our students are learning how to write and perform in two different tuning systems simultaneously.

Speaking of merging traditions, the East/West Ensemble, along with Anaruda Knight and other performers, will take part in the grand opening and dedication of the Robert E. Brown Center for World Music on April 18–20, 2008. The celebration will include an international scholarly symposium exploring what the “canon” means to music traditions around the world. Please try to join us for what looks to be one heck of a fun weekend! Additionally, on November 1, 2007, the school welcomed Philip Yampolsky as the first director of the Center. Philip comes to us with a distinguished career as the program officer for the Ford Foundation in Jakarta for the last eight years, a producer of recordings for Smithsonian Folkways, and, ironically enough, as the first office manager of the Center for World Music that Bob Brown founded in Berkeley, California, in 1974. Talk about full circle.

Finally, as I reflect on the last five years, I am deeply indebted to the citizens of the state of Illinois, the University administration, and to my colleagues and to the students who make my job an enjoyable one. Equally important, you, our alumni, through your financial support and advocacy for the school, provide the margin of excellence that distinguishes the University of Illinois School of Music. Thank you!

Karl Kramer
Director, School of Music

P.S. On a personal note, for those of you who share my interest in cars and have followed the TT chronicles in this space, the TT is gone. I traded it in and bought a ’94 Alfa Romeo Spider—in effect trading precision engineering and unfettered reliability for romance and a live rear axle . . . after all, isn’t that what we musicians are all about anyway?
Professor Emeritus John Wustman, who has been called the “Dean of American accompanists,” was chosen by the Board of Directors of the Lotte Lehmann Foundation as recipient of its 2007 World of Song Award. The annual award, which alternates among composers, singers, and collaborative pianists, serves to raise public consciousness of art song and to honor those who have devoted their creative lives to this enriching form of music. Previous World of Song Awards have gone to collaborative pianists Dalton Baldwin and Graham Johnson, tenor Hugues Cuénod, baritone Dietrich Fischer-Dieskau, and composers Ned Rorem and Dominick Argento.

“The number of singers, pianists, and audience members for whom John Wustman has ignited the love affair with German lieder is legion,” said Lindsey Christiansen, a member of the Foundation’s board of directors who sponsored Wustman’s nomination. “My encounter with his passionate and exacting love of this repertoire changed my life forever.”

Composer Daron Hagen, president of the Lehmann Foundation, summed up the feelings of the entire board, saying, “The loyalty with which John Wustman has served this noble art has been matched by very few, and the fervor of his commitment is unparalleled. In so many ways he has been a trailblazer in his field, and elevated the role of the accompanist to an equal partner with the singer.”

Professor Wustman’s New York years, from 1959 to 1971, read like a history of singers and singing. He was pianist for the rehearsals of the American Opera Society’s presentation of Bellini’s Il Pirata at Carnegie Hall in 1959, which featured Maria Callas, with whom Wustman would serve as a jury member at the Fourth International Tchaikovsky Competition in Moscow in 1965. From 1964 to 1966, he traveled abroad under the aegis of the Fulbright Commission and the United States State Department, teaching master classes in German Lieder in Uruguay, Peru, and Argentina. He has appeared in the leading concert halls on six continents with artists synonymous with great singing in the second half of the twentieth century, such as Elisabeth Schwarzkopf, Birgit Nilsson, Régine Crespin, Christa Ludwig, Nicolai Gedda, Carlo Bergonzi, and Luciano Pavarotti.

After studying with John Kollen at the University of Michigan, and in New York with Leonard Shure, Wustman joined the UI School of Music in 1968 and immediately won the respect of students and faculty as a scholar and as a musician. His presence has been keenly felt in his recitals, often devoted to the works of one composer, and in his master classes. Professor Wustman is also one of a few select members of the Center for Advanced Study at the University of Illinois, the highest recognition the University grants its faculty.

Highlights in his career included a series of televised recitals with Pavarotti, including the first live solo recital telecast from the Metropolitan Opera House on February 12, 1978. His recording of Mussorgsky and Rachmaninov songs with Irina Arkhipova won a Grand Prix du Disque. Other recordings include song recitals with Régine Crespin, Carlo Bergonzi, Brigitte Fassbaender, and the recording of the “Live from Carnegie Hall” recital with Luciano Pavarotti.

More recently, Mr. Wustman engaged in a seven-year labor of love—a series of recitals of the complete songs of Franz Schubert performed in thirty-two separate programs in venues from New England to Florida, and from Nebraska to the Atlantic. The series of more than 350 concerts reached its culmination on January 31, 1997, the 200th anniversary of the composer’s birth.

Professor Wustman’s many students are engaged as teachers, singers, conductors, and repetiteurs in colleges and universities, as well as at the Metropolitan Opera, Houston Grand Opera, San Francisco Opera, Lyric Opera of Chicago, Munich Staatsoper, and Milan’s La Scala. Daniel Gundlach (M.M. ’89), a former student and chairman of the World of Song committee, recognized his contribution thus: “John Wustman has influenced generations of pianists and singers. His dedication to art song, in particular to the works of Wolf and Schubert, has been unwavering. I am proud to be one such student whose musical life was enriched by his example.”

Upon finding that he was to receive the award, Professor Wustman commented, “We go along very happily and content, and then such a surprise as to find that I am receiving this great honor. There are good things in this life.”
OLLIE WATTS DAVIS COMMEMORATES 25 YEARS AS CONDUCTOR OF BLACK CHORUS

Melissa Mitchell, Arts Editor, UI News Bureau

Alumni of the Black Chorus, and countless other friends and admirers of the ensemble, returned to campus to take part in the February 16, 2007 performance celebrating Ollie Watts Davis’s 25th anniversary as the group’s conductor.

The concert, featuring new compositions from the sacred music tradition written in honor of Professor Davis, was the culminating event in the Eighth Biennial Black Sacred Music Symposium. The symposium ran from February 15–18, with events taking place at the Krannert Center and in Smith Memorial Hall. Also held in Professor Davis’s honor was a gala event on February 17 at the Alice Campbell Alumni Center.

The Black Chorus has been part of the University’s cultural landscape for 38 years. Its stated mission is “to sustain a high level of musical performance under my leadership,” Professor Davis said. “As an organization, it has gained greater appeal to a broader audience and enjoys a very diverse membership base, both in ethnic affiliation and professional interests. Over the years, the Black Chorus has developed a highly musical and supportive performance community. This is exactly what I hoped for when I started 25 years ago.”

Dr. Davis is also proud of her role in founding the biennial symposium, which allows the Black Chorus to engage non-members in aspects of education and performance.

But looking back at a quarter of a century of performances and relationships formed with young singers, many of them non-music majors, Professor Davis said it is impossible to identify any one experience as more significant than another.

“I regard every encounter, rehearsal, and concert with the students in Black Chorus as a significant experience,” she said. “That I enjoy their trust as engaged learners and performing artists is significant. That I hear regularly from former and current students through letters, phone calls, cards, and e-mails, attributing their experience in Black Chorus as meaningful and a large influence on their success, is significant. That students with diverse professional interests and cultural affinities have sought to participate is likewise significant.”

Chorus manager Carlton Bruett said Professor Davis herself is the magnet that draws students into the group and sustains their interest often throughout the duration of their time on campus. Whether they are athletes or engineering majors, she makes welcome everyone with a desire to exercise their vocal chords.

“Her gift is being able to take novices, people who love music, and produce the sound she gets from them,” Bruett said.

Among those non-music majors is one who shares her mentor’s last name, Jessica Ashley Davis. A pre-law senior majoring in Spanish and speech communication, Davis sang with the chorus for four years.

“Black Chorus has always been a highlight of my schedule,” Jessica Davis said. “I have never been worthy of singing on American Idol, but Dr. Davis allows even we ‘shower singers’ to feel as if they can contribute their voice to a tremendous product as long as you are a hard worker.”

Davis (the student) says she admires Davis (the teacher) in part because she doesn’t play favorites, but instead respects each of her students equally. “She gives encouragement and admiration to those who have never received encouragement and admiration before. She has no idea where you come from, she knows we can’t sing like she does, but because she shows so much love and respect, you do not want to give her anything short of excellence and hard work.”

More information about Black Chorus is available online at the Bruce D. Nesbitt African American Cultural Center website, wwwodos.uic.edu/aacp/Workshops/blackchorusasp.
Sinfonia da Camera Tours China
Antoinette Pomata, Alumni Relations and Development Staff

Last May, one of the premier chamber ensembles of the University of Illinois embarked on a nine-day tour of China, including visits to the cities of Beijing and Shanghai. The Sinfonia da Camera, a 42-member orchestra comprised of faculty, students, and area musicians, was showcased as part of Chancellor Richard Herman and the University’s movement towards greater international understanding and cooperation in a new global society.

Arriving in Beijing on May 15, Sinfonia musicians explored the Great Wall of China and the Summer Palace. After experiencing these national treasures, the orchestra visited the campuses of Peking and Tsinghua Universities, where they met with students, faculty and administrators. Master classes taught by individual Sinfonia members were offered for the students. In the evening, a concert in the Centennial Hall of Peking University, co-hosted by Peking and Tsinghua Universities, featured performances by the Sinfonia da Camera and student orchestras from both universities.

Sinfonia’s next stop was the Central Conservatory of Music in Beijing, where Conservatory faculty member Chi Yi-Bing joined the orchestra as soloist for Tchaikovsky’s Variations on a Rococo Theme. Works by George Enescu, featuring Sinfonia’s concertmaster Sherban Lupu, as well as works by Beethoven, Howard Hanson, and Poulenc, rounded out the performance for the students of the Conservatory.

Production manager Jeffrey Spenner described an evening spent at the Romanian embassy in Beijing, to which the orchestra was invited by the Romanian ambassador to China. His Excellency Viorel Isticioaia-Budura. Mr. Isticioaia spoke of the way in which musician ambassadors can promote cooperation between cultures, and of the unique circumstance of an American ensemble performing Romanian music in a Chinese concert hall. “Relations with any foreign country can be strengthened by the art of music,” Spenner opined.

The orchestra departed the ancient city of Beijing to travel to Shanghai, the apotheosis of the avant-garde. While in Shanghai, Sinfonia members met with students of Shanghai Jiao Tong University. An evening concert on site featured faculty members Jonathan Keeble (flute) and Ann Yeung (harp) in Serenade by the romantic American composer Howard Hanson.

The tour culminated with two performances in the celebrated Oriental Concert Hall of the Shanghai Oriental Art Center on May 23. The orchestra performed music by Beethoven, Chopin, and Mendelssohn, including a performance of Chopin’s Piano Concerto No. 1 conducted by Maestro Ian Hobson from the keyboard.

The final performance and highlight of the China tour was a collaborative concert with the Shanghai Sinfonietta, comprised of members of the Shanghai Philharmonic, as part of Shanghai’s International Music Festival. Ian Hobson and Xu Zhong of the Shanghai Philharmonic, both gifted pianists and conductors, massed the forces of the Sinfonietta and Sinfonia da Camera for a powerful joint performance. The two maestri shared the podium and piano for an exhilarating evening of music, which included Brahms’ Piano Concerto No. 1 and Elgar’s Enigma Variations.

According to Spenner, each performance in China was met very enthusiastically by event coordinators as well as audience members, who thanked the orchestra for the “gift of music.”

The significance of the Sinfonia’s tour lies not only in its reflection of the important role played by musical ambassadors in international engagement, but also in its indication of shifting attitudes towards a more open or progressive world view within China. Although its memory may now seem distant, the tradition of Western Classical music was forbidden during the ten-year course of the Cultural Revolution from 1966–1976, but has since experienced a resurgence in mainland China over the last two decades.

As increasing numbers of international students from China travel each year to study within the United States, cultural exchange between the two countries now flows across the hemispheres in both directions. Currently, 881 Chinese nationals attend the University of Illinois. This global exchange contributes simultaneously to an “easternization” of the West, as well as to China’s long-running westernization. The reciprocation of the “gift of music” lends promise to the possibility that these two systems, rooted in idealism, might in the twenty-first century see an opportunity to work increasingly together.

Sinfonia da Camera would like to express special thanks to the following for their support and assistance with this exciting international venture: Richard Herman, University of Illinois Chancellor; Jesse Delia, Associate Vice Chancellor for Research; and Isabel Wong, Director of Institutional and Faculty International Collaborations of the International Programs and Studies Office.
Balkanalia initiates Bulgarian Music and Culture Seminar

“Take us to the Balkans!” The members of the University of Illinois Balkan Music Ensemble, Balkanalia, had urged director Donna Buchanan to organize a group excursion to Bulgaria for years. With the generous logistical assistance of the recently established American Research Center in Sofia (ARCS), this dream became a reality, when from May 22–June 5, 2007, eighteen current and alumni Balkanalia members participated in a two-week Bulgarian traditional music and culture seminar. Organized in partial celebration of the group’s tenth anniversary, this seminar involved English-language lectures given by local scholars on Bulgarian popular culture, textiles, and history; master classes and lessons in indigenous musical styles and techniques taught by local musicians and vocalists; educational excursions to museums, historic and architecturally significant sites; and artistic events. The tour was launched by a week of intensive daily rehearsal and instructional activities on the Illinois campus, culminating in a “farewell” concert on May 29 in conjunction with the annual “Days of Bulgarian Culture” celebration. On June 2, the group appeared at the international Festival of the Roses, an annual, two-day event held in the town of Kazanluk, in central Bulgaria’s Thracian plain. Two of the performances were televised, with clips shown on local news broadcasts.

Beyond the basic itinerary, almost every day brought unanticipated surprises that greatly enhanced the seminar’s educational value and artistic appeal. Participants found that they could climb all over the magnificent stone walls of Hisarya, an ancient spa town boasting the best preserved Roman ruins in the country, and bask in the late afternoon sun on the steep hillside steps of Plovdiv’s spectacular outdoor second-century A.D. Roman amphitheater as a soundcheck was being conducted for an unexpected evening performance of Romani music. After attending a private, thirty-minute performance by Sofia’s Philip Koutev National Ensemble for Folk Songs and Dances, so overwhelming in its power and beauty that it moved many Balkanalia members to tears, members of the group were later interviewed by one of the country’s leading movie directors concerning their interest in Bulgarian music. The director was beginning work on a new feature film whose cast of characters includes a foreigner drawn to Bulgarian folklore, and the ensemble’s remarks served as a resource for probing this attraction. In Old Plovdiv, Balkanalia members found their way upstairs at the Academy of Music, Dance, and Fine Arts following a buoyant performance by the city’s wind band. As the group entered the rehearsal room, the band struck up John Philip Sousa’s The Stars and Stripes Forever, and went on to perform several Bulgarian marches in their honor. Later, they


The UI Balkanalia Ensemble, with director Donna Buchanan, following a concert in the prestigious Aula Magna hall in Sofia. Photo: Stuart Folse.

Master class with Georgi Andreev, director of the Philip Koutev National Ensemble for Folk Songs and Dances. Photo: David Cubberly

learned that some band members had recently toured the U.S. with a national ensemble that performed at the University of Illinois’ Krannert Center for the Performing Arts.

While Buchanan arranged the seminar’s educational and musical program as well as the group’s transatlantic travel, ARCS graciously and efficiently secured hotel and rehearsal space and a contract with a local bus company to facilitate in-country transportation. The Center also offered its library as a venue for seminar lectures and tirelessly ensured that all local arrangements unfolded smoothly. This invaluable assistance, together with the incomparable hospitality of the many individuals Balkanalia encountered and the impeccable musical instruction provided by members of the Philip Koutev, Pirin, Bulgarian Radio, and other professional folk ensembles, made this trip a once-in-a-lifetime experience for everyone involved and provided a powerful model for similar future endeavors.

The Stars and Stripes Forever, and went on to perform several Bulgarian marches in their honor. Later, they


The UI Balkanalia Ensemble, with director Donna Buchanan, following a concert in the prestigious Aula Magna hall in Sofia. Photo: Stuart Folse.

Master class with Georgi Andreev, director of the Philip Koutev National Ensemble for Folk Songs and Dances. Photo: David Cubberly

learned that some band members had recently toured the U.S. with a national ensemble that performed at the University of Illinois’ Krannert Center for the Performing Arts.

While Buchanan arranged the seminar’s educational and musical program as well as the group’s transatlantic travel, ARCS graciously and efficiently secured hotel and rehearsal space and a contract with a local bus company to facilitate in-country transportation. The Center also offered its library as a venue for seminar lectures and tirelessly ensured that all local arrangements unfolded smoothly. This invaluable assistance, together with the incomparable hospitality of the many individuals Balkanalia encountered and the impeccable musical instruction provided by members of the Philip Koutev, Pirin, Bulgarian Radio, and other professional folk ensembles, made this trip a once-in-a-lifetime experience for everyone involved and provided a powerful model for similar future endeavors. ■
School establishes Summer Music festival in Spain
Dr. Edward Rath, Associate Director, School of Music

When Director Karl Kramer arrived on campus five years ago, one of the first projects he presented to some of the School’s instrumental faculty was to establish a chamber music festival in Burgos, Spain. It was to be a summer program focusing on music for small brass, woodwind, and mixed ensembles. As time passed, the idea of such a festival slowly grew, and took root about two years later. Exchange visits by Dr. Kramer, Señor Ricardo Porres of the Escuela de España in Burgos, and me led to the conclusion that such a festival was possible. Having garnered support from numerous local governmental agencies and campus offices, Director Kramer made the decision to go ahead with the project.

In consultation with faculty and administration at the University, the School embarked on a pilot program in the summer of 2006. Nine students joined ten faculty plus a few administrators to see how things would work. Using the local Conservatorio, named after Antonio de Cabezón, a native of Burgos, students and faculty engaged in lessons, master classes, and small-scale performances as a program of the School, and with that everyone began the task of inviting and recruiting potential students for 2007.

In just a few months, inquiries, applications, and deposits for the 2007 program were rolling in from all over Canada and the United States. The previously-established quota to populate five brass quintets and five woodwind quartets grew to include a pianist plus two non-performing observers, a total of 52 enrollees (we were one short in bassoon). The majority of student performers came from the School of Music, but a large number of enrollees hailed from other parts of the country, including California, Texas, Michigan, Florida, and Arizona, as well as Canada and Germany. In addition to the entire brass and woodwind faculty from

U of I, guest artists Avis Romm (concert pianist, from Florida), Torleif Ander (flute, from Sweden), Saxton Rose (bassoon, from the Puerto Rico Conservatory), and Charles Saenz (trumpet, from Bowling Green State University) supplemented instructional and performance resources during the two-week event.

This year’s schedule included two concerts outside in the cathedral cloister, starting at 10:00pm! (It is Spain, you know!) Anyone who had expected sweltering temperatures in Burgos was really surprised: the thermometers read in the low 50’s Fahrenheit for the first concert, too cold for some of the woodwind instruments, so there were last-minute changes in concert repertoire. Nonetheless, the local citizenry turned out to completely fill the cloister for both concerts, and the second week was much more enjoyable weatherwise.

Repertoire from Bach to Stravinsky to Strauss delighted the Burgalesas, and the Cathedral staff immediately invited the ensembles to return for performances in 2008. The same open to the public. These endeavors prepared everyone for concerts in the magnificent Cathedral of Burgos and in the city’s beautiful Teatro Principal. The concert schedule was extended to include performances in Lerma, Aranda, and Peñaranda. Aside from a few first-year glitches in logistics but with some pleasant surprises, too, things worked well enough to convince Dr. Kramer and the faculty that a real effort should be made to establish the Burgos Chamber Music Festival as a program of the School, and with that everyone began the task of inviting and recruiting potential students for 2007.

In just a few months, inquiries, applications, and deposits for the 2007 program were rolling in from all over Canada and the United States. The previously-established quota to populate five brass quintets and five woodwind quartets grew to include a pianist plus two non-performing observers, a total of 52 enrollees (we were one short in bassoon). The majority of student performers came from the School of Music, but a large number of enrollees hailed from other parts of the country, including California, Texas, Michigan, Florida, and Arizona, as well as Canada and Germany. In addition to the entire brass and woodwind faculty from

U of I, guest artists Avis Romm (concert pianist, from Florida), Torleif Ander (flute, from Sweden), Saxton Rose (bassoon, from the Puerto Rico Conservatory), and Charles Saenz (trumpet, from Bowling Green State University) supplemented instructional and performance resources during the two-week event.

This year’s schedule included two concerts outside in the cathedral cloister, starting at 10:00pm! (It is Spain, you know!) Anyone who had expected sweltering temperatures in Burgos was really surprised: the thermometers read in the low 50’s Fahrenheit for the first concert, too cold for some of the woodwind instruments, so there were last-minute changes in concert repertoire. Nonetheless, the local citizenry turned out to completely fill the cloister for both concerts, and the second week was much more enjoyable weatherwise.

Repertoire from Bach to Stravinsky to Strauss delighted the Burgalesas, and the Cathedral staff immediately invited the ensembles to return for performances in 2008. The same
enthusiasm greeted concert performers at the Teatro Principal. A new performance venue—the Espolon (Esplanade) along the downtown riverbanks—became a nightly attraction for many local citizens and tourists, and the source for news stories on television and in the local press.

As a gesture of goodwill and to express appreciation for local governmental support, faculty and selected student musicians performed short concerts in the surrounding towns of Castrojariz and Sotillo, and were treated to dinner by local cultural organizations. One of the highlights was a marvelous lamb dinner (Burgos is the center of the lamb-raising region of Spain) accompanied by excellent Arroyo wines in Sotillo, location of some of the oldest wine caves in Spain.

The final concert, presented before going to Madrid for some sightseeing, included a performance in the Roman ruins in the town of Clunia. The dimensions and look of this location change almost every day, as excavators continue to unearth more and more of the historic walls of a theater used almost 2000 years ago. As the sun set and the temperatures dropped to a more comfortable level, the audience started streaming in by the dozens. What had earlier been an empty theater soon became a full concert space, and the applause and cheering of the Spanish concert-goers provided a wonderful conclusion to the musical portion of the Festival.

In 2008, the Burgos Chamber Music Festival will expand to include jazz. The name may also need to change, as plans include a multi-day visit to Mantua, where the first true opera, Monteverdi’s Orfeo, was premiered in 1607. There, the concerts will take place in the same theater where Mozart made his Italian debut in 1769.

For more information, write to burgosfest@music.uiuc.edu for a brochure and other materials. The program is open to performers and observers, so all are invited to apply and attend. ¡Un saludo y hasta luego!

Maestro Stoltzfus offers master classes in Plovdiv

In June 2007, Professor Fred Stoltzfus, chair of graduate studies in Choral Conducting and Literature at the UI School of Music, taught master classes in choral conducting and gave lectures on early Baroque performance practice in Plovdiv, the second largest city in Bulgaria. He received the invitation from Miroslav Popsavov, chair of conducting at the National Academy of Music “Pancho Vladigerov” in Sofia and music director of the Plovdiv National Opera Chorus. Professor Popsavov has been conducting choirs in Bulgaria for nearly 30 years and has made a number of recordings of Russian liturgical music. He is widely known and sought after in Eastern Europe for his sensitive and skillful conducting.

During the workshop, both professors gave master classes to a talented group of recent graduates and current students of choral conducting at the National Academy of Music. Repertoire for the classes included works by Kallinnikov, Tschesnekov, Shostakovich, Taneyev, Purcell, Rosenmüller, Buxtehude, Couperin, and Schütz.

The three-day workshop culminated in a concert in which Stoltzfus, Popsavov, and Krastin Nastev, assistant conductor of the Plovdiv National Opera and music director of the Plovdiv Youth Choir, conducted an outstanding ensemble of members of the Plovdiv Opera chorus and Youth Choir, assembled by Professor Popsavov, in selected works from the repertoire studied during the seminar. At the conclusion of the workshop, the group attended a stunning performance of Bellini’s Norma—part of the Summer Opera Festival Plovdiv 2007—staged in the city’s recently renovated second century Roman amphitheater.

Professor Stoltzfus found working with this well-trained group of students valuable and stimulating, as all had previously been exposed to a broad range of east European repertoire. “It was also exciting to experience a sense of discovery with the students as they worked through less familiar compositions by Purcell, Buxtehude, and Schütz,” said Stoltzfus. “Further, the repertoire and conducting methodology of Professor Popsavov was deeply musical and effective.”

Plovdiv workshop participants (first row, seated left to right): Rozalina Isakova, Fred Stoltzfus, Miroslav Popsavov with his wife, Michaela; (second row, standing left to right): Kalina Joe, Sergei Pavlov, Teodor Sirmanoff, Marina Apostolova, Maya Valcheva, Zornitsa Manova, Slava Savova, Dimitar Stoyanov, Maria Apostolova, Georgi Elenkov.
Tanglewood, Spoleto, Aspen . . . Allerton.

If University of Illinois School of Music director Karl Kramer’s vision becomes reality, the Allerton Music Barn Festival, which took place for the first time August 31 through September 3, 2007 could find its own niche on the nation’s cultural map alongside some of the most reputable and best-known summer music festivals.

The setting for the festival is the U of I’s Allerton Park and Retreat Center—voted one of the “Seven Wonders of Illinois” earlier this year by citizens participating in an Illinois Board of Tourism poll. The 1,500-acre former estate of art collector and philanthropist Robert Allerton is 25 miles southwest of the University campus at 515 Old Timber Road, near Monticello, Illinois. It includes a palatial Georgian-style home, formal gardens, statuary and woodlands with miles of hiking trails.

The concert venue is a restored 19th-century Dutch hay barn located near the southeast edge of the park.

“Ever since I saw the barn five years ago while wandering around the grounds during an orientation for new faculty at Allerton, I was convinced I could turn it into a concert hall,” Kramer said.

“When I stumbled on the barn it was literally filled with junk—old farm implements and concrete statues . . . and 50 years of pigeon guano.”

The guano was removed through a cleaning process Kramer described as “a baking-soda blasting.” Additional modifications made as part of the structure’s renovation and remodeling process included removing the central spiral staircase and replacing it with sturdy stairs and railings, adding updated electrical service and lighting, and replacing the roof.

Concert seating, which Kramer described as “just like the seats in Carnegie Hall—not attached, but really nice and comfortable,” was added this summer. The seating accommodates about 150 guests.

An elevator was also added to increase accessibility to the second-floor performance space.

This year’s festival featured four days of programming highlighting a wide selection of musical genres, from American classical and Latin jazz to Balinese gamelan and zydeco. Performers included the 14-piece Chicago Afro-Latin Jazz Ensemble; Allerton Festival Chamber Orchestra, comprising faculty musicians from the U of I School of Music, including members of the Pacifica Quartet; Balinese Wayang Kulit Gamelan Musicians & Puppetry, an ensemble of leading American and Balinese gamelan musicians directed by Gusti Sudarta, and Big Grove Zydeco, a local band with Creole, blues, Cajun and country roots led by UI ethnomusicology professor Tom Turino.

The diversity of music was by no means coincidental.

“The U of I School of Music is known for three main types of music: Western classical, jazz, and ethnic,” Kramer said.

“They’re the three types of music we did at the festival.”

Admission to the festival, which ranged in price from $47 to $51 per day, with a $226 season-pass option, included a pre-event meal prepared by
Hee Yun Kim Wins International Pablo Casals Competition

South Korean composer Hee Yun Kim, a D.M.A. candidate and Visiting Lecturer at the University of Illinois School of Music, won the Festival Pablo Casals International Composition Competition. The prize for winning this prestigious competition was a cash award in excess of $20,000. In addition, her winning piece, “Memoir of Dong-Hak,” was performed this August during the Pablo Casals Festival in Prades, France. It will be performed again at the Théâtre des Champs-Elysées in Paris on January 26, 2008.

Memoir of Dong-Hak is a composition for flute, clarinet, violin, cello and piano, named after the Dong Hak movement which existed in Korea during the late 19th century. The movement, focused around nationalism and social reform, culminated in the 1894 Dong Hak Revolution, wherein thousands of peasants in the Jeolla province reacted against foreign encroachment and the corrupt provincial government. While the revolution failed, it ultimately succeeded in arousing national consciousness, and is remembered in the folk song Bird, Bird, Oh, Bluebird, about Bong-Jun Jeon, the general who led the revolution. Memoir of Dong-Hak is a reversed variation of this folk tune, which has sung the people’s aspirations for a better future.

Memoir was chosen from 117 compositions, five of which were performed by the ensemble Calliopée at the finals on April 14, 2007 in the Abbaye Saint-Michel de Cuxac in southern France. Memoir of Dong-Hak also won second prize at the ninth Tokyo International Competition for Chamber Music Composition, which was hosted by the Japan International League of Artists.

Hee Yun Kim received her Bachelor and Master of Music degrees from the Seoul National University in Korea, and her first doctorate from the Krakow Music Academy in Poland. She has worked as a freelance composer for several television shows at the Korean Broadcasting System (KBS); she has also served as a visiting lecturer for several universities, including Pai-Chai and Ho-Sea Universities, and has worked as a transcriptioner for the Champaign-Urbana Theatre Company. Her works have been performed in many international cities, including New York, Boston, Amsterdam, Munich, Warsaw, Tokyo, and Seoul, and include a new piece for chamber orchestra, commissioned by the National Arts Centre in Canada, which premiered on June 27, 2007.
Emanuele Battisti, Master of Music candidate in organ performance and student of Professor Dana Robinson, was selected by the Westfield Center for Early Keyboard Studies as Concert Scholar for their 2007-2008 season. Each year, the Westfield Center selects one or two outstanding performers from a national pool of organ, harpsichord, and fortepiano students, and presents them in recitals utilizing recent examples of historical instrument building. This coming year, Emanuele, who is a native of Rodigo, Italy, will play recitals at Goshen College in Indiana, First Lutheran Church in Boston, and on the west coast. Emanuele is also studying electroacoustic music with Professor Scott Wyatt.

Hannah Chan, a Ph.D. musicology student of Professor William Kinderman, received two grants during 2007 in support of her dissertation research on “Wagner’s ‘Der Ring des Nibelungen’: A Comparative Study of its Performance and Reception History in New York, Chicago and Boston, 1885–1929”: a Sir James Lougheed Award and an award from the New York Wagner Society. She has conducted archival work on her project in several cities, and took part in the seminar on Wagner held at Bayreuth, Germany, in August 2007 under the leadership of Professor William Kinderman and Katherine Syer.

Nicole Del Giorno, D.M.A. candidate in organ performance and student of Professor Dana Robinson, was appointed College Organist at MacMurray College in Jacksonville, Illinois.

Paul Evans, the Marilyn Pfleiderer Zimmerman doctoral fellow in music education and student of Professor Gary McPherson, was awarded the European Society for the Cognitive Sciences of Music (ESCOM) Young Researcher Award for 2006. The award was given based on Paul’s presentation of his research on emotion in music at the 9th International Conference on Music Perception and Cognition (ICMPC9), held in Bologna, Italy, in August 2006. Paul’s work is presently in publication and will appear in an upcoming issue of *Musicae Scientiae*. Additionally, his paper is available on the ICMPC9 website www.icmpc2006.org.

Tsai-yun Huang, D.M.A. student in composition of Professors Erik Lund and Rick Taube, had her work *Duo II* performed by David Bowlin and Maiya Papach at The Tank in NYC on May 2 and in Chicago on May 13 as part of the ICE ALL OVER event. In May 2007, Tsai-yun performed a number of her compositions for piano at Illinois State University, followed by a discussion session with ISU composition students.

Julia Kay Jamieson, D.M.A. candidate in harp performance and student of Professor Ann Yeung, recently performed and recorded Christopher Hopkins’ *Mirror Antiphonies II: The Mirror of Enigma at the 2007 SEAMUS National Conference in Iowa*. In June, the world premiere of her composition *Animal Parade*, commissioned for the 2007 Summer Harp Class at the University of Illinois, was performed by fifteen harpists. As one of three winners of the UI School of Music Concerto Competition finals, Julia will perform Rodrigo’s *Concierto de Aranjuez* with the UI Symphony Orchestra on February 22, 2008.

Jing-I Jang (M.M. ’04 harp, M.M. ’06 piano), D.M.A. harp student of Professor Ann Yeung, has been appointed substitute principal harp with the Dayton Philharmonic Orchestra for the 2007-2008 season. She was appointed staff accompanist and harp instructor for Wright State University’s Department of Music in Dayton and was a finalist for the New World Symphony in Miami, Florida.

Joseph Jones, musicology Ph.D. student of Professor Katherine Syer, received several grants in 2007-2008 in support of his dissertation research on Richard Strauss’s *Der Rosenkavalier*, including the Presser Foundation Award for Dissertation Research, a DAAD Research Grant, the Kate Neal Kinley Memorial Fellowship for Dissertation Research, and the Jill McAllister Award. In the past year, Joseph presented papers at the International Musicological Society Congress in Zurich, at a Strauss symposium in Oxford, England, and at the Midwest Modern Language Association in Chicago; he also received the Indiana University Press Award for the outstanding student paper, *AMS Midwest Chapter, Bloomington (IN)*. He took part in the seminar on Wagner held at Bayreuth in August 2007, organized by William Kinderman and Katherine Syer. His article “Envy and Misinterpretation: Richard Strauss and Mahler’s Resistance to the Descriptive Program” appeared in *Naturlaut* in December 2006.

Unkyoung Kim, student of Professor Rudolf Haken and D.M.A. candidate in viola performance, was a prize winner in the Vienna International Music Competition. In conjunction with this prize, Unkyoung gave her Vienna debut in the Beethovenhalle in July 2007. This recital will be broadcast on Austrian national television and on Budapest public television. In addition, as part of her prize, Unkyoung recorded a CD in the Bosendorfer Concert Hall; she will perform in several concerts next year in Switzerland, and she received a life honor membership from the Contemporary Record Society, which supports life-long recording production. In September 2007, Unkyoung performed in recital with violist Dr. Junghun Song in Newton, Massachusetts. Her CD, titled *violin and viola*, was released in October 2007.

Thomas J. Kronholz, who is pursuing a D.M.A. degree in piano performance under the direction of Professor Ian Hobson, debuted on April 15 as winner of the 2007 Kranert Debut Artist competition. In addition to numerous grants, scholarships, and awards, Thomas has appeared in recital on WCLV 104.9-FM, Cleveland’s classical music radio station.

Sonia Lee, who is pursuing a double doctoral degree in harpsichord with Professor Charlotte Mattax and in musicology with Professor John Hill, received an ex-aequo 1st Prize at the Galaxie-CBC/Radio Canada Rising Star Competition, held at Château Ramezay in Montréal, Canada. In April 2007, Sonia performed 17th-century harpsichord music by Picchi, Froberger, and Le Roux for the Midwestern Historical Keyboard Society Meeting at the Landmark Center Museum’s Schubert Club in St. Paul, Minnesota.

Paul Mow, student of Jerold Siena and Master of Music candidate in vocal performance, has recently released a CD recording of Johannes Brahms’s *Die schöne Magelone* on the Lyrichord Classical la-
bel. Paul’s recording of this powerful yet infrequently performed work received great acclaim in the October 2007 issue of Gramophone magazine. He will be taking this performance on tour and will perform with the Southwest Michigan Symphony Orchestra. This past summer, Paul performed as tenor soloist in Verdi’s Requiem with the Anchorage Symphony in Alaska.

Tracy M. Parish (M.M. ’04), D.M.A. candidate in trumpet performance and student of Professors Ronald Romm and Michael Ewald, appeared as a guest artist and lecturer at the Greater Philadelphia Illini Club and the University of Illinois Alumni Club of Greater New York during the summer of 2007. The presentations, entitled “Why So Many Piccolos, Mr. Sousa?” and given in collaboration with Scott Schwartz, director of the Sousa Archives and Center for American Music, focused on the history and achievements of the world renowned Sousa Band and its famous cornet soloist Herbert L. Clarke, whose cornet Tracy played in the performances.

Marie Rule, a Ph.D. candidate in musicology working with Professor William Kinderman, pursued research on original manuscripts of Beethoven and Brahms in Vienna in support of her dissertation, which concerns the artistic affinity between these two composers and the work of Brahms’s friend Gustav Nottebohm, a pioneering scholar of Beethoven’s sketchbooks. Marie made significant discoveries while exploring Beethoven’s sketches for the “Hammerklavier” sonata, which were once in Brahms’s personal possession, and in the posthumous papers of Nottebohm in the Vienna Gesellschaft der Musikfreunde.

Rochelle Sennet, pianist and D.M.A. student of Professor Ian Hobson, was chosen to perform Etude Fantasy for solo piano in the Great Hall of the Krannert Center for the Performing Arts during the Gala Concert Celebration of the music of John Corigliano, while he was on campus for a Distinguished Guest Composer Residency in November 2006.

Ricardo Sepúlveda, Master of Music candidate in vocal performance and student of Professor Jerold Siena, sang a variety of roles this past summer with New Jersey Opera, where he was a second-year studio artist. Ricardo sang, as part of SummerFest 2007, Le Duc in Roméo et Juliette by Gounod; scenes from Rossini’s Guglielmo Tell, L’Italina in Algeri, and Lucia di Lammermoor, and Offenbach’s Les Contes d’Hoffmann. He also participated in a master class with soprano Sharon Sweet.

Benjamin Day Smith, a D.M.A. student in composition, published an article on “Beethoven’s Romance with infinite Caprice: the Righini Variations, WoO 65,” in Arietta 6 (2007). This article was based on his paper for a graduate course on Beethoven given by Professor William Kinderman in 2006.

Joshua Zink, a graduate student in vocal performance with Professor Cynthia Haymon-Coleman, held the position of resident artist this past summer at the Pine Mountain Music Festival. The festival, held from May to July in Michigan, features opera, symphony, and chamber music. Joshua performed major roles in Candide and Trouble in Tahiti by Leonard Bernstein, as well as in recital and cabaret performances. In 2006-2007, he was baritone soloist in Mozart’s Mass in C minor with the Prairie Ensemble, Handel’s Messiah with the Baroque Artists of Champaign-Urbana, and Beethoven’s Mass in C with the Galesburg Symphony. In November, he returned to perform with the Galesburg Symphony as a soloist in Mozart’s Requiem.

Keturah Bixby, a senior performance major in harp, and Chen-Yu Huang (M.M. ’07), a D.M.A. candidate in harp performance, both students of Professor Ann Yeung, were the two senior division winners for the State of Illinois American String Teachers Association National Solo Competition for violin, viola, cello, double bass, guitar, and harp.

Professor Ann Yeung’s award-winning harp studio with the School’s Lyon & Healy Style 23 harp, a recent gift of Professor Ann Yeung’s award-winning harp studio with the School’s Lyon & Healy Style 23 harp, a recent gift of Professor Simin Ganatra, was the two senior division winners for the State of Illinois American String Teachers Association National Solo Competition for violin, viola, cello, double bass, guitar, and harp.

Chu Chun-Liang and Sonia Lee, both D.M.A. harpsichord students of Professor Charlotte Mattax, were awarded prizes in the International Jurab Harpsichord Competition held at the University of North Texas, March 8-10, 2007. Contestants from Russia, Taiwan, Canada, France, and the United States participated. The international jury was comprised of judges from Britain, the Netherlands, and the U.S. Chu won third prize, and Sonia won the Most Promising Semi-Finalist award.

The winners of the 2006 Paul Rolland Memorial Violin Award competition were Kirby Dennis, a senior and a student of Professor Simin Ganatra, in the undergraduate category, and Mei-Fang Wang, D.M.A. candidate and student of Professor Sibbi Bernhardsson, in the graduate category. Eleven performers participated in the competition on November 5, the anniversary of Professor Rolland’s death. Judges for the competition included Vadim Mazo of Illinois Wesleyan University, Marcia Henry Liebenow of Bradley University, and Georgia Hornbacker from Millikin University.

Sam Gingher, a second-year student of Professor Timothy Ehlen working towards his master’s degree in piano performance; Julia Kay Jamieson, D.M.A. candidate in harp performance and student of Professor Ann Yeung; and Yu-Chi Tai, D.M.A. candidate in piano performance and student of Professor Ian Hobson, are the winners of the 2007 University of Illinois School of Music Concerto Competition. The three winners will perform with the University of Illinois Symphony Orchestra during the 2007-2008 season. The distinguished judges for the competition were David Stull, dean of the Oberlin Conservatory of Music, and Donald Thulean, retired vice president of Professional and Artistic Services of the American Symphony Orchestra League.

Rebecca Johnson and You-Kyong Kim, D.M.A. students of Professor Jonathan Keeble, were selected as two of the three finalists for the National Flute Association Orchestral Audition Competition at the association’s annual convention this summer. In addition, Rebecca competed in the second round of the competition’s Young Artist Competition.

Composer John Ritz and pianist Pei-l Wang won the Ninth Annual 21st Century Piano Competition based on their proposal for a new work for piano and adaptive digital signal processing. John, a D.M.A. composition candidate, is presently working on his dissertation with Professor Stephen Taylor. He was recently selected by the International Jury of FORUM 2008/MUSiQUE MiXTE to compose a new work for the Nouvel Ensemble Moderne, a 15-piece ensemble, including live electronics, which will premiere in March 2008, with technical support by GRAME (Centre National de Création Musicale) in Lyon, France. Pei-l is working towards her D.M.A. in piano performance with Professor Ian Hobson and her Master of Music degree in Accompanying with Professor Dennis Helmrich and was previously a member of the Taiwan Young Artists Program. She made her international debut in 2003 with the National Taiwan Symphony Orchestra.
Robert Graves, Dean, College of Fine and Applied Arts

The School of Music in the College of Fine and Applied Arts at the University of Illinois, Urbana-Champaign has lost a distinguished alumnus and one of its greatest friends. He was a beautiful singer and an even more beautiful human being.

Jerry Hadley arrived on the Illinois campus in the fall of 1974. He planned to be a high-school choral conductor, but Eric Halfvarson (B.M. ’74, M.M. ’76), who is now a leading Wagnerian bass, suggested he might like to audition for the opera program. Eric, too, was a student, during a wonderful period in the School of Music that produced Eric Mills (M.M. ’77), William Stone (Ph.D. ’79), and Ivan Thomas (M.M. ’76), as well.

Jerry and Eric sang in the same church choir. Their meeting led to Jerry auditioning for the opera program and being cast as Tamino in a production of Mozart’s The Magic Flute. During his three years with us (1974-1977), Jerry studied voice with Professor Grace Wilson and coached with Professor John Wustman. Many of the roles he sang at Illinois—Fenton in Verdi’s Falstaff, Tom Rakewell in Stravinsky’s The Rake’s Progress, among others—would serve as cornerstones in a career that took him around the world.

On the national scene, it was Beverly Sills who first recognized Jerry’s talent, when she engaged him for the New York City Opera. Leonard Bernstein was especially taken with Jerry’s sweet Italianate sound and cast him in the title role in his final recording of Candide. Of course, Candide has a special place in all our hearts at Illinois, since Jerry returned to sing a number of character roles in the Opera Program’s production of the work in 2005. Working with Tom Schleis, and conducted by Eduardo Diazmuñoz, another protégé of Bernstein’s, these outstanding musicians collaborated with our student orchestra and cast to great effect.

One of the special gifts Jerry gave us was when he commissioned the composer Daniel Steven Crafts to write a song cycle based on Carl Sandberg’s prose-poems. Entitled The Song and the Slogan, it premiered at the Krannert Center for the Performing Arts in 2000 with Jerry singing so beautifully, along with ABC television’s David Hartman reading from Sandberg’s works. Many School of Music teachers and friends participated, including Paul Vermel, Eric Dalheim, Barbara Hedlund, Kazimierz Machala, and Ricardo Flores. The piece was later filmed and shown widely on PBS television.

Regardless of where his career took him, Jerry always had a kind word for the training he received at Illinois. He returned often to sing recitals and teach master classes—and to receive the 1995 School of Music Alumni Association’s Distinguished Service Award and, in 2002, the campus-wide UIUC Alumni Achievement Award. We will always cherish his memory—the beauty and art of his singing, his protean acting and his conversational skills, and his love for people everywhere.

Jerry Hadley (M.M. ’77), considered one of the leading American tenors of his generation, died on July 18, 2007, at age 55. Jerry was born on June 16, 1952 in Princeton, Illinois, and grew up on a farm near the small town of Manlius, attending Bureau Valley High School, and receiving degrees from Bradley University in Peoria and from the University of Illinois School of Music at Urbana-Champaign. A memorial concert will be held in the Foellinger Great Hall of the Krannert Center for the Performing Arts on January 25, 2008. See calendar (pg. 48) for more detail.
Friends, classmates, and admirers from around the world mourn Jerry Hadley’s death. The following touching tributes were received from close friends of the singer:

“It is true that I met Jerry on the street, heard him speak, and asked immediately, ‘Do you sing? COME WITH ME!!’” After singing for David Lloyd in the opera department, we saw each other in a church choir rehearsal. Jerry said, ‘Well, I suppose they gave me a real small part to start out with. I think the name was TAMINO...’ Thus began a 35 year friendship. He was like a brother for me. I miss him terribly.”

Eric Hallvarson, bass
(B.M. ’74, M.M. ’76)

“I was always thrilled to be on stage with Jerry Hadley, because he was the consummate professional. This began even at U of I. He was always so well prepared and willing to rehearse with his colleagues. He felt comfortable on the stage, and I always felt comfortable being on stage with him. He not only sang beautifully, but he also became the character. You could always trust him, and it was a privilege to know him and to work with him.”

Prof. Erie Mills, soprano
San Jose State University

“Jerry’s singing would make you cry, and his jokes would make you laugh uncontrollably. His generous personality would embrace the world around him and always make it a better place. As we developed together through New York City Opera and on to the Met, he not only represented the kind of career to which I aspired, but, perhaps more importantly, taught me more about being a colleague than anyone else I have encountered. He was always there for his fellow singers, one hundred percent, and in an era of competition and vain rivalry, chose the other road, making those of us in his ‘club of tenors’ feel like brothers.”

Richard Leech, tenor

“With his passing, the operatic world lost one of its greatest musicians and one of the most beautiful voices of the 20th-century. It also lost a great spirit, a man who possessed a huge, kind and generous heart, and whose gift of friendship touched all very deeply in a most special way.”

Alexander Frey
Conductor, pianist, and organist

In 1989, Jerry was selected by the famed American composer and conductor Leonard Bernstein for the tenor lead in the definitive recording of Bernstein’s musical *Candide;* he returned to campus to sing a number of the character roles, including that of Martin, in the UI Opera Program production of *Candide* in 2005.

An advocate of new as well as classic works, Jerry created the powerful role of Don Luis, the title character in the 1996 San Diego Opera world premiere of *The Conquistador,* composed by UI School of Music alumnus Myron Fink (B.M. ’54, M.M. ’55).

Jerry received early training for a career that later took him around the world at Bureau Valley High School in Manlius, Illinois, under the guidance of his history teacher and drama coach Grant Andresen, who directed this 1969 production of *The Wizard of Oz* with Jerry cast as the scarecrow (third from left).

Jerry hadley and soprano Dawn Upshaw, as Jay Gatsby and Daisy Buchanan, on the December 1999 cover of Opera News prior to the Metropolitan Opera world premiere of *The Great Gatsby.* (Copyright 1999, 2007 by Opera News. Reproduced with permission.)

As Hoffmann in a 1994 San Diego Opera production of *Les Contes d’Hoffmann,* and with Dr. Edward Rath, Associate Director of the School of Music, during a campus visit in 1995 to receive the School of Music Alumni Association’s Distinguished Service Award.

Sixteen years after his debut with the UI Opera Program, Jerry sang Tamino in a splendid 1991–1992 Lyric Opera of Chicago production of Mozart’s *The Magic Flute.*

Jerry received early training for a career that later took him around the world at Bureau Valley High School in Manlius, Illinois, under the guidance of his history teacher and drama coach Grant Andresen, who directed this 1969 production of *The Wizard of Oz* with Jerry cast as the scarecrow (third from left).

Jerry Hadley and soprano Dawn Upshaw, as Jay Gatsby and Daisy Buchanan, on the December 1999 cover of Opera News prior to the Metropolitan Opera world premiere of *The Great Gatsby.* (Copyright 1999, 2007 by Opera News. Reproduced with permission.)

As Hoffmann in a 1994 San Diego Opera production of *Les Contes d’Hoffmann,* and with Dr. Edward Rath, Associate Director of the School of Music, during a campus visit in 1995 to receive the School of Music Alumni Association’s Distinguished Service Award.

Sixteen years after his debut with the UI Opera Program, Jerry sang Tamino in a splendid 1991–1992 Lyric Opera of Chicago production of Mozart’s *The Magic Flute.*

Jerry received early training for a career that later took him around the world at Bureau Valley High School in Manlius, Illinois, under the guidance of his history teacher and drama coach Grant Andresen, who directed this 1969 production of *The Wizard of Oz* with Jerry cast as the scarecrow (third from left).
On June 1, 2007, at Chicago’s Navy Pier, the University of Illinois launched the public phase of its capital campaign, Brilliant Futures: The Campaign for the University of Illinois. This is the largest fund-raising effort in the history of the University of Illinois with a goal of raising $2.25 billion for students, faculty, research, and programs. A goal of $1.5 billion has been established for the Urbana-Champaign campus, with $70 million designated as the goal for the College of Fine and Applied Arts. The unit objective for the School of Music is $5.19 million in much-needed endowment funds. However, the encouraging news is: we are already 56% towards our goal.

As we pursue this ambitious fund-raising initiative, the School of Music will continue to focus on the priorities outlined in our Wish List (below). And we will remain dedicated to our guiding principle of ensuring that our students have the resources necessary for realizing their dreams of contributing to society through music.

The School is extremely grateful for the many scholarships and awards that have been established by generous alumni and friends of the School of Music in the past. This year, we are thrilled to announce that our first full, four-year scholarship was created by a dedicated alumna, Mrs. Doris Harmon (B.M. ’37) of Sterling, Virginia. We are also delighted to announce another new endowment, The Edmund Plaszczyskowski Memorial Scholarship for Excellence in Music, established by College of Engineering alum Dr. Henry Magnuski (B.S. ’65) of Palo Alto, California. Dr. Magnuski’s mother, School of Music alumna Mrs. Helen Magnuski of Glenn View, Illinois, contributed a matching gift to this scholarship shortly after it was established. In other exciting news, the School of Music held the inaugural Allerton Barn Music Festival over Labor Day weekend in the newly renovated Music Barn at the Allerton Park and Retreat Center in Monticello, Illinois. This festival was made possible in part thanks to a generous gift by Glen Strauss (B.S. ’76) and his wife Krista Tesreau of Santa Monica, California.

As we focus on the priorities of the School of Music during the University’s Brilliant Futures Campaign, we welcome each gift from our alumni and friends. Gifts of all sizes make a tremendous impact on our faculty’s research and teaching and in the educational experiences of our students. We hope you will take time to consider participating in this important effort—either through renewing your support for the Annual Fund, or by designating a gift for a specific area or purpose.

If you would like to learn more about the Brilliant Futures Campaign, please visit www.brilliantfutures.uiuc.edu. I look forward to the opportunity to partner with you as we continue in our effort to create “brilliant futures” for our talented students and faculty at the University of Illinois School of Music.

To learn more about how you can contribute a gift to the School of Music, please call (217) 244-4119, or email marlabb@uiuc.edu.

The Brilliant Futures Campaign is the third comprehensive capital campaign for the University of Illinois. The first fundraising endeavor, Campaign for Illinois, exceeded its $100 million goal by raising $137 million between 1979 and 1985. The second effort, Campaign Illinois, was launched in 1991 with a goal of $1 billion. When the campaign closed on December 31, 2000, gifts totaled $1.53 billion, making it one of the largest fundraising efforts conducted by a public university at that time.

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 proper resources in place.

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.

WISH LIST

The University of Illinois Capital Campaign History

<table>
<thead>
<tr>
<th>Year</th>
<th>Goal</th>
<th>Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campaign for Illinois 1979-1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campaign Illinois 1991-2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brilliant Futures 2007-2011</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Brilliant Futures Campaign is the third comprehensive capital campaign for the University of Illinois. The first fundraising endeavor, Campaign for Illinois, exceeded its $100 million goal by raising $137 million between 1979 and 1985. The second effort, Campaign Illinois, was launched in 1991 with a goal of $1 billion. When the campaign closed on December 31, 2000, gifts totaled $1.53 billion, making it one of the largest fundraising efforts conducted by a public university at that time.
New Gifts

The School of Music is pleased to announce the establishment of three new endowments between October 2006 and September 2007.

Doris Vance Harmon Scholarship Fund Creates Lasting Legacy

The School of Music is delighted to announce the establishment of its first four-year full scholarship, made possible through an outstanding gift from a 1937 graduate of the School, Mrs. Doris Vance Harmon of Sterling, Virginia. The new Doris Vance Harmon Scholarship Fund will provide a talented incoming freshman resident with tuition, room and board, fees, and expenses for four years, beginning August 2007.

As a young woman on the Urbana campus in the 1930s, Doris Vance majored in piano and minored in organ, graduating from the School with honors. Shortly after receiving her degree, she married a graduate of the U of I College of Law, Reginald Harmon, who later became the first Judge-Advocate General of the U.S. Air Force and with whom she went on to see the world. Wherever they lived and traveled, she employed her musical talent and skills to communicate, entertain, and inspire.

For nearly 70 years, Mrs. Harmon performed regularly as a soloist, accompanist, member of chamber music groups, and as a church organist. During a recent visit, she recalled the quality of her professors and of the internationally renowned performers she was privileged to hear as a student—opportunities that she would not have received except for a four-year scholarship awarded to her. Mrs. Harmon felt strongly that her full and varied life was constantly enriched by a musical education made possible by the scholarship she received. Her life-long gratitude for this gift inspired her to create the Doris Vance Harmon Scholarship Fund.

“I am thrilled to provide the same opportunity I received over 70 years ago in the School of Music,” said Mrs. Harmon. “My four-year scholarship at the height of the Depression meant I could pursue my passion for music and prepare for a life of performance and concert-going. Now, it’s my privilege to ‘pass the baton’ to the talented musicians of the future.” Keith Pittner of Algonquin, Illinois has been selected as the first recipient of the Doris Vance Harmon Scholarship. He plans to study with the distinguished trombonist, composer, and UI professor James Pugh, while working towards a degree in instrumental music education and jazz studies. Keith, whose primary instrument is jazz trombone, recently graduated in the top 1% of his class at Dundee Crown High School in Algonquin, where he maintained a 3.96 GPA and was inducted into the Dundee Crown Scholars, the highest academic recognition for graduating seniors of Dundee High School.

Dr. Karl Kramer, director of the School of Music, expressed his gratitude for the thoughtfulness and generosity of Mrs. Harmon and her daughter Susan Harmon-Meyer, who worked diligently with her mother to establish the new scholarship fund. “The School is deeply thankful for the vision of Doris Vance Harmon as she endows the first complete scholarship for a U of I music student,” said Director Kramer. “Mrs. Vance Harmon’s generosity ensures that the University of Illinois School of Music will continue to educate the best musicians for generations to come.”

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, such faculty contribute to the world of research, creativity, and virtuosity, which are the University’s principal missions. This is vital to the continued success of the School of Music.

**Scholarships and Fellowships**: the continued excellence of the School of Music depends in part on attracting the most talented 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 exceptional students.

**Building Infrastructure and Equipment**: maintaining the facilities and equipment for our faculty and students takes considerable resources. To be competitive with our peer institutions, we must continue to have outstanding facilities and performance venues. Priorities in this area include modernization of the recording studio, renovation of Smith Memorial Hall, and continued development of 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.
Gifts in Action: Meet the Magnuskus

Dr. Hank Magnuski (B.S. ’65, Electrical Engineering) and his wife, Ms. Cynthia Jose, of Palo Alto, California, are generous donors to the University. Their most recent gift was a result of Dr. Magnuski finding an old photograph at his mother’s home of a distant relative he had never met: Mr. Edmund Plaszczykowski. Dr. Magnuski learned from his mother that his relative, who had been passionate about music, had died in his mid 20s while serving during WWII. Hank found himself so drawn to this photograph he started to research Mr. Plaszczykowski’s history online and discovered that Edmund had died during the war in an air raid. There was only one surviving member of his crew, Sgt. Archie Thomas. Through further research, Dr. Magnuski found Sgt. Thomas’s contact information and, in corresponding with him, learned more about Mr. Plaszczykowski. The discovery of the photograph ultimately resulted in a new scholarship established by the Magnuskis within the School of Music: The Edmund Plaszczykowski Memorial Scholarship for Excellence in Music. Mrs. Helen Magnuski (BS ’32, Music Education), Dr. Magnuski’s mother, also recently contributed to this scholarship by matching the initial investment, thereby allowing the School of Music to give a significant award to a deserving student this year. Marilyn Magnuski (B.S. ’64, Chemistry), Mr. Magnuski’s sister, is also a generous supporter of the University, and assisted her mother as she made her decision to contribute to the scholarship.

The Magnuskis have a history of giving to the University. In 1996, they established an endowed professorship, the Henry Magnuski Professor of Electrical and Computer Engineering, to honor Dr. Magnuski’s father, Henry W. Magnuski. Henry, a longtime Motorola employee, designed the circuits used in the first portable FM two-way radios, or walkie-talkies. During his career, he accumulated 30 patents in VHF and microwave communications. He was posthumously inducted into the Illinois Engineering Hall of Fame in 2006 for his role in the invention of the Walkie Talkie and for laying the groundwork for modern cell phone technology. The Henry Magnuski Endowed Professorship is currently held by ECE Department Head, Dr. Richard Blahut.

For the Magnuskis, the The Edmund Plaszczykowski Memorial Scholarship for Excellence in Music was a way to honor the memory of their relative. As Mrs. Helen Magnuski says of her contribution to the scholarship established by her son and his wife, “I wanted other people to be able to take advantage of a music education at the University of Illinois. Students expect and deserve the best.”

Calvin and Edna Filson ‘Invest’ in Illinois Through Charitable Gift Annuity

Calvin D. Filson (B.S. ’43) and Edna M. Filson of Boulder City, Nevada are very proud of their commitment to the University of Illinois. Cal, who is an active member of the Alumni Band, previously contributed to the revival of an 80-year-old tradition through funding restoration of “Big Bertha,” the Marching Illini’s 1920s-era giant bass drum. The five-foot drum first debuted with the football band in the days of Red Granger and Bob Zuppke. Calvin played it as a member of the MI in the 1940s.

Cal is now a retired TWA executive; Edna is a retired nurse. Their latest gift to the University of Illinois is the establishment of the Edna M. Filson Charitable Gift Annuity with the remainder to benefit UI Bands. Gift annuities allow a donor to realize immediate benefits by guaranteeing a fixed annual amount of income to one or two beneficiaries for life. An annuity can also provide significant tax advantages while providing a lifetime income for the donor and for a beneficiary. The amount remaining is used to support the University or School in the manner elected by the donor. “Creating the Edna M. Filson Charitable Gift Annuity was an easy way for us to continue to support the University of Illinois Bands,” said Cal.
Admissions Activities

Joyce Griggs, Assistant Director for Enrollment Management and Public Engagement

COMMITMENT TO EXCELLENCE

The 2006–2007 academic year marked another success in the School of Music’s efforts to identify, attract, and enroll students of exceptional talent, who are gifted both musically and academically. Enrollment this year reached approximately 215 (total) new undergraduate and graduate students. The latest class comes from as far away as Indonesia, and as close to home as Champaign. But whatever their background or their homeland, they have one important thing in common: they are the enrolling class of 2007! We are confident that in subsequent issues (and perhaps this issue) of sonorities, you will surely read of these students’ outstanding accomplishments. Though there is not space enough to identify individuals whose backgrounds would astound you and make you proud to see that our commitment to excellence continues at Illinois, know that each student brings qualities and attributes to your alma mater that will enhance the already strong reputation of our School of Music.

While many focus on enrollment figures as an obvious (and sometimes only) measure of success, I also have the fortunate opportunity to organize and to implement other programs where the markers of success are quite varied. For example, I watched the faces of students in this summer’s ISYM junior band camp light up with enthusiasm when working with composers Robert Sheldon and Todd Statler. Each composer spent an hour with the ensemble, talking about compositional techniques, rehearsing the group, and hanging around afterwards to give the students a chance to speak with them individually. Denis Wick, renowned trombonist of the London Symphony Orchestra, spent an afternoon with ISYM trombone students, capturing the undivided attention of every person in the room, and, following his discussion and master class, students lined up to have him autograph their favorite solo or étude book. These remarkable experiences of watching someone’s life change in an instant are what keep the mission of the School and my office alive, energized, and excited to rise to the challenge of planning a year that is even better than the last.

To that end, I would like to share with you some information on new initiatives that are being explored this year. First, the Music Admissions Office is now online for instant messaging. If you are not sure what this means, ask your son, daughter, or grandchild! In this technological age, we are striving to stay at the top of our game in communicating with applicants in the most effective and current manner. We have also begun to assess new courses and options within ISYM and other outreach programs in order to enhance the student experience.

As always, please invite students, friends, and colleagues to explore the School of Music. We are happy to set up individual appointments, or prospective students may contact us to participate in the tour and informational session offered at 1:30 p.m., Monday through Friday. It is my pleasure to represent you and your alma mater in such an important role. If I can be of assistance to you, or to someone you know, please do not hesitate to contact me by e-mail, at griggs@uiuc.edu, or by telephone, at 217-244-9879.

Warm regards and best wishes for a terrific year.

In the 21st century, we are all neighbors in a global village that will thrive only if we remove barriers to understanding. Through the social network we call Always Illinois, students and alumni will extend the reach of the Illini family and strengthen the worldwide loyalty to Illinois.”

– Richard Herman, Chancellor

A Virtual Community Just For You

Always Illinois is a free virtual community exclusively for ILLINOIS alumni, students, faculty, and staff.

• Renew and maintain lifelong friendships with the ILLINOIS family in a secure online environment
• Network and search for career opportunities
• Stay connected with your college, department, and student or alumni organizations

Explore WWW.ALWAYSILLINOIS.ORG to register or to learn more.
Gunn, Nathan Gunn. . . professor of voice, and his wife, Julie Jordan Gunn, associate professor of accompanying, officially joined the faculty of the School of Music on August 16, 2007, but are hardly strangers to the community. The world-class baritone, described by The New York Times as "opera’s latest superstar," and his vocal coach wife attended the University of Illinois (Nathan as an undergraduate, Julie for a master’s and D.M.A. in accompanying). And despite their international travels and Nathan’s appearances in opera houses from San Francisco to New York and in Europe, they and their five children have long maintained their residence in Champaign.

“We are excited to have hired Nathan and Julie Gunn. Nathan is a world-famous musician, a fine actor, and a beautiful singer, while Julie is a nationally known pianist and accompanist. But they are also closely connected to the community,” commented Robert Graves, dean of the College of Fine and Applied Arts. “They are wonderful collaborators who have welcomed a partnership with the university to reach a broad and thoughtful audience.” For his part, Nathan adds, “Julie and I are very excited to have joined the faculty. We hope to bring to the University our perspective on the world of music and performing arts in the 21st century and help to make the School of Music the standard by which all other schools are judged.”

Nathan is particularly qualified to do that; he has sung with many major orchestras and been cast in several dozen opera roles, appearing in productions at the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Dallas Opera, Opera Company of Philadelphia, Pittsburgh Opera, Royal Opera House (Covent Garden), Paris Opera, Munich’s Bavarian State Opera, and more. He appeared at the Met this fall in Gounod’s Roméo et Juliette; he has also developed an affinity for Mozart operas and for contemporary works (e.g., by Britten, Picker, and Corigliano) whose roles present acting and athletic demands that give him the scope to display his multiple talents. His two favorite roles, among the many that he has enjoyed portraying, are Papageno in Mozart’s The Magic Flute and the title role in Britten’s Billy Budd. Both hold special meaning for him. Singing Billy Budd requires vocal stamina and the ability to project a genial personality, and Gunn has won critical praise wherever he has taken this role.

Robert Commenday wrote of Nathan’s 2004 performance of Billy Budd with the San Francisco Opera: “His singing, in a warm baritone, was easily expressive, melodious, crucially so in the most poignant and memorable scene.” Gunn told Pittsburgh critic Mark Kanny in May 2007 that being in the all-male cast of Billy Budd was “sort of like being on a sports team, an athletic meritocracy—a very different dynamic from a mixed cast.”

Papageno is an athletic role in an opera that Donald Grout described as “the most extraordinary jumble of persons and incidents ever brought together on the operatic stage since the seventeenth century.” It is a role Gunn clearly identifies with; the bird catcher’s leaping around the stage seems to match the frenetic pace and often far-flung ventures of his life and travels. More memorably, perhaps, it was backstage during a rehearsal of The Magic Flute at the Metropolitan Opera, early in 2006, that the late Beverly Sills herself presented him with a check for $50,000, the first Beverly Sills Artist Award. The Magic Flute was also the first opera young Nathan heard growing up in South Bend, Indiana. Introduced to music mainly as a member of the children’s choir in the church his family attended, he says his teachers in grade school and high school encouraged him because he “had a pretty voice
and could sing in tune.” Nevertheless, as a youth he thought mostly about sports and academics, not about a career in music. Nathan’s mother found a professor at Indiana University-South Bend to give him voice lessons: “He didn’t really teach me about how to sing, but he did set up an opera workshop at IUSB and asked whether I might like to be involved in it. He played some music from The Magic Flute, and I had never heard anything by Mozart, but was struck by it. I spent a lot of time in the IUSB Opera Workshop and thought maybe I should learn more about it, so I auditioned for music schools and was drawn into doing this for my entire life.” Nathan won a scholarship to U of I, which his father and grandfather had attended. Still not “that interested” in opera, Gunn decided to enter a competition. Although he took only “third place or something,” one of the judges urged him to try for the Metropolitan Opera’s National Council Auditions in 1994. He won and became part of the Met’s Lindemann Young Artists Program. “That was a lot of hard work, being under scrutiny all the time. Then an agent found me, and I asked people whom I trusted, ‘Is this person good?’, and they said, ‘Absolutely.’” Soon he was singing at Glimmerglass Opera and the New York City Opera.

Julie Gunn elaborates: “We came to school here at Illinois and stayed for our teachers, William Miller and John Wustman. Then we went to the Met for a couple of years. Then I had a baby and decided I wanted to get my doctoral degree. We owned a house here and Professor Wustman was still here, so we returned and had more babies: Madelyn (now 12 years old), Jordan (10), Dylan (7), and the twins Olivia and Nicholas (5). Nathan’s career developed rather quickly. There’s a period when young singers need to be in New York as the auditions come rather fast and furiously, but after a while you stop auditioning. At a certain level, managers can come to hear you in public performances. So it doesn’t matter where you live, especially if you sing in a variety of places. We had put down roots, and Nathan has a lot of family history here.”

“You don’t really break into opera. I really think they find you,” Nathan says. “I got captured, really. The professional opera world has ears everywhere and looks for talent.” Singers at different levels have opportunities at the various opera houses across the country and can find their niche at New York City Opera, Houston, Philadelphia, or other regional companies. “What makes a singer exceptional is their ability to be musically motivated—by music, not just sound—and to move well on stage. What you need to be an opera singer is a great throat. Opera singing is not amplified, and opera houses are bigger than they have ever been. You have to be heard, and artistic directors look for people with sizeable instruments for certain parts. Beauty of sound becomes more important as you get into the more lyric parts where you also need to be very expressive.”

Gunn seems to be custom-made for the new era at the Metropolitan Opera. Peter Gelb, hired as general manager in 2006, has swiftly begun to realize a seven-point plan to attract new and especially younger audiences at the Met, where the average age of audience members in 2005 had advanced to 65. Determined to raise the theatrical standards and reinvigorate the company and audience, Gelb wanted a change from the tradition of opera singers who just stand on stage singing beautifully—or “parking and barking.” He and music director James Levine agreed on their preference for artists with vocal and acting ability. Gelb quickly set about also wooing great directors to the Met, developing more informal outreach, taking advantage of modern technology, and producing annual holiday entertainment for families.

Looks, too, have increasingly become a hot issue in the opera world, and even The New York Times published a story featuring Gunn appearing shirtless in 2005. One critic has characterized him as a “splendid actor with a mahogany baritone and the finest legs in opera,” and there is already a Nathan Gunn fan club on yahoo.com. A young singer from the Chautauqua Opera Young Artists program commented: “Gunn had to run all over the stage in the Papageno role. If he wasn’t athletic enough, he wouldn’t have made it through the performance. He’s raised the expectations for baritones, making it harder for them.”

At first Gunn was surprised by the emphasis on his looks and the attention he drew for appearing on stage without a shirt: “It seems out of proportion. What is interesting about being in good physical shape is that you can do a lot of the things that directors ask for. That’s not a bad thing, to look...
A lyric baritone, with a voice Tommasini described as warm and resonant, Nathan places strong emphasis on character development through clear communication of the text and dramatic action when preparing roles such as Billy Budd for Pittsburgh Opera. Bottom: Gunn as the bird catcher Papageno in a new English-language production of Mozart's Die Zauberflöte, designed and directed by Julie Taymor for the Metropolitan Opera, and televised in 2006 for the premiere broadcast of Great Performances at the Met.

Met manager Peter Gelb was formerly president of Sony-BMG-Classical, so it may be no accident that Nathan Gunn signed an exclusive recording contract with that company in May 2007, with his first CD issued not quite three months later. Titled Just Before Sunrise, it includes fifteen tracks, with songs by Gene Scheer (librettist of An American Tragedy, in which Gunn sang the lead role, Clyde Griffiths), Ben Moore, John Bucchino, Jimmy Van Heusen, David Cullin, Joseph Thalken, Tom Waits, Billy Joel, and Sting. Julie Gunn played the keyboards and was music director for the CD, meeting every two months or so with the producer and arranger. Jazz pianist Eldar appears on the CD, as does Broadway’s Kristin Chenoweth, who sings a duet with Gunn. “It’s not really a crossover disc, but is hard to categorize; its audience probably is middle-aged,” Nathan says. “It’s like the overlapping circles you see in diagrams: in one circle you have ‘songs that people without experience in classical music would like’ and in the other ‘songs that people with a lot of experience in classical music would like.’ The challenge we set for ourselves was to find the high quality, simple songs that both groups would enjoy,” Julie adds.

Both Julie and Nathan point out that in the 1920s there was no real separation between classical and pop music disciplines, between Broadway musical theater and opera, on the stage. “The idea grew out of my experience studying in Urbana with the late tenor William H. Miller, professor emeritus of the lead role, Clyde Griffiths), Ben Moore, John Bucchino, Jimmy Van Heusen, David Cullin, Joseph Thalken, Tom Waits, Billy Joel, and Sting. Julie Gunn played the keyboards and was music director for the CD, meeting every two months or so with the producer and arranger. Jazz pianist Eldar appears on the CD, as does Broadway’s Kristin Chenoweth, who sings a duet with Gunn. “It’s not really a crossover disc, but is hard to categorize; its audience probably is middle-aged,” Nathan says. “It’s like the overlapping circles you see in diagrams: in one circle you have ‘songs that people without experience in classical music would like’ and in the other ‘songs that people with a lot of experience in classical music would like.’ The challenge we set for ourselves was to find the high quality, simple songs that both groups would enjoy,” Julie adds.

Both Julie and Nathan point out that in the 1920s there was no real separation between classical and pop music disciplines, between Broadway musical theater and opera, on the stage. “The idea grew out of my experience studying in Urbana with the late tenor William H. Miller, professor emeritus of this school,” Nathan continues. Miller, whom he has described as a cross between Yoda and Grampa Simpson, sang for many years not only with the Chicago Symphony Orchestra, but on the nationally broadcast Carnation Hour, as well as on his own weekly radio show on WGN, and was, consequently, comfortable singing in a broad range of styles.

For his latest recording, Nathan wanted to present a similarly wide range of songs and styles, in English by contemporary writers: “I don’t care who wrote the music as

like the character you’re trying to create and to be able to move as the character would. That’s challenging. In my opinion, if you’re going to be a count, you have to carry yourself as a count would; if you’re going to be a sailor, you have to be able to move as a sailor would. That level of stagecraft is important. If there’s a love scene or a scene below deck, as in Billy Budd, I’ll stay in shape to cover that angle.”

Gunn credits his daughter Jordan, a gymnast, for teaching him the exercise regimen he has adopted. “It takes little space, but is actually quite difficult; it will be the subject of an article in the January 2008 issue of Best Life magazine.” When he has time and is in a good locale for it, Gunn also enjoys running.

And who better than the photogenic and physically fit Nathan Gunn to sing in the high-definition transmissions of Met productions that are now being shown in several hundred movie theaters across the United States and Canada, as well as in Europe and Japan? The first transmission, something of a leitmotif in Gunn’s career, was The Magic Flute. Appropriately enough, he also appeared in the Met’s first holiday family version of the same opera.

Julie Gunn describes how she took their children last Christmas season to see that production of The Magic Flute: “There were 3,000–4,000 other kids there, along with their parents and grandparents. What joy, particularly on the faces of the older generations, there was at sharing this Magic Flute with their grandchildren at the Met!” Conducted by James Levine, and staged by Julie Taymor, who directed the Lion King on Broadway, Julie explains, “the opera was abridged to under two hours, with a new English translation by J. D. McClatchy. The production was absolutely first class and visually stunning with flying birds and dancing bears. Nathan ran up a Plexiglas wheel and flew through the air!” She also appreciated that it was timed for a family schedule: “As parents, we know that it’s hard getting out of an opera at midnight when you have to get up at 6 a.m. to get your kids off to school. Parents don’t have the energy to do that.”
long as it’s good and I like the words and the music; I wanted music that I could sing that would be beautiful, well-executed, simple and enjoyable to listen to.” Julie recalls how Miller used to quote Albert Schweitzer saying that the “malaise of the modern day is that people have a hard time believing that something simple can be profound.”

“What you can do on recordings that you can’t do in recitals, let alone in a gigantic opera hall,” Nathan elaborates, “is create an intimate experience and palate of expression. You can do quiet, subtle things.” They decided on a small orchestra for an intimate sound. “I could imagine Gordon MacRae,” he continues, “maybe Bing Crosby singing a lot of what I have on this album.” One Internet reviewer indeed has suggested that Gunn should someday sing MacRae’s old role of Billy Bigelow in Carousel.

This fall, Nathan has been teaching a class on singing Mozart’s recitatives. “I try to avoid teaching a course about recitative, its structure and how it goes from here to there; I don’t care about that. It is what it is. What the singers need to know is a way of doing those recitatives correctly, expressively, and beautifully—from the point of view of a singer who actually does it. I want to give them an accurate viewpoint of what it is that they’re moving toward as singers. What I can offer them is super practical: ‘This is how I prepare and this is what I do.’ It’s important to have people teach the academic part of music, but as performers, at some point you have to step away from that and simply embody it, to become the character. You are the character, and you forget that you learned it by looking at a piece of paper with black dots and realize it’s now about the relationship you have with that other person on stage who is also now your wife, or your nemesis, or whatever. You have to embody the music you’re expressing. In the world of opera today, it’s got to be dramatic.” He wants students to get a realistic idea of what the opera world involves and plans to take groups of them backstage at the Lyric Opera in Chicago to see the company’s inner workings.

In learning a new role, the singer says he goes about it as he might in a sport: “I get rid of the technical stuff first: I look at the words and make sure of the translation; I learn the notes; I sing it over and over again until it doesn’t seem ‘notey’ or contrived. For example, I recently sang a John Adams piece, The Wound Dresser. Challenging music. It’s minimalist/twelve-tone stuff and the text is incredibly important. You could become obsessed just with whether you’re singing exactly the right pitches and rhythms. But John was trying to express a particular kind of feeling in the piece. So I worked on it over and over until I felt comfortable and could play a little bit with the rhythms. If you’ve ever memorized something, it seems to take the entirety of your brain: once you know it, it just fits in a little pocket back there. It’s like learning English, with hundreds of details in inflection, until you can just speak it and not sound like a robot. In conversation, we can probably tell what part of the United States we each come from, but we still sound different from one another. It’s the same with learning a piece of music; the words are there, but it’s now something unique to you.” The singer owns the music; it becomes internalized, conveying the individual’s take on its meaning and expression.

Once singers have learned a role, they must also learn to interact effectively with the stage director. “Some directors bring little to a production; others bring a lot,” says Gunn. “The good ones come with an idea or understanding of the work and know basically how and where they want each singer to fit into it. They take the individuals that they have, acknowledge what each performer is trying to do, and then ‘direct’ them to a higher level of performance. They’re our mirror. They say, ‘I know where you’re going, but it doesn’t look that way now, so we need to change.’ I remember a director for War and Peace who told me, ‘I know what you’re going for and that you’ve read this entire book and that André is a nihilist and has lost any passion for life. But we can’t portray that on the stage. You have to be passionate about this.’ So I switched it, and it worked. Mostly they try to convince you that they’re right, and they usually are. They do all the stage blocking; they ‘sculpt’ the stage with what they do with the characters and set. They convince you that their vision is viable and that we’re going to go in their direction. It’s part of my job to see their vision and make it valid to make it work.”

In Julie, Nathan clearly met a strong woman with directing talents of her own, both at home and in the world of music. She was born in Germany, but grew up in California. Her mother was a pianist: “Piano wasn’t really an option, but something we always did, like going to math class or brushing our teeth. She taught my brothers and me. After I was about twelve, I went to other piano teachers. When I was about fifteen, people began to ask me to conduct small ensembles, the pit orchestras, for musicals in high schools and other organizations. I began to coach singers as well. I practiced a lot of
solo piano music in my teens and early twenties, but always knew that wasn’t what I wanted to do.” Instead, Julie headed across the country to New Hampshire and earned a bachelor’s degree at Dartmouth College, where she majored in economics. “My good friends became lawyers and economists and told me they thought I would be sad if I didn’t go back to music. The only professional musician I knew at the time was John Wustman (now a UI professor emeritus of music), who had given master classes at Dartmouth. I said, ‘Mr. Wustman, I think I want to be a Broadway conductor. What should I do?’ He said, ‘Well, I think you should study with me! If I didn’t think my program was the best, I’d change it.’ So I came here, got my master’s, met Nathan, and we got married and went to New York. Nathan was in the Met Young Artists program and I worked coaching some singers from the Young Artists until I had a baby.” When Julie was asked not to bring the baby to the coaching sessions, she decided to return to Illinois to work toward a D.M.A. in accompanying and coaching. She explains the draw of that field by saying that she likes people, languages, theater, and stories. She also continues to enjoy playing the piano: “I like the kinesthetic feeling of playing technically hard music, which I do at home when Nathan is away—the Chopin Ballades, for example.”

Julie Gunn joins colleague Dennis Helmrich on the faculty of the School of Music’s Accompanying Division. Although the two have not set in stone how they will divide their teaching responsibilities, this fall Professor Helmrich’s teaching included vocal literature, an exploration mostly of the song repertoire, while Professor Gunn taught a class she described as “basically about being a member of a music staff.” Her curriculum included prompting, playing open orchestral scores, vocal coaching, arranging songs, and transposing songs at the piano (up or down a half or whole step). “The students will need these skills when they get jobs: they will be coaching some very accomplished young artists,” said Gunn, who fills the balance of her teaching load by coaching singers.

Julie has also been the choir director at Countryside School in Champaign, which all of the Gunn’s children attend, and she has assembled a small chamber music program there as well. In a household of two adults with careers and five children, it’s all about scheduling and finding time. “We’re careful about finding rehearsal time, and we do it at odd times,” the baritone confides. “Nathan is very flexible for a singer—9 a.m. rehearsals!” Julie interjects.

The couple took all five children with them to Aix-en-Provence, France, for two months last summer while Nathan was singing Count Almaviva in a farcical new production of Mozart’s Le Nozze di Figaro. “We travel a lot together and that makes us pretty close, because we’re the only people we know,” says Julie. As a family, they often go golfing or swimming. They also share other activities such as tennis, canoeing, and aikido. “Central Illinois Aikido is one of the best training places around,” says the singer. “We joke about Nathan being a CIA agent!” Julie adds.

It’s no wonder that when asked what an opera synopsis based on their life might be, Nathan replies: “I probably identify most with Papageno as a role, but considering our family,” he laughs, “our opera would definitely look like the Simpsons!”
New Appointments

Dr. Edward Rath, Associate Director, School of Music

Larry Gray. Assistant Professor of Jazz Bass, demonstrates an impressive versatility and an uncommon musical curiosity. His primary teachers were Joseph Guastafeste, longtime principal bassist of the Chicago Symphony Orchestra, and cellist Karl Fruh, a highly regarded soloist and teacher. Under Mr. Fruh’s guidance, he received bachelor’s and master’s degrees in cello performance from Chicago Musical College of Roosevelt University.

Over the years, he has worked with such jazz legends as Bobby Hutcherson, McCoy Tyner, Danilo Perez, and Benny Golson. In addition, he has collaborated with guitarists Kenny Burrell and Joe Pass, as well as drummer Jack DeJohnette, and trumpeters Donald Byrd and Harry “Sweets” Edison, among many others. Larry has performed at jazz festivals and venues throughout the world, including the Umbria Jazz Festival, Johannesburg International Jazz Festival, the Havana Jazz Festival, North Sea Jazz Festival, Monterey Jazz Festival, Rio Sao Paulo Festival, Carnegie Hall, and Lincoln Center, with such jazz luminaries as Clark Terry, Nancy Wilson, Frank Wess, and Joe Williams. Larry continues to tour regularly with the Ramsey Lewis Trio and Larry Coryell.

Professor Gray is an arranger and composer whose discography includes Solo + Quartet on Premonition Records; Gravity, a solo bass record on Graywater Records; One Look, a trio recording of original compositions; the Ramsey Lewis trio recording Appassionata; the Ramsey Lewis and Nancy Wilson collaborations Meant to Be and Simple Pleasures, and the latest release by the Ramsey Lewis Trio, Time Flies, all on Narada/Virgin Records. Larry has also recorded with Nicholas Payton, Randy Brecker, Ira Sullivan, Willie Pickens, and Bob Moses. Additionally, Larry’s original composition for double bass and guitar, Five Movements, was commissioned and performed by the Chicago Symphony Orchestra Chamber Ensemble at Symphony Center in Chicago.

Larry was the featured bassist in the opera Amistad, produced by the Lyric Opera of Chicago. In addition to his work with the Lyric Opera of Chicago, he was principal bass of Civic Orchestra of Chicago, and has served as a substitute with the Chicago Symphony Orchestra. Larry recently collaborated with choreographer Lauri Stallings and dancers from Hubbard Street Chicago and the Joffrey Ballet, developing an original work for solo double bass and dancers.

Larry is a first-call studio musician, and his playing can be heard on many commercial radio and television jingle and studio projects. He can also be seen on multiple episodes of the current PBS series Legends of Jazz. Larry’s performance calendar can be found at www.larrygraymusic.com.

Peter Griffin. Director of the Marching Illini and Assistant Professor of Music, was recently hired as the result of an international search to head up the Marching Illini. He also conducts the Symphonic Band II, British Brass Band, and Summer Band. He became Assistant Director of Bands at Illinois in 1994 after having served in the same capacity at the University of Wisconsin-Madison. At Wisconsin, Dr. Griffin conducted one of its concert bands, was Assistant Director of the Marching and Varsity Bands, and taught in the School of Music.

Prior to his appointment at Wisconsin he was instrumental music director in Fowler, CO and at Mitchell High School in Colorado Springs. While teaching in Colorado, he also performed with Rocky Mountain Brassworks (Denver), the Pueblo Symphony Orchestra, and Pueblo Municipal Band.

In addition to his conducting responsibilities for UI Bands, Dr. Griffin teaches conducting in the School of Music, and is coordinator of the Illini Marching Band Festival and the Illinois Superstate Concert Band Festival. He also served as head clinician and co-director of the Smith-Walbridge Drum Major Clinics from 1993 to 2005, and has served as a clinician, guest conductor, and adjudicator across the state of Illinois and throughout the United States. Dr. Griffin served as head clinician of the University of New Hampshire Marching Band Clinic from 1999 to 2002, was co-producer/director of the pre-game and halftime shows at the 1998 and 2000 Peach Bowl in Atlanta, Georgia, and has published articles in The Instrumentalist magazine and the National Band Association Journal.

In January 2006, he presented a clinic at the Illinois Music Educators Association state convention in Peoria, and in December 2006 presented at the Midwest Clinic in Chicago. Dr. Griffin is a member of the College Band Directors National Association, Band Association, Big Ten Band Directors Association, Pi Kappa Lambda, and Phi Mu Alpha (honorary membership). He received his bachelor’s, master’s, and doctoral degrees from the University of Illinois.

Julie Jordan Gunn. Associate Professor of Vocal Coaching and Accompanying, received her A.B. in Economics at Dartmouth College and both her M.M. and D.M.A. in Vocal Coaching and Accompanying at the University of Illinois, where her major teacher and mentor was John Wustman.

Dr. Gunn has an international recital career in prestigious series at such venues as New York’s Lincoln Center, 92nd Street Y, and Carnegie Hall, the University of Chicago, Queen Elizabeth Hall in London, the Théâtre Royal de la Monnaie in Brussels, and Grant Park in Chicago. She has coached singers at Wolf Trap Opera, Opera North, and Opera Theater of Saint Louis, and in many world-class opera houses. She is a talented orchestrator, song arranger, and music director, working with major artists, orchestras, and recording labels. In addition to her formal education, Professor Gunn received training at

...
Nathan Gunn, Professor of Voice, graduated from the University of Illinois in 1994, and has quickly become one of America’s most exciting young baritones. He has appeared in many of the world’s most prestigious opera houses, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Houston Grand Opera, Dallas Opera, Opera Company of Philadelphia, Mostly Mozart Festival, Royal Opera House (Covent Garden, London), Paris Opéra, Bayerische Staatsoper, Glyndebourne Festival (England), and the Théâtre Royal de la Monnaie (Brussels). His many roles include the title roles in Billy Budd and Hamlet, Guglielmo in Così fan tutte, Figaro in Il barbiere di Siviglia, the Count en Le nozze di Figaro, Marcello in La Bohème, Harlekin in Ariadne auf Naxos, Papageno in Die Zauberflöte, Zurga in Les pêcheurs de perles, Prince Andrei in War and Peace, and Riolobo in Florencia en el Amazonas.

Among the eleven roles he has sung at The Met, Nathan created the leading role of Clyde Griffiths in the world premiere of Tobias Picker’s “An American Tragedy,” conducted by James Conlon and directed by Francesca Zambello. He returned to sing his first Papageno in Mozart’s Die Zauberflöte in the January 2006 season premiere of that work broadcast over the Toll Brothers-Metropolitan Opera International Radio Network. Nathan also returned to the Houston Grand Opera as Ottone in L’incoronazione di Poppea.

On the concert platform, Mr. Gunn has appeared with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, Cleveland Symphony Orchestra, Minnesota Orchestra, Milwaukee Symphony, London Symphony Orchestra, Dresden Philharmonic, and the Rotterdam Philharmonic Orchestra. He has worked with many of the world’s finest conductors including Marin Alsop, David Atherton, Sir Andrew Davis, Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Alan Gilbert, Bernard Labadie, James Levine, Kurt Masur, Kent Nagano, Anthony Pappano, Donald Runnicles, Esa-Pekka Salonen, Robert Shaw, Robert Spano, Michael Tilson Thomas, and Mark Wigglesworth.

Mr. Gunn’s most recent opera recording, Peter Grimes (Ned Keene) with Sir Colin Davis and the London Symphony Orchestra, LSO Live!, was nominated for a 2005 Grammy Award. His other recordings include John Adams’s The Wound Dresser (Naxos); American Anthem (EML), a solo recital disc that includes the works of exciting young American songwriters as well as traditional American folk songs; and Just Before Sunrise, which was released in the fall of 2007.

A frequent recitalist, Professor Gunn was featured in John Wustman’s seven-year series, The Songs of Franz Schubert, which culminated in 1997 on the 200th anniversary of Franz Schubert’s birth and included performances of Die schöne Müllerin and Die Winterreise. He has also been presented in recital at Alice Tully Hall by both Lincoln Center’s “Art of the Song” series and the Lincoln Center Chamber Music Society, and in Weill Recital Hall at Carnegie Hall, the Wigmore Hall in London, Théâtre Royal de la Monnaie in Brussels, 92nd Street Y in New York, Cal Performances at Berkeley, the Schubert Club, the Philadelphia Chamber Music Society, Vanderbilt University, the University of Chicago, and the Krannert Center in its “Marquee” series. An alumnus of the Metropolitan Opera’s Lindemann Young Artists Program, Mr. Gunn is also the winner of the 1994 Metropolitan Opera National Council Competition, 1997 Tucker Foundation Career Grant, 1998 ARIA award, a Marian Anderson Award, and, most recently, the first Beverly Sills Artist Award of $50,000.

Dawn Harris, Instructor in Voice, began her service in the School of Music in 2005, with a visiting appointment. She received degrees in vocal performance from Kent State University and undertook doctoral studies in vocal performance and opera at Louisiana State University. Prior to her appointment at U of I, she served on the faculties of DePauw and Illinois Wesleyan Universities. Ms. Harris has a diverse performing experience that ranges from singing the title role in Manon with Baton Rouge Opera and Zerlina in Don Giovanni with Arizona Opera, to dancing Jerome Robbins’ original choreography alongside Broadway star Bebe Neuwirth in Cleveland Opera’s West Side Story. In her many seasons as a leading lady and Assistant to the Director at Ohio Light Opera, Ms. Harris sang more than thirty roles by major operetta composers. Having sung nearly all of the Gilbert and Sullivan female roles, Ms. Harris is most noted for her portrayal of Yum-Yum in The Mikado, a role she performed more than fifty times at Ohio Light Opera, as well as at Toledo Opera and the Grant Park Music Festival in Chicago. Her other credits include roles with Utah Festival Opera, Eugene Opera, and Opera Theatre of San Antonio. Ms. Harris has performed with symphony orchestras across the country, has directed many main stage productions, served as guest stage director for the production of Yeomen of the Guard at the prestigious Brevard Music Festival, and worked as a choreographer/Assistant to the Director at Eugene Opera, Ohio Light Opera, and the North Carolina School of the Arts.
sic of Ukraine, Belarus, and Russia. Her research addresses the relationship between music and politics, post-socialist cultural policy, poplar music, and post-socialist music industries. Her dissertation, titled “‘Play for Me, Old Gypsy’: Music as political resource in the Roma rights movement in Ukraine” (2005), analyzes the influence of international philanthropic aid on Romani cultural expression in Transcarpathia. Her most recent fieldwork (summer 2007), funded by American Councils for International Education, focused on the relationship between hip-hop, migration, and the rise of racialized class identities in Ukraine. She is also the recipient of grants from Fulbright, IREX, and the National Endowment for the Humanities. Recent publications include “The Cyberpolitics of Music in Ukraine’s 2004 Orange Revolution” in Current Musicology (2006), “Ethnomusicology and Advocacy Research: Theory in Action among Romani NGOs in Ukraine” in Anthropology of East Europe Review: Special Issue on Roma and Gadjé (2007), and a forthcoming book coauthored with Oksana Buranbaeva and Vanja Mladineo titled Culture and Customs of Ukraine (Westwood, CT: Greenwood Press). A member of the Society for Ethnomusicology and the International Council for Traditional Music, she serves as Secretary/Treasurer for the American Association of Ukrainian Studies. She has taught music history at Fordham University and a course on post-socialist music traditions at Columbia University. At the University of Illinois, she teaches courses on world music and, as an affiliate of the Russian, East European, and Eurasian Center, leads a Slavic vocal ensemble.

Hee Yun Kim, Visiting Lecturer in Composition-Theory (quarter-time in fall only), received her bachelors and master’s degrees from Seoul National University in Korea and her first doctorate from the Krakow Music Academy in Poland. She is currently a D.M.A. candidate at the University of Illinois, where her teachers include Professors Erik Lund and Stephen Taylor.

Her compositions have been performed in such cities as New York, Boston, Ottawa, Amsterdam, Paris, Munich, Krakow, and Seoul, including performances in workshops with the Kronos Quartet and soprano Dawn Upshaw. Most recently, her Memoir of Dong-Hak won the 2007 Festival Pablo Casals International Composition Competition in France, with a cash prize of over $20,000 and a performance at the concert Prades aux Champs Elysées at the Théâtre des Champs-Elysées in Paris in January 2008. She has also won the UI Symphony Orchestra Composition Commission, Composers Ensemble of Northern New York Composition, and was finalist in the ALEA III International Composition Competition, and won second prize in the Tokyo International Composition Competition.

Hee Yun was the first international participant at the 2007 National Arts Centre Young Composers Program in Canada, during which her composition The River Lethe was premiered by the Orchestre de la Francophonie Canadienne under Jean-Philippe Tremblay at the National Arts Centre in Ottawa and broadcast by CBC Radio.

Mei-Fang Lin, Visiting Assistant Professor of Composition-Theory, received her masters degree in composition from the University of Illinois at Urbana-Champaign, and her Ph.D. in composition from the University of California at Berkeley. She received an award from the Frank Huntington Beebe Fund for Musicians in Boston and the George Ladd Paris Prize from UC Berkeley to study with composer Philippe Leroux in Paris from 2002 to 2005. She was also selected by the IRCAM reading panel to pursue the one-year computer music course “Cours de Composition” at IRCAM in Paris during 2003–2004.

Major awards include those from the Seoul International Competition for Composers (2nd Prize, 2007); Bourges Competition in France (Finalist, 2006, and Residence Prize, 2001); American Music Center (Composer Assistance Program, 2004); Look and Listen Festival Prize in the U.S. (1st Prize, 2002); Pierre Schaeffer Competition in Italy (3rd Prize, 2002); SCI/ASCAP Student Commission Competition in the U.S. (3rd Prize, 2001); Luigi Russolo Competition in Italy (Honorary Mention, 2001); Prix SCRIME in France (1st Prize, 2000); National Association of Composers/USA Twenty-First Annual Composers Competition (1st Prize, 2000); 21st Century Piano Commission Competition in the U.S. (Winner, 1999), and Music Taipei Composition Competition in Taiwan (Honorary Mention, 1998, and Special Prize, 1997).

Lin’s works have been programmed by groups such as the Nieuw Ensemble (Amsterdam), Kammerensemble Neue Musik (Berlin), Ensemble Concorde (Dublin), Ensemble Surplus (Freiburg), San Francisco Contemporary Music Players (San Francisco), Armonia Opus Trio (Buenos Aires), Melos-Etos (Bratislava), Parnassus Ensemble (New York), Ensemble Cairn (Paris), North/South Consonance (New York), ALEA III (Boston), Yarn/Wire (New York), Empyrean Ensemble (Davis), Left Coast Chamber Ensemble (San Francisco), Nodus Ensemble (Florida), Chicago Ensemble (Chicago), Taiwan National Symphony Orchestra (Taiwan), I-Chamber (Phoenix), and Contemporary Chamber Orchestra Taipei (Taiwan). A partial list of international festivals in which her music has been performed includes the ISCM World Music Days (Hong Kong and Slovenia), the Seoul International Computer Music Festival (Korea), Festival Résonances (France), Ostrava Music Days (Czech Republic), Amadeus Piano Festival (US), Festival Synthèse (France), Vancouver Pro Musica Festival (Canada), Festival HTMLLES (Canada), Maxis Festival (UK), ppiANISSIMO Festival (Bulgaria), and the En Red O Festival (Spain).

Rachel Mitchell, Visiting Lecturer in Composition-Theory (three-quarter time), received both her bachelors in music education and masters in music theory from Texas Tech University, and is completing her Ph.D. in music theory at the University
of Texas, where she holds a Kent Kennan Endowed Graduate Fellowship. She has presented papers at regional conferences of the College Music Society and the Society for Music Theory. She received the Colvin Award for the best student paper at the 2005 Texas Society for Music Theory conference. Her research interests include the music and writings of Robert Gerhard and other Second Viennese School composers, twentieth-century Mexican composers, film music criticism, and pop-rock theory. In addition to her research, she is a performer of the French horn and has played with several civic orchestras in Texas and New Mexico.

Matthew D. Thibeault, Assistant Professor of Music Education, received his bachelor’s degree in Education and Psychology (cum laude) from Florida State University, and his master’s and doctoral degrees in Curriculum Studies and Teacher Education from the Stanford University School of Education, where he was a Myrtle Gifford Fellow. He is the recipient of many awards, most recently a Faculty Professional Development Grant from San Jose State University, as well as awards from the Dalcroze Society of America and American Orff-Schulwerk Association. He has taught at San Jose State, Stanford University, and the San Francisco School of the Arts High School. Previously, he was the elementary school music specialist for the Portola Valley School District, in addition to teaching in public and private schools in Massachusetts, Washington, Florida, New Hampshire, and Taiwan. His research interests include high school students’ conceptions of music and musicians, technology in teaching and learning, formative assessment, qualitative research, and alternative modes of inquiry into music learning.


Professor Thibeault’s performing interests focus on the double bass. He has performed and composed for recordings and film scores, and was a member of the Stanford Symphony, Tallahassee Symphony, and New Hampshire Philharmonic. He has also played jazz bass with the Chris Shahin Band and the Gary Schwantes Trio, and played in ensembles featuring African-American gospel, blues, folk, rock, rhythm and blues, salsa, steel drum band, and wind ensemble.

Joining the administrative staff in November was Philip Yampolsky, Director of the Center for World Music. Philip holds degrees from Columbia University and California Institute of the Arts. From 2000 to 2006, he was Program Officer in Arts and Culture for the Ford Foundation in Indonesia. Prior to that, he spent ten years working on the “Music in Indonesia” series for Smithsonian Folkways Recordings (20 volumes plus a sampler album), was a lecturer at Cornell University, and served as a consultant in ethnomusicology to the University of North Sumatra in Medan, Indonesia. Philip has also been a fellow at Yale University, winner of the Charles Seeger Prize of the Society for Ethnomusicology, and the recipient of fellowships, research awards and study grants, including a Fulbright Hays Doctoral Research Abroad Award.

Director Yampolsky spent more than fifteen years doing research and gaining field experience in many parts of Indonesia. His research interests include Indonesian music on records and radio during the late colonial period (1900-1942); more recent Indonesian music; intellectual property legislation; use of music as a symbol of identity world-wide; the recording industry before WWII; and principles of variation in the drumming of the Ewe of Ghana.

Philip has been a program consultant for projects in Morocco and Indonesia, consultant for museums and libraries in Wisconsin, Illinois, Indonesia, Australia, and Saudi Arabia, and written grants for various successful funding requests. In addition to the Smithsonian Series, he has been involved with recording projects in France, Burma, and Indonesia, and is the author of books, articles, and liner notes for recordings. His paper presentations range from conferences in Tokyo, Melbourne, and Leiden to Washington, Ireland, and Boston.

We were also glad to welcome back to the campus Kenneth Drake, Professor Emeritus in Piano, who was with us on a half-time appointment as sabbatical replacement for Dr. Timothy Ehlen during the fall. Ken was previously in residence here for many decades. His research interests focus on music of the classical period, especially Beethoven, and he is the author of the widely-read book, The Beethoven Sonatas and the Creative Experience, published by Indiana University Press, and The Sonatas of Beethoven as He Played and Taught Them, published by MTNA.

Last Spring, we were pleased to add William (“Bill”) Demkow to the staff of our Audio Services Department. Bill had previously been with us in a part-time capacity, and having his expertise available on a full-time basis is a great help to Rex Anderson, who provides an outstanding recording and sound enhancement service for faculty and students of the School of Music.
My name is Sheila Johnson and I am a violinist. And even though I don’t play nearly as often as I once did, or nearly as well, you don’t know how proud it makes me to still be able to say those four simple words after all these years.

After all, I may be a successful business woman. I may be a noted philanthropist, a humanitarian, and a person who has achieved enough international acclaim in her life to be invited to give a commencement address. But make no mistake; above it all, at my very core, I still consider myself a violinist.

And that makes me very proud—almost as proud, in fact, as it makes me to know that this incredible institution played such an enormous role in taking my interest in music and turning it into a lifelong passion; for teaching me so many things—things like how well you perform onstage is really secondary to how well you prepare off it and, ultimately, how well you conduct your life when the spotlight is elsewhere. I am also grateful to the School for providing me lifetime membership in this wonderful club, which now lists you among its ranks as well—a club that allows me, after all these years, to still call myself an artist.

And believe me, it was not that long ago that I was sitting where you are right now, pondering my future and wondering what life might hold for a 21-year old cheerleader from Chicago; a young African American, who at the time was recently married, and who had just learned to play some of the greatest pieces in the canon of violin concertos—but other than that, a young woman who hadn’t a clue as to what the future held for her.

And that’s what I want to talk to you about today. I want to talk to you about the difference between us—the difference between sitting in one of those seats as a new college graduate and thirty years later standing at this podium, trying to say something actually worth hearing.

Now you may think that difference is enormous. You may think that the distance between where you’re sitting and where I’m standing right now is so expansive that it is—for lack of a better word—incomprehensible.

But it’s not. The distance between you and me is very, very small. In fact, take it from someone who knows: it’s microscopic.

Trust me on this. The difference between you and me is only staggering to one of us. It is only huge if you’re sitting where you are. From where I’m standing, frankly, it’s so small it’s frightening. Because given where I am on the journey of life, thirty years seems like little more than a few months.

From my perspective, success doesn’t seem to be about strategic brilliance or a calculated management of one’s potential, as much as it seems to be about showing up every day and working harder and smarter than the next person.

And given what I know now—given the experiences I’ve had and the ups and downs I’ve known—I think I can say with relative certainty that wealth and fame are nothing more than accidental byproducts of success—fate’s door prizes, if you will—and they are certainly not worth the time or effort so many people spend obsessing about them.

What I’m saying is this: the difference between being invited to give a commencement address and never being invited to give one is often little more than a few degrees; just another half turn of the screw.
The difference between professional success and all other possible outcomes of a person's life generally boils down to three very simple things: hard work, deep passion, and above all, personal choice.

Oh sure, there's a little luck involved, but that's true in all aspects of life. The real variable, however, is choice. And how far you go in life and how you'll spend the rest of your days here on earth all hinge on one thing: the choices you'll make. Some of the choices you've made already—whether you know it or not—but most of them are still out there, waiting to be made; waiting to present themselves to you, and often when you least expect them.

I was given a great many gifts in my life, but let's be honest: the road to what-might-have-been is littered with gifted people. I am standing in front of you now because at some point very early in my life I took my gifts and I made some clear and conscious choices:

I CHOSE TO WORK HARD—IN FACT, I CHOSE TO WORK HARDER THAN EVERYONE ELSE.

I CHOSE TO ALWAYS SURROUND MYSELF WITH PEOPLE WHO WERE DILIGENT, WISE, MORAL, MOTIVATED, AND, JUST AS IMPORTANT, FUN.

I THEN CHOSE TO TRY TO BE LIKE THEM.

I CHOSE AT DIFFERENT POINTS IN MY LIFE TO SEEK OUT MENTORS, AND THEN TO ABSORB EVERY LAST DROP OF WISDOM I COULD FROM THEM.

I CHOSE TO READ.

I LATER CHOSE TO WRITE.

I CHOSE TO TAKE CALCULATED RISKS, WHEN THE SITUATION CALLED FOR IT.

I CHOSE TO LEVERAGE MY STRENGTHS AND MY ASSETS, AND I CHOSE TO TAKE FULL ADVANTAGE OF OPPORTUNITIES WHEN THEY PRESENTED THEMSELVES.

I CHOSE TO SEEK BALANCE IN MY LIFE BETWEEN WORK, FAMILY AND FRIENDS.

I CHOSE TO RESPECT TIME, BUT NEVER TO FEAR IT.

I CHOSE TO PLAY BY THE RULES, BUT TO SECRETLY QUESTION AUTHORITY. AND I CHOSE TO CONSTANTLY CHALLENGE CONVENTIONAL THINKING.

I CHOSE LOVE OVER HATE... AND I CHOSE HOPE OVER DESPAIR...

But, ultimately, when I was your age there was one thing I did with utter certainty... I sat down one day and I chose success over all the other choices.

And even now, despite my success—or perhaps maybe because of it—I continue to make choices. I could sit back and rest on my achievements, but I choose not to. There is too much left undone for me to rest now.

And that's something I want to talk with you about today before I close—that being time, and the value of it—but I will get to that in a moment. There are a few other things I'd like to talk with you about first.

To those of you who have been on the music education track these past few years, I have to say I feel a special kinship with you. That was the track I chose as an undergraduate. I knew I loved the violin, but I also knew I had already reached the upper limits of my musical abilities and that whatever genius I may have had, it was not going to be realized as a performer.

I did have a special talent for teaching though, and I knew that. I also knew I could find as much joy in kindling a love for music in a young person's heart as I could in playing Mozart or Bach.

In fact, in the early days of Black Entertainment Television (BET), as we were getting the network off the ground, our family was able to eat and keep a roof over our heads because, in between working on the business, I taught violin in the off-hours to dozens of young people in and around the Washington, DC area.

But, as I said before, to those of you on the education track, we are brothers and sisters, and I congratulate you on your choice. To teach is one of the most noble of all callings.

And to teach music is to keep alive an absolutely vital aspect of the human condition. Because without music, or without the arts in general, any country will soon lose its way—because a country that does not foster or nurture the education of the arts, or a country that does not celebrate its finest artists and treasure what they create, will see the principles upon which it was founded slowly start to crumble.

Because that country will have lost its ability to develop and sustain its single most vital natural resource: namely, its next generation of visionaries, its creative thinkers, its innovative problem solvers, and its leaders whose vision extends well beyond their line of sight.

To you future teachers out there, I say simply, Bravo. And as both a mother and a lover of music, I offer you my heartfelt thanks.

And to those of you on the performance track, I would just like to say I truly admire your courage and I stand in utter awe of your talents.

That's right; courage—because that's exactly what someone must possess to willfully enter this economy as an artist—that, along with nerves of steel and a cast iron will. But take it from someone who knows: guts alone will not guarantee you success as an artist.
“YOUR TALENT AS AN ARTIST IS YOUR STOCK IN TRADE, AND THE MORE DEMAND YOU CAN GENERATE FOR YOUR TALENT, THE BETTER OFF YOU’LL BE. THAT’S BUSINESS 101. THE LIFE OF AN ARTIST IN OUR ECONOMY IS SUPPLY AND DEMAND IN ITS PUREST, MOST UNRELENTING FORM—AND LIKE IT OR NOT, THAT’S WHAT’S WAITING FOR YOU OUT THERE.”

Your success will rely upon your talents as an accountant, your skills as a marketer, your drive as a salesperson, and your resolve as an executive. Because once you leave here today, from a musical standpoint you are no longer an individual; every last one of you performers immediately becomes a corporation.

You will become an entity with assets and liabilities, and how far you go in your chosen field will be very much tied to how effectively you leverage those assets and how well you limit your liabilities.

And if you think that sounds like board room talk, you’re right. Because when it comes to your career as an artist, you are the chairman of the board. You’re also the chief technical officer, the chief marketing officer, and the chief financial officer—and the sooner you view your talents in the same light that Toyota views its cars, with the same magnitude as Apple views its computers, and the same passion with which Ben and Jerry’s views its ice cream, the better off you will be.

Your talent as an artist is your stock in trade, and the more demand you can generate for your talent, the better off you’ll be. That’s Business 101. The life of an artist in our economy is supply and demand in its purest, most unrelenting form—and like it or not, that’s what’s waiting for you out there.

This is a harsh world for people who have chosen as you have, especially those sensitive enough to actually have artistic greatness woven into their DNA. In the cities around the globe large enough to support full-time artists and musicians, the cost of doing business is steep, the stakes are high, and the competition for what little work that does exist is savage.

You have to perform as well as anyone, if not better, and you have to out-work and out-think them all. You have to dress appropriately, you have to develop a strong set of interpersonal skills, and you have to be highly organized. You also have to show up on time, be proactive, stay hungry, and always—always—follow up on even the smallest of details.

I tell you these things not to scare you. I tell you them to help you and to motivate you. You are our torch bearers. You are the ones who will venture out into the world as artists, as musicians, as graduates of this amazing school, and you will be carrying with you the legacy all of us who have gone before you, and the hopes and dreams of all those who will come behind.

I urge you to be both bold and relentless, but above all, to be disciplined. Because if you are, and you continue to practice and work at your art, you will be able to spend the rest of your life doing what you do best; doing what you love most.

And that, my friends—even if you don’t recognize it as such right now—is a precious gift.

* * * *

Now, if you don’t mind I’d like to shift gears. Earlier, I mentioned that I wanted to talk with you about time. You know, as I was sitting down to write this address, the horrible tragedy at Virginia Tech had just occurred. And every time I would sit down to write, the thoughts I committed to paper seemed to lose their weight, if not their meaning altogether, as I read and heard more about the senseless loss of life.

I would read stories about the students and faculty members killed, or see a report on television, and I would find myself unable to write—people like Austin Cloyd, a beautiful and giving young woman who some of you may have even known. Austin grew up in Champaign, went to high school at Centennial, and her memorial service was held at First United Methodist, just a short distance from here, on what would have been her 20th birthday.

And while there can be no rhyme or reason behind such a tragedy, those of us who are left in its wake are forced to deal with the aftermath. Some of us pray, some mourn, and some reach out for friends or family members whose presence can often help us regain some sense of order and, perhaps, reaffirm our hope that humanity will abide and life will, indeed, go on.

And while I didn’t know Austin or any of the other victims, in death they all taught me something that I had known for some time, but for some reason had forgotten. And that is this: that time is precious, and time is a gift. It is promised to no one, and none of us can say with any certainty how much or how little of it we have left.
And because of that, it is our responsibility to spend the rest of our time writing the story of our lives. What are you going to be? What do you want to do? In other words, when your time is up, how will you be remembered?

How you will be remembered is up to you, and only you. The story of your life is already a few chapters thick, but the story of the rest of your life is a blank page with a single word at the top. That word is “today.”

The rest of your life starts today. It starts here and now. When you walk across this stage, shake hands, and accept your diploma, the rest of your life will have officially begun, and the story of the person you will one day become will already be one sentence long.

That’s how I’ve sought comfort in the aftermath of the Virginia Tech tragedy. I’ve chosen to dig though the senselessness and to try to find a lesson; a lesson for the ages—that time is short, and that it is a gift.

And from that lesson I have made this promise to myself: that whatever time I have left will be spent not merely writing the story of my life, but writing a page turner. I promise that for the rest of my time on earth, every breath I take will be in the dogged pursuit of making my life’s story an inspirational best seller.

Fueled by blistering guitars and wailing harmonicas, Chicago blues rose above the plaintive nature of its lyrics and somehow managed to chronicle the pain and suffering of the performer, while at the same time—and in a very meaningful way—freeing that person from the heartache.

And that’s just one example. Listen to modern jazz, which is a fusion of traditional motifs set to new and otherworldly concepts of rhythm and timing. Or the best of hip hop, which samples vintage recordings or melody lines and presents them in fresh and daring new ways.

In all those cases, what started out as one kind of music morphed into another—a music that was unique and exciting, and which made possible even greater changes down the road. That is what your minds should be; that is what your lives should be.

Regardless of what you decide to do with your career, your mind should remain open to new possibilities, and you should constantly be absorbing information, influences, and ideas that will keep you young and vibrant for as long as you live.

You want to know how to not grow old? Keep an open mind and constantly nurture your intellectual curiosity. Because while you can’t always be young, you can always be vibrant. You can always matter.

Keep this in mind: on any instrument, even the human voice, there is a place where even beginners can find the whole notes. But those who master their instrument do so because they’ve spent their lives exploring the spaces between those notes. That is where genius is found and where those seeking endless possibilities spend their days.

Between the notes is where all that is possible begins to unfold.

It is where the undiscoverable lies waiting to be discovered and where the impossible eventually becomes real.

For the master musician, for those of you with a passion for life and a hunger for knowledge, between the notes is where dreams come true.

When you leave here today I want you to make a promise—not to me, not to your parents, your friends, or your family, but to yourself. I want you to promise that you will make your life not just a piece of music, but a symphony—and that it will build to a crescendo that will shake the foundation of all that we now know.

I want you to promise that you will raise your expectations of yourself a full octave, and maybe two.

And I want you to promise that no matter where you go in life, you will never stop exploring the endless possibilities that exist in that tiny little space between the notes.
Christina Bashford (musicology) spoke about Britain’s 19th-century chamber music tradition at a colloquium at CUNY in April and at the American Musicological Society meeting in Québec City in November. She gave a paper at the Music in Nineteenth-Century Britain conference (University of Birmingham, UK) in July and was one of the organizers of the Entertainment and Marketplace conference of the Midwest Victorian Studies Association at UIUC in April, for which she also co-curated the Victorian Entertainments exhibition at the UI Rare Book and Manuscripts Library. In August, she gave a pre-concert talk and chaired a panel at the Elgar and his World festival at Bard College, New York. Her book, The Pursuit of High Culture: John Ella and Chamber Music in Victorian London, was published by Boydell and Brewer in November 2007.

Philipp Blume (composition-theory) is currently creating a new work for 19-division trumpet, percussion, and electronics for the duo Contour, based in Freiburg, Germany. They will premiere the new piece on their tour of seven midwestern universities in March 2008, with additional performances in Germany the following fall. The new work is inspired by the writings of the 13th-century Mallorcan philosopher Ramon Llull and carries the title Io son Ramon lo foll. Professor Blume is also editing a double issue of Contemporary Music Review on the music of Nicolas A. Huber and Mathias Spahlinger, due to be published in September 2008.

Zack Browning (composition-theory) had three compositions premiered during the past year. He attended the premieres of Execution 88 for solo piano at Weill Recital Hall, Carnegie Hall, performed by graduate student Jee-Ean Kim, a student of Ian Hobson, and of Venus Notorious at Taipei City Stage in Taipei, Taiwan, where he served as Composer-in-Residence at the Taipei Municipal University of Education. Flute Soldier was premiered in Pescara, Italy, and will be released on RARA records in 2008. His works also received performances at the International Computer Music Conference (ICMC) at Tulane University and at the National Society of Composers, Inc. (SCI) National Conference at San Antonio, where UI alumnus Chih-Hsien Chien (D.M.A. ’03) performed Network Slammer.

Ollie Watts Davis (voice) performed in Bernstein’s Jeremiah Symphony with the Elgin Symphony in Illinois, and sang Mozart opera arias with Traverse Symphony Orchestra in Michigan. She served as guest artist for the President’s Concert at Carroll College in Waukesha, Wisconsin, and on the faculty for the International Opera Master Class at the Shanghai Conservatory in China. Professor Davis completed Visiting Scholar residencies at the National Sun Yat-sen University in Kaohsiung, Taiwan; National Taiwan University for the Arts-Taipei, and National Taiwan Normal University. As conductor, she hosted the Eighth Biennial Black Sacred Music Symposium on the UIUC campus, celebrating 25 years as conductor of the Black Chorus.

John Dee (oboe) will be a featured soloist during the 2007-2008 season with both the Sinfonia da Camera and the Champaign-Urbana Symphony, performing the Mozart Concerto in C major with the Sinfonia on October 27 and the Marcello Oboe Concerto in C minor with the CU Symphony on February 16, 2008 in the Foellinger Great Hall of the Krannert Center for the Performing Arts. Last summer, Professor Dee traveled with Sinfonia to China, performing in Beijing and Shanghai, and taught and performed in Spain at the Burgos Chamber Music Festival. This fall he gave two faculty concerts in the KCPA Great Hall. The program on October 9, with bassoonist Timothy McGovern and pianist Julie Gunn, highlighted the French solo oboe repertoire and the Trio for Oboe, Bassoon, and Piano by Jean François.

Peter J. Griffin (bands) presented a clinic at the Midwest International Band and Orchestra Clinic in Chicago in December 2006, where it was announced that he had been named the new Director of the Marching Illini. He was guest conductor of the District 214 Concert Band Festival in Buffalo Grove, and of the District 211 Honor Band in Palatine. He also served as an adjudicator/clinician for the Chicagoland Invitational Concert Band Festival in Arlington Heights. In the summer of 2007, he formed the Concert Band of Central Illinois in Champaign. In addition, he was appointed North Central Chairperson for the National Band Association. Professor Griffin will serve as guest conductor for the 2008 District 214
Honor Band and will take the Marching Illini on tour to Ireland and England over spring break in March 2008. He will present a clinic at the Music Educators National Conference in Milwaukee in April 2008.

Joyce Griggs (assistant director) has been invited to present and lead a discussion regarding international admissions at the 2007 annual meeting for the National Association of Schools of Music. In addition, Ms. Griggs was elected chair of the Independent Consortium on College Admissions in Music (ICCAM). Her two-year term began in 2007.

Golson and Curtis Fuller. He served as an instructor and clinician at the annual Prairie State College Jazz Festival, and as a mentor and clinician of the Thelonious Monk Institute of Jazz. Professor Hall gave performances in New York City, Silver Springs (Maryland), and Palm Springs (Florida), among other locales. He presented his paper on “Soul Music and Black Nationalism” in Philadelphia at the 52nd Annual Society for Ethnomusicology Conference, and looks forward to upcoming clinics, master classes, and performances at Chicago’s Orchestra Hall, the Kennedy Center in Washington D.C., and in Philadelphia, Rome, Barcelona, Bari, Boston, and New York City.

Dana Hall [jazz] concluded 2006 as a special guest of the Annual Jazz Party at Sea, performing throughout the western Caribbean with jazz legends Benny Golson and Curtis Fuller. He served as an instructor and clinician at the annual Prairie State College Jazz Festival, and as a mentor and clinician of the Thelonious Monk Institute of Jazz. Professor Hall gave performances in New York City, Silver Springs (Maryland), and Palm Springs (Florida), among other locales. He presented his paper on “Soul Music and Black Nationalism” in Philadelphia at the 52nd Annual Society for Ethnomusicology Conference, and looks forward to upcoming clinics, master classes, and performances at Chicago’s Orchestra Hall, the Kennedy Center in Washington D.C., and in Philadelphia, Rome, Barcelona, Bari, Boston, and New York City.

Eve Harwood (music education) returned to full time teaching in the School of Music in January 2007, after a six-year sojourn as an Associate Dean in Undergraduate Academic Affairs for the College of Fine and Applied Art. Her analysis of curriculum research in the arts in higher education, “Artists in the Academy,” was published in The International Handbook of Research in Arts Education (ed. Liora Bresler, Springer Press, 2007). In October, Dr. Harwood presented a paper titled “Informal Learning in Music: From Playground to Classroom” at a conference hosted by the Center for Applied Research in Musical Understanding at Oakland University in Michigan.

Ronald Hedlund (professor emeritus, voice) sang the prologue to Arrigo Boito’s Mefistofele and additional devil arias with the Champaign-Urbana Symphony in the Krannert Center Great Hall on April 7, 2007. He appeared with his former U of I student, tenor Justin Vickers (B.M. ’96), and current D.M.A. soprano Kay Welch with the Danville Symphony on May 12, 2007.

William Heiles (piano) gave a master class at the Chautauqua Summer Music Festival in upstate New York in July 2007. He also gave recitals and master classes at Millikin University and Western Illinois University in November 2007, as he will at Northern Illinois University in January 2008.

John W. Hill (musicology) gave the keynote address at an international conference, Il genio musicale a Firenze e in Toscana tra sei e settecento (The Genius for Music in Florence and Tuscany in the Late Seventeenth and Early Eighteenth Centuries), in Florence, May 12-13, 2007. His article, “La monodia in Toscana: nuovi appunti sui manoscritti,” appeared in 2007 in La monodia in Toscana alle soglie del XVII secolo (Monody in Tuscany at the Turn of the Seventeenth Century); it reveals that Francesca Caccini was the copyist and compiler of most of the Florentine monody manuscripts that survive today.

Herbert Kellman (professor emeritus, musicology) participated in the interdisciplinary conference Re-Reading Literature and Culture (U of I, March 2007), where he presented the paper “Funeral Music for Anne of Brittany, Queen of France (1514), and Its Fate: A Paradigm.” He also wrote extensive program notes for Jean Mouton’s and Costanzo Festa’s funeral motets for the Queen, and introduced these at the opening concert, which also featured Heinrich Schütz’s Musikalische Exequien, performed by Gravitación, Millikin University’s early music ensemble. His article, “Dad and Granddad were Cops: Josquin’s Ancestry,” appears in Renaissance Essays in Honor of Bonnie Blackburn (Brepols, in press).

Suzanne Hassler (editor) published an excerpt from her full-length song cycle for spoken voice, Letters to Unknown Lovers, in Blackacre, a journal published by The University of Texas at Austin. Advocation, an earlier work for high voice written with composer Leslie Adams of Cleveland and published previously by Artsource, was selected by Jonathon Fields, artistic director of the Lyric Opera Cleveland, and expanded for multiple voices as the culminating piece in an LOC tribute concert to Adams in July 2006. In June 2007, she attended the fourth annual Supporting Alumni in the Performing Arts (SAPA) conference at the Peabody Institute in Baltimore, Maryland.
William Kinderman (musicology) is spending 2007-2008 on sabbatical in Munich, Germany. His studio recording and lecture recital of Beethoven’s formidable “Diabelli” Variations appeared in August 2007 from Arietta Records. He is currently completing two books: Wagner’s Parsifal: Genesis, Form, and Drama, for Oxford University Press, and Genetic Criticism of Music for the University of Illinois Press. The latter book explores the creative process of various composers: Mozart, Beethoven, Schumann, Wagner, Mahler, Stravinsky, and György Kurtág, a prominent living composer. Recent articles by Professor Kinderman have appeared in Austrian, Belgian, French, German, and Spanish publications.

Mei-Fang Lin (composition-theory) had two works, Multiplication virtuelle for percussion and electronics, and L’image reconstituée for five instruments, performed by the Kammerensemble Neue Musik Berlin on September 13, 2007 in Berlin (Germany). L’image reconstituée was also programmed by Ensemble Orchestral Contemporain for a concert on October 16, 2007 in Lyon, France, and by the Washington Square Contempory Music Society for a concert at Merkin Hall in New York on May 5, 2008. Interaction for piano and tape was heard at the ISCM/ACL World Music Days in Hong Kong on November 26, 2007, and Friction, commissioned by Earplay Ensemble, received its premiere on November 12, 2007 in San Francisco. Professor Lin has also accepted a commission for the Messiaen 2008 Celebration Concerts in San Francisco.

Kazimierz Machala (brass) performed at the Mid-South Horn Conference in Kansas City, as well as the International Horn Symposium in La Chaux-de-Fond, Switzerland. He was soloist with the Illinois Brass Quintet with the Honor Band of America in Indianapolis, and also performed and coached chamber ensembles during the 2007 Burgos Chamber Music Festival in Spain. A CD recording of his transcription for horn and piano of Schubert songs was featured on NPR’s “Performance Today.” His composition Elegy for Five Horns, along with his arrangement of Vitaly Buyanovsky’s España for Horn, Guitar, and Double Bass was published by Capo Tasto Music. His Concorde for Horn, Winds, and Percussion was performed in Thailand by the Southeast Asian Wind Ensemble and by the Beethovenhalle Orchester in Bonn, Germany.

Gayle Sherwood Magee (musicology) will publish her new book Charles Ives Reconsidered in spring 2008 through the University of Illinois Press. She is also working on a book about music in the films of director Robert Altman, and will present her research on the film Gosford Park in March 2008 at the national meeting of the Society for American Music in San Antonio, Texas. Other projects include assisting in the expansion of the Hymn Tune Index, an online database created by Professor Emeritus Nicholas Temperley that Professor Magee profiled in the Fall 2006 issue of the Institute for Studies in American Music Newsletter (http://dephome.brooklyn.cuny.edu/isam/NewsF06b.pdf).

Joseph Manfredo (music education) published a conductor’s manual, Essentials of Musicianship, through Curnow Music Press/de Haske Music. He was invited to present at the Best Practice and Position Papers poster session for the 2007 Society for Music Teacher Education Symposium (Greensboro, NC), and to moderate a panel discussion on student teaching at the Illinois Music Educators Association All-State Conference, where he was elected to the IMEA state board as head of the Music Teacher Education division. He guest conducted the St. Louis Suburban Honor Band, IMEA District VII Honor Band, and District 214 Honor Band. In 2008, the Bulletin of the Council for Research in Music Education will publish his article “Factors Influencing Curricular Content for Undergraduate Instrumental Conducting Courses.”

Karl Kramer (director) celebrated his 25th year as principal tuba with the New Haven Symphony Orchestra. He served as an evaluator of the music programs at Boise State University, University of Massachusetts Amherst, and Wesleyan University in Middletown, Connecticut. He represented the School at the annual meetings of the National Association of Music Executives of State Universities in Newport, Rhode Island; the National Association of Schools of Music in Chicago, and the Seven Springs Group in Long Boat Key, Florida. Dr. Kramer also continued as Artistic Director of the Burgos Chamber Music Festival in Burgos, Spain and inaugurated the Allerton Music Barn Festival held over Labor Day weekend at the newly renovated barn at Allerton Park in Monticello, Illinois.
Charlotte Mattax (harpischord) will direct the School of Music opera production of Armide by Jean-Baptiste Lully in the spring of 2008. First performed in 1686, this baroque extravaganza will be recreated by Professor Mattax, who will conduct the period instrument ensemble Concerto Urbano from the harpischord. Other performances this season include concerts at the Lakeview Art Museum in Peoria, Illinois, and the inaugural harpischord concert at Eastern Illinois University. Concerts with her baroque trio Arte Bella, with soprano and viola da gamba, will feature the little known Sonates pour le clavecin, avec voix ou violon by Mondonville. Upcoming recording projects include the solo harpischord works of Krebs.

Gary McPherson (music education) published two edited books in the past 12 months. The first, The Child as Musician: A Handbook of Musical Development (Oxford University Press), came out in 2006 and includes 24 chapters by leading experts in music and music education. His second book, Orientamenti per la didattica strumentale Dall’esperienza alla ricerca, is an Italian language text that will be used in Italian universities and conservatories of music by students studying instrumental pedagogy. During the past year, Professor McPherson continued his work with the International Society for Music Education and gave seven keynote addresses at conferences in the United States, England, Korea, Australia, and China.

William Moersch (percussion) was principal timpanist for Sinfonia da Camera’s China Tour to Beijing and Shanghai in May 2007. He also appeared as a guest faculty artist at the Zeltsman Marimba Festival in Appleton, Wisconsin. Other recent activities include appearing as a concerto soloist with the Honors Band of America (James F. Keene, conductor) in March. Professor Moersch continues to serve on the Board of Directors of the Percussive Arts Society, and was a member of the jury for the PAS Solo Marimba Competition at PASIC 2007 in Columbus, Ohio.

Bruno Nettl (professor emeritus, ethnomusicology and anthropology) gave invited lectures on aspects of ethnomusicology at an international symposium on music and culture at Osaka, Japan (November 2006), at the Central Conservatory of Music, Beijing (May 2007), at the Universities of Ljubljana, Slovenia, and Zagreb, Croatia (April 2007), as well as the University of Kansas (April 2007). In February 2007, he gave keynote lectures at an international conference on improvisation in Groningen (Netherlands), as well as regional meetings of CMS (Princeton, New Jersey), and SEM/AMS (Indiana, Pennsylvania). With co-authors including Professors Charles Capwell, Isabel Wong, Thomas Turino (all UIUC faculty), and Philip Bohlman (Ph.D. ’85), he published the fifth edition of the widely used world music text, Excursions in World Music.

Carla Millet (soprano) sang tenor solos in Mozart’s Requiem with the Illinois Symphony Orchestra, Schumann’s Dichterliebe accompanied by William Kinderman at the University of Chicago, directed Madama Butterfly for the UI Opera Program at the Krannert Center, and was a master teacher at the National Association of Teachers of Singing national internship program at The University of North Carolina at Charlotte.

Susan Parisi (research scholar) delivered “Transforming the Cybele and Arys Legend: The Operas of Francesco Rasi (Mantua, 1616) and Quinault-Lully (Saint Germain-en-Laye, 1676)” at the UIUC Mellon Conference Re-Reading Violence, Death, and Gender in Early Modern Literature and Culture in March 2007. The paper was also selected for publication in the conference proceedings. As series editor for Harmonie Park Press, Dr. Parisi edited five books this year, including America’s Concertmasters by Anne Mischakoff Heiles (D.M.A. ’78). She serves on the board of Musica Toscana and is collaborating in a project to catalogue a collection of Florentine music from the eighteenth to the mid–nineteenth centuries.


Dana Robinson (organ) joined organist Paul Tegels of Pacific Lutheran University for duet concerts at St. Mark’s Cathedral in Seattle and at St. Paul’s Church in Esquimalt (Victoria, British Columbia). In May, he was joined by U of I organ students on a study trip to Italy and Germany. The group visited and played historic organs in and around Mantua and Verona, as well as in Lower Saxony, with a five-day residency in Cappel, where students took lessons and practiced on the 1680 Arp Schnitger organ.

Jerold Siena (voice) sang tenor solos last season in Mozart’s Requiem with the Illinois Symphony Orchestra, Schumann’s Dichterliebe accompanied by William Kinderman at the University of Chicago, directed Madama Butterfly for the UI Opera Program at the Krannert Center, and was a master teacher at the National Association of Teachers of Singing national internship program at The University of North Carolina at Charlotte.
Kenneth Steinsultz (bands) was guest soloist with the University of Illinois Tuba-Euphonium Ensemble in their January 26, 2007 concert at the U.S. Army Band (Pershing’s Own) Tuba-Euphonium conference at Ft. Meyer, Virginia. During the spring 2007 semester, Dr. Steinsultz was principal conductor of the University of Illinois Wind Symphony. In January, he was a clinician for Washington High School, Illinois. In March, he served as a clinician/adjudicator for the Southeast DuPage Band Festival in Burr Ridge, Illinois. Dr. Steinsultz was also a clinician for Carlyle Jr. High in April, and an adjudicator for Music in the Parks (Gurnee, Illinois) in April and in May.

Katherine Syer (musicology) was named a fellow of the Alexander von Humboldt Foundation in Germany last spring. Based in Munich for 2007-2008, she is affiliated with the Bavarian Academy of Fine Arts and is working in collaboration with Dieter Borchmeyer, president of the Academy. Her central project during her leave is a book on the stage history of Wagner’s “Ring” cycle, focusing on productions of the last 30 years. She led a presentation on this topic for the Wagner Society of America in Chicago in May 2007. During the coming year she has been invited to give lectures in London and Paris, as well as in Germany.

Nicholas Temperley (professor emeritus, musicology) gave the keynote speech, “Music and Methodism,” at the July 2007 conference at the University of Bristol, England, commemorating the 300th birthday of Charles Wesley. He also completed a volume of 18th-century psalmody for the Musica Britannica series, published in September 2007. With the help of Gayle Sherwood Magee of the musicology faculty, and music librarian John Wagstaff, he is planning an extension of the Hymn Tune Index database (recently taken over by the U of I library and available at http://hymntune.library.uiuc.edu/), to cover the period 1821-1900.

Sever Tipei (composition-theory) had his piece Curses for solo male voice, backup group, and tape performed at the SEAMUS conference in Ames, Iowa in March. During the same month he was keynote speaker at the Workshop for Computer Music and Audio Technology organized by the National Chiao Tung University in Taiwan, where his piece ROC-Daria was also performed. In June, seven of his works from the series “Romanian Compositional Diaspora” were performed in concert, and two other works, MaiDecaf and MaiDaria, premiered during the 17th International Week of New Music, both in Bucharest. He was also invited to become a member of the Union of Romanian Composers and Musicologists. In August, he presented a paper on “Manifold Compositions” at the 2007 International Computer Music Conference in Copenhagen.

John Wustman (professor emeritus, accompanying), was chosen by the Board of Directors of the Lotte Lehmann Foundation as recipient of its 2007 World of Song Award. He recently spent two and half weeks giving master classes in Shanghai, China, while heading a teaching group for the Shanghai Opera Center.

Scott Wyatt (composition-theory) was awarded sabbatical leave for the spring 2007 semester to continue research into three-dimensional audio imaging techniques and to apply these techniques in a new electroacoustic music composition. While pursuing this work, he presented six lectures on audio imaging techniques to students and faculty at the University of Iowa School of Music, and gave concerts, lectures, and master classes at Kutztown University, West Chester University, and Louisiana State University. His compositions were also performed at Indiana University, the University of Hull-Scarborough Campus in England, and at the 2007 SEAMUS national conference hosted by Iowa State University, where Professor Ronald Romm performed Wyatt’s A Road Beyond for trumpet with electroacoustic music accompaniment.

Ann Yeung (harp) gave master classes at the Beijing Central Conservatory Middle School, Shanghai Conservatory of Music, Hong Kong Harp Chamber, University of Michigan, and Tulane University. Professor Yeung performed Stephen Andrew Taylor’s Nebulæ at the 2006 International Computer Music Conference in New Orleans and at the 2007 American Harp Society National Summer Institute in Chicago. She judged the first Victor Salvi Foundation Awards, was the featured harpist of Harp Column’s popular annual “harpmobile” issue, and gave presentations on Henriette Renié and working with young harpists in the schools at the 2007 American String Teachers Association National Conference.

Above: Dr. Ann Yeung and Dr. Roslyn Rensch-Noah in Chicago at the 2007 American Harp Society National Summer Institute in Chicago.
Clear new Guide to Mozart's Piano Music

When Mozart's keyboard music comes up for discussion, the focus of musical attention tends first of all to be the twenty-seven piano concertos, especially the late works and the path-breaking E flat concerto K.271, which Mozart completed early in 1777 in Salzburg. But his piano music also, of course, includes many sonatas, among which are the pleasant K.545 in C major, written for beginners; the final, technically-challenging K.576 sonata of 1789; and more troubled works such as the A minor sonata K.310, produced during a miserable sojourn in Paris that included the death of the composer’s mother. Sets of variations, miscellaneous dance pieces, and the two unusual works for musical clock K.594 and K.608 complete musicologist professor William Kinderman’s survey of Mozart’s piano output, which, in addition to the solo works, includes several pieces for piano duet. In the course of seven chapters, Kinderman sometimes takes a chronological approach to the works, and at other times uses particular compositions as case studies, all the while building up a comprehensive study of Mozart’s piano music. Familiar Kinderman methodologies are to be found here, including some sketch studies, a fascination with thematic material and stylistic features that link one work with another, traditional formal analysis, and historical contextualization. The book also benefits from its author’s perspectives as both performer and musicologist, two different viewpoints that offer complementary insights into a sometimes neglected and underrated area of Mozart’s oeuvre.

Mozart’s Piano Music
William Kinderman
Oxford University Press
ISBN 0195100670
www.oup.com

Bach Celebration

There are now some twenty scores in the “Celebrate… composers” piano music series, among whose editors is U of I piano professor Reid Alexander. The volumes published so far cover composers from Beethoven to Schumann, Clementi to Grieg. That no fewer than three volumes should have been devoted to J. S. Bach at this point will come as no surprise, given the amount of high-quality keyboard music by this composer. All the pieces in this new volume range from intermediate to advanced level (grading of pieces by difficulty is a feature of the series—a great help to instructors in piano), and include the popular French Suite no. 6 in E major and the Italian Concerto, the A minor representative of the so-called “English” suites, and the C minor Fantasia BWV906. As with all the volumes in the series, there are introductory and concluding notes concerning the history and interpretation of each piece, including in this case a useful essay on “Performing Bach’s music on the modern piano,” and some “Strategies for learning a fugue.” The musical texts are, as always, clearly presented, with wide margins that will enable the player to add his/her own annotations.

Celebrate Bach, Volume 3
Compiled by Reid Alexander, Samuel Holland, and Marc Widmer
Frederick Harris Music
ISBN 9780887979231
www.frederickharrismusic.com

Reid Alexander (Ed.D., M.M., B.A.), Professor of Music and Chair of the Piano Pedagogy Division at the University of Illinois at Urbana-Champaign, is widely recognized as a versatile pianist, inspiring teacher, and internationally published pedagogue. A doctoral graduate of Vanderbilt University, Professor Alexander has served on the UI School of Music faculty since 1979 and is co-complier of the multi-volume Celebrate Piano: The Composer Series.

New Edition of a Classic Text on the Harp

In order to fully appreciate this book, you really have to spend time simply looking at it. Illustrated with photographs of artifacts from several centuries B.C. to the twentieth century A.D., its images of the harp (including paintings from medieval and Renaissance periods, and photographs of modern instruments) are a reminder of the sensitive balance between practical skill and aesthetic sensibility that has been demanded of harp makers old and new. That it is such a feast for the eye derives from its author’s knowledge of art history as well as music, and she brings to bear all her experience of both disciplines here. An accompanying CD of music from J. S. Bach, through Carlos Salzedo, to the present provides a useful and tuneful survey of harp repertory. The written text is in four parts, of which the central two examine the non-pedal and the pedal harp. The opening section is a survey of the harp in the ancient world, while the final one, “Retrospection and the Future,” includes a chronicle of important events in the harp world from 1979 to 2004. Along the way one finds sketches of the lives and performing careers of such giants of the harp as Salzedo (founder of the Harp Department of the Curtis Institute in Philadelphia in 1924), Marcel Grandjany (1891-1975, former head of the Harp Department at the Juilliard School), and, back in the nineteenth century, Elias Parish Alvars (1808-1849, much admired by Berlioz), and the colorful Nicholas Bocha, who caused a stir in London following his high-profile elopement in 1839 with a prominent singer of the day. If you only have room for one book about the harp on your bookshelves, make sure it’s this one!

Harp Celebration (revised edition)
Roslyn Rensch
Indiana University Press
ISBN 9780253348937
www.iupress.indiana.edu

Roslyn Rensch, musician and art historian, studied harp with Alberto Sohl and Joseph Vito. She is the author of several books including The Harp, The Harp, Its History, Technique and Repertoire; Three Centuries of Harpmaking, and Harps and Harpists, now in its third edition. Dr. Rensch is a 1959 alumnus of the School of Music and a former member of the UI faculty. She occupies an unparalleled place as a scholar on the iconography of the harp and is a preeminent harp historian.
Lou Liay Spirit Award Award Honors Norman and Mary Jane Beasley

College of Fine and Applied Arts alumnus and former member of Medicare 7, 8, or 9 Dixieland jazz band, Norman I. Beasley (B.S. ’58) of Tucson, Arizona and his wife, Mary Jane Beasley, were the recipients of the UIAA 2007 Lou Liay Spirit Award for Extraordinary Alumni Service. With a focus in music education, Mr. Beasley was the University’s 58th graduate in the Division of Services for War Veterans program, established for veterans.

The Spirit Award, presented to the Beasleys during Homecoming weekend, was established in 1997 and is named after Lou Liay, executive director of the University of Illinois Alumni Association from 1983–1998. The award is bestowed upon alumni of the University who have consistently demonstrated extraordinary loyalty, commitment, dedication, and service to the UI Alumni Association or its constituent and affiliated groups. The award can be conferred upon individuals or couples who inspire U of I alumni, students, faculty, and staff through their extraordinary spirit and enthusiasm.

The Beasleys are active in the San Diego Illini Alumni Club (www.sandiegoillini.org). Dennis Lougeay, president of the club, nominated the couple for the award.

Katy Clark Named Vice President and Managing Director of the Orchestra of St. Luke’s

Katy Clark (M.M. ’93), director of development for the Orchestra of St. Luke’s in New York City since 2005, was named Vice President and Managing Director in July 2007. As such, she will assume responsibility for the day-to-day operations of the orchestra. “Katy’s understanding of and sympathy with the unique culture of St. Luke’s, as evidenced by her terrific success in development, makes her the perfect person to undertake our general management,” said Orchestra of St. Luke’s President and Executive Director Marianne Lockwood.

Ms. Clark is an alumna of the American Symphony Orchestra League’s Orchestra Management Fellowship Program, throughout which she worked for the Aspen Music Festival and School, New Jersey Symphony Orchestra, Dayton Philharmonic Orchestra, and Baltimore Symphony Orchestra. Between 1994 and 1999, Katy worked as a violinst with the BBC Symphony Orchestra in London. During her tenure there, she was elected a member of the Players’ Committee and was also an active participant in the orchestra’s improvisation-based in-school program. She has performed with a number of ensembles, including the Scottish and English Chamber Orchestras, Royal Philharmonic Orchestra, Opera Company of Philadelphia, and Chamber Orchestra of Philadelphia. Katy has also had an active career as an educator, teaching violin and coaching chamber music at St. Paul’s School in London and at Temple University Music Prep in Philadelphia. In addition, she led the Philadelphia chapter of the American Composers Forum from 2001–2004.

Katy is a graduate of Cambridge University, England, where she received her bachelor’s degree in history. In addition to her master’s degree in instrumental performance from the University of Illinois, she holds a Certificate in Arts Management from Birkbeck College, University of London.

Timothy Topolewski Receives Distinguished Teaching Honor

Timothy Topolewski (D.M.A. ’81), Professor of Music at the State University of New York’s Crane School of Music in Potsdam, was recently promoted to Distinguished Teaching Professor, an academic rank above that of full professor.

After having received his D.M.A. from the U of I in 1981, Professor Topolewski served as soloist and enlisted conductor with the United States Army Band and Orchestra in Washington, D.C. Subsequently, he performed as principal clarinetist with the St. Paul Chamber Orchestra, Dubuque Symphony Orchestra, and Cedar Rapids Symphony, where he also served as principal on-call conductor.

As an arranger, Topolewski has published with Carl Fischer Music and Warner Brothers, among others. His 2000 recording of William Bolcom’s Concert Suite for Alto Saxophone and Band, with saxophone soloist and Crane faculty member Timothy McAllister, was nominated for a Grammy award in three categories: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance.

Professor Topolewski has also enjoyed success as conductor of the Crane Opera Ensemble, whose production of Gilbert and Sullivan’s The Mikado was named the National Opera Association’s annual college production winner in 2003.
During the past year, the exciting concerts by the U of I's gamelans, the puppet theater performance in the Music Barn at Allerton, and similar events have been drawing the attention of the University, and of Champaign-Urbana, to the newly established World Music Center in the School of Music. This major milestone in the building of the University's programs in ethnomusicology and music education is showing us a brilliant future. But at this time of innovation, it's also desirable to look back, to see how we came to be where we have arrived. I came to the University in 1964 with the assignment of gradually establishing a program in ethnomusicology, and so people often ask me how things got started. Looking back to the time of my arrival here, I am impressed by the number of things that had already happened, by the initiatives, organized or coincidental, that preceded the formal establishment of ethnomusicology here.

Now, dear reader, I must digress to tell you that not all ethnomusicologists agree on just what "ethnomusicology" is. I define it as the study of music from a cultural or, if you will, anthropological perspective, and the study of the music of each culture in the context of a world of distinct but often interrelated musics. But my colleagues may have different kinds of formulations. Still, virtually all ethnomusicologists are concerned with the world's traditional musics, and with their present state. They learn and teach mainly as scholars, analyzing music and culture. But they have also come to believe that learning how to perform this music—even if they don't have the years and background necessary to become as expert as Indian, Chinese, or Indonesian professionals—provides important insights and abilities in their research and teaching.

Significantly, one thing we have come to expect of ethnomusicological studies, and that we hope for in the World Music Center, is the drawing together of interests in music that start in various places in the University. Ethnomusicology, though solidly based in the School of Music, is always recognized as an interdisciplinary field, and ethnomusicology students take courses in and sometimes even major in many departments. So it's no surprise that some of the events and institutions that preceded and led to our program were located in various parts of the University.

Let me tell you about some of the people and events that occurred before I came. I'm sure we'll never know when non-Western music first made its appearance here, but I wonder whether the sound of Indian music from Bengal may have been heard here as early as 1912. That year, the great Indian poet, philosopher and composer Rabindranath Tagore, a Nobel laureate, spent some winter months here, visiting his son, who was studying agriculture. Emeritus Professor of History Blair Kling, the authority on this visit, tells me that Tagore found it cold and...
didn’t enjoy his stay very much, but he did give several lectures in the Unitarian Church (now the Channing-Murray Foundation). Tagore composed dozens of songs, in which he tried, as he did in his literary work, to combine Indian and Western elements. It’s hard for me to imagine that he didn’t at some point present some of his musical work to colleagues, and perhaps students, almost a century ago. For the last twenty years, an annual festival at Channing-Murray has commemorated Tagore’s visit, and usually someone performs his music.

Mentioning Indian music leads me to contemplate the time, between 1947 and 1951, when John M. Kuypers was Director of the School. He has been variously described as brilliant and innovative but controversial, the latter to the extent that the faculty requested his resignation from the directorship in 1950. But innovative he indeed was, bringing the Walden Quartet to be in residence (they stayed for decades), initiating the Festival of Contemporary Arts (which continued biennially into the 1970s), encouraging the formidable program in new music composition and performance, and beginning the development of a strong musicology program. He must have been interested in non-Western music, because in 1954—no longer director—he published an article, “Music of the West and the Classical Music of India,” in an Indian journal, Viswabarathi Quarterly, in which he discusses ways in which Indian and Western music could be syncretized. Professor Kuypers speaks mainly of aesthetic and philosophical issues, but in his discussion of the world events that bring Asia and the West closer he sounds like someone writing much later. Had he known about Tagore’s stay in Urbana? It’s probably just a coincidence that he envisions a music not too unlike Tagore’s, and that his article appeared in a journal actually founded by Tagore.

Kuypers traveled to many parts of the world, and was interested in many kinds of traditional styles, including Indonesian gamelan, African percussion, and Balkan choral music, of which he had recordings—then still quite rare. Kuypers set about appointing distinguished faculty throughout the School, and in musicology he brought Norman Cazden, a Harvard Ph.D. who taught here from 1950 to 1953. I was then a student at Indiana University and was hearing about Dr. Cazden’s interest in American folk music, about which, through his life, he published books and articles. It was said that he had problems during the McCarthy era, resulting from his left-wing political views, and it’s widely believed that his politics—this was in the days of the infamous “Loyalty Oath” required of state employees—prevented his receiving tenure, although his scholarship and teaching would have justified it. His political views were shared by a lot of other folksong scholars and singers, like Alan Lomax, Charles Seeger, and Woody Guthrie. I don’t know what courses Dr. Cazden taught, but it’s hard to imagine that folk music didn’t play a role. After leaving the U of I, Cazden couldn’t get a teaching position in higher education until 1969, when a more liberal atmosphere took him to the University of Maine. He passed away in 1980, but I had the honor of meeting him at a musicology conference in Washington in 1975 where I chaired a session on folk song at which he read a paper—concise, clear, organized, interesting. He made his point well; must have been a fine teacher.

Also reading a paper at that session was John Ward, who succeeded Cazden here, staying until he went to Harvard in 1955, and eventually becoming dissertation advisor of two of our distinguished...
Harry Partch, inventor of exotic instruments, with John Garvey.

Harry Partch, who lived in Urbana from 1958 to 1962, and whose array of ingeniously designed instruments was strongly influenced by his interest in East Asian music.

By the time of the University’s centennial in 1969, the nation was in political turmoil, accompanied by a folksong revival spearheaded by singers such as Bob Dylan, Pete Seeger, and Joan Baez. When I arrived in 1964, there may not have been much formal interest in folk music in our School of Music, but elsewhere on campus I found a very active group of students and a few faculty in an organization called the Campus Folksong Club. It was spearheaded by Archie Green, a folklorist (born 1917) whose distinguished and colorful career led from working as a ship’s carpenter to labor union organizing, to graduate work in folklore at Berkeley, library school, a position as librarian in our Institute of Labor and Industrial Relations, a Ph.D. at the University of Pennsylvania, teaching folklore in our English Department, and—Archie was a bit too far in front of the anti-war movement around 1970—a move to Washington to lobby for the establishment of the American Folklife Center in the Library of Congress. For this last, Archie later received a congressional medal, and, in 2007, was officially designated a “Living Legend.” Dr. Green published important research on music in the labor movement and the history of recordings. The Campus Folksong Club group brought in folk performers, sponsored concerts of world music, and maintained a series of lectures by locals and guests—doing the things that an ethnomusicological perspective to his classes during those two years at Illinois.

It seems to me that there was little progress in the decade after 1950, but one bright spot was the two-year visit of Chou Wen-Chung, 1958-59. A distinguished Chinese-born composer who spent most of his career at Columbia University (and became the musical executor of Edgard Varèse), Chou, as described by U of I alumnus Peter Chang (Ph.D. 1995) in his 2006 biography, devoted much of his energy to research on Chinese traditional music. At Illinois, his position was that of composer-in-residence, and he didn’t teach classes, but I was told that he brought Chinese music very much to the consciousness of the School.

And perhaps it’s unnecessary to mention the many visiting composers just before and after 1960 who, largely in tandem with the now world-famous Festival of Contemporary Arts, developed an interest in Asian and African musics. Outstanding among them was Harry Partch, who lived in Urbana from 1958 to 1962, and whose array of ingeniously designed instruments was strongly influenced by his interest in East Asian music.

Faculty—Professors John Hill and Charles Capwell. Ward had studied musicology of many sorts, and among his teachers were Curt Sachs and George Herzog, leading figures in pre-1950 ethnomusicology. I met Dr. Ward when I read my first paper, about Arapaho music, at a regional meeting at East Lansing, where he was then teaching. I felt like a fish out of water among a lot of Renaissance, Baroque, and 19th-century music scholars, but John invited me to a party at his house and pumped me for information. I was amazed at the breadth of his knowledge and interests—he developed special interests in Navajo songs and Japanese music—and surely he brought something of an ethnomusical perspective to his classes during those two years at Illinois.

I kept wondering what the word "Philo" meant, it sounded like a highfalutin’ academic term, so I was surprised to find that it was the name of a small town south of Champaign.

And perhaps it’s unnecessary to mention the many visiting composers just before and after 1960 who, largely in tandem with the now world-famous Festival of Contemporary Arts, developed an interest in Asian and African musics. Outstanding among them was Harry Partch, who lived in Urbana from 1958 to 1962, and whose array of ingeniously designed instruments was strongly influenced by his interest in East Asian music.

By the time of the University’s centennial in 1969, the nation was in political turmoil, accompanied by a folksong revival spearheaded by singers such as Bob Dylan, Pete Seeger, and Joan Baez. When I arrived in 1964, there may not have been much formal interest in folk music in our School of Music, but elsewhere on campus I found a very active group of students and a few faculty in an organization called the Campus Folksong Club. It was spearheaded by Archie Green, a folklorist (born 1917) whose distinguished and colorful career led from working as a ship’s carpenter to labor union organizing, to graduate work in folklore at Berkeley, library school, a position as librarian in our Institute of Labor and Industrial Relations, a Ph.D. at the University of Pennsylvania, teaching folklore in our English Department, and—Archie was a bit too far in front of the anti-war movement around 1970—a move to Washington to lobby for the establishment of the American Folklife Center in the Library of Congress. For this last, Archie later received a congressional medal, and, in 2007, was officially designated a “Living Legend.” Dr. Green published important research on music in the labor movement and the history of recordings. The Campus Folksong Club group brought in folk performers, sponsored concerts of world music, and maintained a series of lectures by locals and guests—doing the things that an ethnomusicology program should do, and later did.

Another involved faculty member was A. Doyle Moore, a professor of Graphic Design who most recently has become known as Will’s “chef in residence.” In the 1960s, he played mandolin, did research and wrote an article about the history of the autoharp, and, with a small ensemble, produced two LP records of Illinois folk songs. I met Archie and Doyle before coming to Illinois, and they gave me a copy of one, performed by a trio called the Philo Glee and Mandolin Society. I kept wondering what the word “Philo” meant, it sounded like a highfalutin’ academic term, so I was surprised to find that it was the
name of a small town south of Champaign. In 1963, the Club issued a record of field recordings of regional folk music with all the proper scholarly apparatus, titled The Green Fields of Illinois. It was sufficiently important in the world of folklore research to be reviewed in The New York Times (Sept. 29), with the headline, “Student Recording Project Unearths Local Folk Music.” Dr. Judith McCulloh, later the distinguished music editor at the University of Illinois Press, was very much involved in these projects.

By the early 1960s, many major universities had begun to offer courses in ethnomusicological subjects, and in 1961, having by then a faculty of a half-dozen musicologists, the School of Music decided to make an appointment, bringing in Willem Adriaansz, a specialist in Japanese music who later published important work, particularly on the koto. Dutch-born Adriaansz had completed his Ph.D. at the large ethnomusicology program at UCLA, but he offered only one two-semester course on world music, slanted towards senior and graduate music majors, and otherwise taught introductory courses in music history and appreciation. It was intended that he should gradually expand the ethnomusicology offerings, but he left after two years. After I arrived, in 1964, I met students who had taken his course, and found them well-informed and sophisticated in the subject. But Dr. Adriaansz paid attention almost exclusively to the classical traditions of Asia, and little attention to the “music in culture” side of ethnomusicology. After he left, the world music course (one semester of it) was taught by Alexander Ringer, a music historian who had always had an interest (he had once studied with Jaap Kunst, the Dutch scholar who is said to have coined the term “ethnomusicology”), particularly in Middle Eastern music. After that year, I was invited to come, with instructions to work on expanding the offerings.

When I arrived I was greeted by William Kay Archer, an anthropologist and linguist who knew a great deal about music and published a few articles on the subject (one mysteriously titled “On the Ecology of Music”), and whose principal interest was the relationship of music to the rest of culture, and to language. Bill became a good friend and comrade in arms—he was a superb raconteur and an extremely gifted speaker—and music played a role in his communications courses. Appointed in the Institute for Communications Research, Bill had major interests in South and West Asia, and his main project was to establish an institution in Tehran through which UI scholars and students would do research in Iran and perhaps neighboring countries. Thus, just after I arrived, there was founded the Tehran Research Unit, a kind of field station, and its establishment led to my own developing interest in Persian music. Eventually, several graduate students, American and Iranian, received their degrees here with a specialization in Persian music. Bill thought that cross-cultural studies of music would help to maintain peace, and wanted our work in Iran to serve as a model. He passed away in 1998, having unfortunately, as the result of a stroke, spent his last 25 years severely handicapped. He would not have been happy with recent developments in the nation of his interest.

These faculty members and musicians were pioneers of ethnomusicology at the University of Illinois; or perhaps I should call them heroes of the prehistory. Like the field of ethnomusicology itself, they came from various fields of music, from various divisions in the School, and from various disciplines in the academy. They were a diverse lot. What they had in common, I feel, was a willingness to be critical of and even rebellious against established values (and of resulting characteristics of music school curricula), and fearlessly to question the kind of society with which they were associated. Naturally eager to see many kinds of change, unwilling to take things for granted, they were skeptical of conventional wisdom and received knowledge.

Our prehistory concludes when the School of Music decides to appoint a faculty member exclusively to teach ethnomusicology. Now, in 2007, when we have five full-time and a couple of part-time professors in this field, it seems almost inconceivable that universities a few decades ago expected a single faculty member to be responsible for the entire discipline. But I remember that when I began to teach a full load of ethnomusicology courses, some faculty members wondered how there would be enough in this field to occupy a teacher full-time, and whether this wasn’t making me too specialized. Well, one thing that goes with a proper program in ethnomusicology is concerts, workshops, and seminars by visiting musicians, and as a kind of coda to my meditation I’d like to mention two very influential musicians who came early in my tenure.

The first is Dr. S. Ramanathan, who introduced us to South Indian classical music, first in a 1965 week-long visit, then two years later in a seminar. A singer and vina-player who eventually became one of the true legends of Carnatic musicianship in Madras (now Chennai), Ramanathan taught us how the improvisation system worked, how to practice, and how to sing elementary exercises, which had to be carried out at the beginning of every class. But he also taught us how to be proper students and scholars, because while he was here he tried to learn everything he could, going to concerts of Western music, having long conversations with Charlie Hamm about American music and with Alex Ringer about Jewish liturgy, visiting elementary schools and kindergartens, taking some painting lessons. From him one could learn a great deal about getting all one could from membership in a university community.

The other early visitor of note was Nour-Ali Boroumand, a famous musician and music scholar from Tehran, who later became my principal teacher of Persian music. I had met him on an early visit to Iran, through Bill Archer. A great musician, he unfortunately was blind and spoke hardly any English, but we decided to bring him for a five-week visit in order to give our students some exposure to Persian classical music—then almost totally unknown in North America. In May 1967, Dr. Boroumand came to Illinois with his wife, gave several workshop-like performances on his instrument, the small four-string long-necked setar, and taught a month-long seminar for musicology majors. He spoke mostly in German, which he knew well and which most students had taken, tried a bit of English, and demonstrated a great deal. Although he couldn’t see it, he loved our campus; it was quiet, lush, and green, a contrast with the noisy, crowded, desert-like, hilly atmosphere of Tehran (which for my part I had come to like). And he had wonderful ways of making points. I’ve frequently told the story of how he began his seminar, trying to find a way to explain that Persian music was significantly improvised, closely tied to its Iranian culture and land, and highly prized as one of the great accomplishments of the Persian people. So he said (I’m paraphrasing): “To understand Persian music you must know the singing of the nightingale, the bird that we consider the symbol of the good and the beautiful, because when it sings, it doesn’t repeat itself, and Persian musicians are not supposed to repeat themselves. I know you don’t have this bird here, and so I’ve brought you a recording . . .” And he played ten minutes of nightingale song recorded in his garden. It took us some time to figure out the connection, but now I know that Dr. Boroumand, like Dr. Ramanathan, taught us a lot more than simply music.
Roslyn Rensch-Noah (M.A. ’59) is pleased to announce the June 2007 release of a revised edition of the illustrated harp history Harps and Harpists, on which she has worked diligently for five years. The new edition, available through Indiana University Press (www.iupress.indiana.edu/catalog), includes two new chapters, an extensive bibliography and index, personal anecdotes of the author’s studies under Alberto Salvi, and an appendix on the Roslyn Rensch Papers and Harp Collection (housed at the University of Illinois at Urbana-Champaign), and an hour-long CD of harp music. In addition, Dr. Noah made a gift-in-kind to the UI School of Music in July 2007 of a much needed Lyon and Healy harp, which string division chair Professor Ann Yeung was delighted to receive.

American Harp Society honorees and introducers (standing, left to right): Susann McDonald (Indiana University, Artistic Director of the World Harp Congress), Ann Yeung (U of I); Elizabeth Cifani (principal, Lyric Opera of Chicago); (seated) Victor Salvi (Victor Salvi Foundation), Roslyn Rensch-Noah (renowned harp historian), Edward Druzinsky (former principal, Chicago Symphony Orchestra).

1950–1959
Barbara Garvey Jackson (B.M. ’50), a double major in violin and composition, received her M.M. degree at Eastman and Ph.D. in Musicology at Stanford subsequent to her studies at the U of I. She went on to teach in the Los Angeles public schools and at Arkansas Polytechnic University, and is now Professor Emerita at U. of A. in Fayetteville, where she taught for 32 years, principally in the field of music history. In 1984, she founded a desktop publishing company, ClarNan Editions, which publishes historic music by women composers, with 60 volumes now in print. During May 2005, ClarNan’s publication of the symphonic-choral Mass in C Major by Marriana Martines (student of Haydn and friend of Mozart) was performed as part of the Mozart Year observances at the Church of Santa Margherita in Roccasecca, Italy, and again in a concert of the sacred music of Martines and Mozart in Rome. In 2006, Barbara prepared and ClarNan published works by two seventeenth-century Ursuline nuns, Isabella Leonarda and Maria Xaveria Peruchona, which were performed as part of the 125th anniversary of the Ursuline foundation in Austria and the 200th anniversary of the canonization of Angela Merici, founder of the Ursuline order. Also in 2006, ClarNan published a work by St. Louis composer Audrey Kooper Hammann entitled Galaxy Suite for piano left hand, written for her friend Joanna Stern Lange (B.M. ’48, M.M. ’50) after Joanna suffered a stroke that left her unable to use her right hand. The work has had several performances by Mrs. Lange and was published by ClarNan Editions together with a CD of Joanna’s performance.

1970–1979
Jon O. Carlson (D.M.A. ’74), Professor of Music and Director of Choral Activities at Jacksonville University and Director of the Jacksonville Symphony Chorus, was honored at the 30th Anniversary of the Evansville Philharmonic Chorus (EPC) in a celebratory concert held in Evansville, Indiana, on October 20, 2007. Prior to accepting his present position in Jacksonville, Florida, in 1978, Dr. Carlson helped to found the EPC with Minas Christian, Orchestra Conductor of the Evansville Philharmonic. To commemorate the 30th anniversary of the chorus, Dr. Carlson conducted the EPC in concert in “How Lovely is Thy Dwelling-place” from Requiem by Johannes Brahms.

Dale Cockrell (B.M. ’71, M.M. ’73, Ph.D. ’78), a leading scholar of American music, recently released the second compact disc in The Pa’s Fiddle Project, a series of recordings featuring country singers performing songs mentioned in Laura Ingalls Wilder’s Little House on the Prairie books: what he has called “the playlist of America’s first century.” The project represents a rare venture combining musicology, literary history, and record production.

Julia Espe (B.S. ’74) was recently selected as the 2007 Dakota County Technical College (DCTC) Technical Education Advocacy Award winner. Julia has been a major advocate for promoting DCTC’s nanotechnology program, as well as the college as a whole. She currently serves as the executive director of curriculum, instruction, and assessment for the St. Cloud Area School District. Julia received her Bachelor of Science degree in music education from Illinois, and went on to receive a Master of Arts in education degree from the College of St. Thomas and a Sixth-Year Certificate in education administration from Winona State University.

“The music education I received at the University of Illinois in the 60’s was remarkable, and it is with 38 years of teaching now behind me that I marvel in reflection at what a gift it was to participate in such a remarkable school and program.”

—Kenneth T. Kosche (B.S. ’69, M.S. ’71)
Mary Ferer (Ph.D. ’76), associate professor of musicology at West Virginia University, has been awarded a university grant for her sabbatical project in 2007, a book entitled Charles V and Music. As part of the project, she will carry out research in the U of I Renaissance Archives. Mary was a musicology student of Professor Herbert Kelman while at Illinois.

Eric F. Halfvarson (B.M. ’74, M.M. ’76), internationally renowned opera bass, and his wife Stephanie are the proud parents of a new baby girl.

Beatrix Lucille was born on December 21, 2006 in Barcelona, Spain. In 2007, Eric performed the roles of the Inquisitore in Don Carlos and Daland in Der Fliegende Holländer (Barcelona), Rocco in Fidelio (London), Landgraf in Tannhäuser (San Francisco), Banco in Macbeth (Dallas), and the Inquisitore in Don Carlos (Valencia). Performances in 2008 include Marke in Tristan und Isolde and Lodovico in Otello (Los Angeles), the Inquisitore in Don Carlos (London), and Hagen in Götterdämmerung (Vienna). Congratulations Stephanie and Eric!

Happy parents Stephanie and Eric present Beatrix Lucille Halfvarson: “Viking Princess of the Universe.”

Kenneth T. Kosche (B.S. ’69, M.S. ’71) begins his thirtieth year as professor of music at Concordia University Wisconsin in the fall of 2007, where he directs the choirs and teaches composing, conducting, choral literature, and music education classes. His Kammerchor has toured the USA, Ontario, Great Britain, Taiwan, Brazil, Shanghai, and Hong Kong, and is planning a May 2008 tour to the Republic of Slovakia. Dr. Kosche studied choral music in the 1960s under Harold Decker and Colleen Kirk, and music theory and counterpoint under J. Robert Kelly, professors remembered fondly for their professionalism and their personal care. He received a D.M.A. in choral music in 1977 from the University of Washington.

Glen Strauss (B.S. ’76) and his wife Krista Tesreau of San Monica, California, have a new baby girl. Julia Renee was born October 3, 2007 at 11:21 p.m. and weighed in at 7 pounds, 7 ounces. Glen is managing director of First Union Securities in Los Angeles. Both Glen and Krista, who helped establish the first Allerton Music Barn Festival in Monticello this year, are accomplished pianists. Our thanks and congratulations to Glen and Krista!

Above: Baby Julia, Krista, Glen, and Michael Strauss

1980–1989

Daniel Adams (D.M.A. ’85) received performances of several of his compositions throughout 2007. Among Echoing Presences for chamber trio was performed in a faculty recital presented at the University of Maine. On February 14, As a Fever, Longing Still for soprano voice and clarinet was performed by the Houston Symphony League Bay Area in Clear Lake, Texas. In March, Embracing Personal History for violin solo was performed by Simon Tzanev in the Philip Koutev Concert Hall in Sofia, Bulgaria, and Andalusian Haiku was performed at Texas State University, as part of the National Association of Composers, USA (NACUSA) Texas Annual Meeting. Between Stillness and Motion for piano solo was performed by Jane Anoskie on March 3 at the University of Toledo and again on April 11 as part of the University’s 30th Annual Spring Festival of New Music. While he was serving as guest composer at Louisiana State University in Baton Rouge, three of Daniel’s compositions were presented by LSU percussion group Homiruge: the world premiere of Camaraderie for timpani solo and percussion ensemble, Stratum for marimba quartet, and Alloy for percussion trio. Focus, for bassoon and vibraphone, was performed in Québec City on a concert presented by the Ensemble de musique nouvelle at the Galerie Roue, part of the “Festival de la bande dessinée francophone de Québec.” On June 4, Ambivalence Recalled for solo flute was performed in the NACUSA Annual Concert in New York City.

John Bernthal (D.M.A. ’82) is Associate Professor of Music and Associate University Organist at Valparaiso University, in Valparaiso (IN). Recently his new CD, Kaleidoscope: Reflections on 20th Century German Organ Music, was released by Valpo Arts Media. The CD features representative works of organ literature, both concert and church music, from 20th century Germany. Included on the CD are compositions by Distler, David, Hindemith, Reda, Feller, Pepping, Walcha, Gardonyi, Michel, and Kunkel. Dr. Bernthal performed the works on the 103-rank Schlicker/Dobson organ in the Chapel of the Resurrection at Valparaiso University. The Kaleidoscope CD is available at www.valpo.edu/vuca.

Susan L. Haugland (B.S. ’82) is the author of a new book published by MENC and Rowman & Littlefield Education.

Crowd Control: Classroom Management and Effective Teaching for Chorus, Band, and Orchestra is a nuts and bolts manual for both preservice and veteran teachers who want to spend less time working on discipline and more time teaching. Susan resides with her husband and children in Lake Bluff, Illinois, where she teaches K–2 general music, elementary and middle school orchestra.

Barbara Haggh-Huglo (B.M. ’78, M.M. ’80, Ph.D. ’88), professor of musicology, University of Maryland, was elected vice–president of the International Musicological Society in the summer of 2007. She also currently serves as chair of the IMS study group Cantus Planus. Her “Cantus Planus Then and Now” appears in Early Music, vol. 35 (2007). During a sabbatical in 2006–2007, Barbara, formerly a musicology student of Professor Herbert Kelman at U of I, completed five articles.
Marcello Sorce Keller (Ph.D. ’86) was Visiting Professor of Musicology at the University of Chicago during the fall quarter, 2007. A specialist in the sociology of music whose dissertation research involved the choral folk tradition of northern Italy, Marcello lives in Switzerland and is active as a teacher and journalist, and in broadcasting. During the past few years, he has had several residencies at Monash University, Melbourne, carrying out research on music in Euro-Australian communities.

1990–1999

Andrew Bawden (B.M. ’98), a graduate student at the Eastman School of Music, won the Rochester Oratorio Society’s inaugural Classical Idol Competition singing “Madam! Il catalogo e questo” from Mozart’s Don Giovanni on February 10, 2007 at Nazareth College. Bawden competed against 12 other vocalists for top honors, winning a cash prize and an opportunity to perform as soloist during the Rochester Oratorio Society’s May 5 concert directed by Maestro Eric Townell. Andrew, who is originally from Springfield, Illinois, was also selected as “audience favorite” in the competition.

Donato Cabrera (M.M. ’99), former conducting student of Professor Donald Schleicher and associate conductor of the San Francisco Opera, made his debut conducting Die Fledermaus at the San Francisco Opera on October 4, 2006. He conducted Don Giovanni on June 28, Tannhäuser on October 3, and Die Zauberflöte on October 31, 2007, all at the San Francisco Opera.

Michael Edward Edgerton (D.M.A. ’94), composer, performer, and theorist, received the prestigious Kompositionspreis der Landeshauptstadt Stuttgart award from the city of Stuttgart in 2007. He was the first American to receive this award in over twenty years.

Continental Trombone Quartet Performs in South America and Asia

The Continental Trombone Quartet (CTQ), consisting of Illinois alumni Doug Farwell (D.M.A. ’98), Pete Madsen (D.M.A. ’00), Mark Sheridan-Rabideau (D.M.A. ’98), and Steve Wilson (D.M.A. ’04), continues to perform around the globe. In January 2007, CTQ performed and presented a master class at the International Trombone Festival (ITF) in Brazil (Brazil). Their recital included the premiere performance of Barry Ford’s Little Jazz Suite for Trombone Solo and Trombone Quartet featuring Brazilian trombonist Radegundis Feitosa. While in Brazil, CTQ was also featured on a radio program broadcast throughout the region. As a result of its performance at ITF South America, CTQ was invited to represent the United States at the first China Trombone and Tuba Association Conference in Beijing in August 2007.

In February and March 2007, CTQ toured the southwestern United States with performances and master classes at The University of Texas at El Paso, New Mexico State University, University of New Mexico, The University of Arizona, and Northern Arizona University. In 2007, CTQ also performed at Millersville University in Pennsylvania with guest trombone soloist Barry Hearn (M.M. ’98). Barry is currently a member of the U.S. Army Band in Washington, D.C.

CTQ is sponsored by the Getzen Company and plans to record its first CD in 2008.

Doug Farwell is a Professor of Trombone and Assistant Dean of the College of the Arts at Valdosta State University in Georgia, where his private students have won numerous national and international solo competitions.

Pete Madsen is the Coordinator of Jazz Studies and Associate Professor of Trombone at the University of Nebraska at Omaha. He toured the Midwest in fall of 2006 with Chip McNeill in the Jim Widner Big Band. Pete’s UNO Jazz Ensemble performed last November at the Nebraska Music Educators Conference with guest soloist Tito Carillo, assistant professor of jazz trumpet at Illinois.

Mark Sheridan-Rabideau recently accepted a position as Assistant Professor of Trombone and Jazz at the University of Wyoming. He has also been named a fellow in the Culture Laboratory of the Plangere Center at Rutgers University.

Steve Wilson is an Associate Professor of Music at The University of Texas at El Paso and is active with the El Paso Symphony Orchestra as well as the El Paso Wind Symphony. He also works as a low brass clinician, giving solo performances, master classes, and teaching private lessons.
Upcoming Alumni Relations & Development events

UI Wind Symphony at Orchestra Hall
Wednesday, December 19, 2007
Symphony Center, Orchestra Hall
220 S. Michigan Avenue, Chicago
8 p.m. Concert, Orchestra Hall

21st Century Piano Commission Concert
Thursday, January 17, 2008
Kraanert Center for the Performing Arts
7:30 p.m. Recital, Foellinger Great Hall
9:15 p.m. Reception, Festival Foyer

Jerry Hadley Memorial Concert
Friday, January 25, 2008
Kraanert Center, Foellinger Great Hall
7:30 p.m. Concert with Special Guest Artists
Tickets available through KCPA box office beginning at 10 a.m. on January 2, 2008.

Illinois Music Educators Association
Friday, February 1, 2008
Père Marquette Hotel
501 Main Street, Peoria, Illinois
6–8 p.m. Reception, Cheminee Room

61st Music Educators National Biennial Conference
Friday, April 11, 2008
Milwaukee, Wisconsin
6–7:30 p.m. Alumni Reception, Location TBA

21st Annual Awards Luncheon
Tuesday, April 22, 2008
Alice Campbell Alumni Center
601 S. Lincoln Avenue, Urbana
12–1:45 p.m. Alumni Center Ballroom

School of Music Convocation
Sunday, May 11, 2008
Smith Memorial Hall
805 S. Mathews Avenue, Urbana
5:30–6:45 p.m. Smith Recital Hall

For more information, check our Alumni Events web page as dates approach:
www.music.uiuc.edu/about Alumni_events.php

Alumni News

years. Prior to returning to Berlin in fall of 2007, Dr. Edgerton worked at the University of Abertay Dundee School of Computing and Creative Technologies (Scotland), supported by a grant from the Leverhulme Trust. While in residence at the University of Abertay, he composed a new piece for the ensemble Ars Nova (Sweden), and conducted psychoacoustic research with the psychologist Dr. Ken Scott-Brown. Photo: Krista Figacz.

Eric A. Johnson (D.M.A. ’03) is Director of Choral Activities at Northern Illinois University. He also serves as President of Illinois American Choral Directors Association, a position that allows him the opportunity to work with choral directors throughout the nation to promote excellence in the choral arts.

Daniel Schuetz (M.M. ’93), countertenor, holds graduate degrees from Michigan State University and the University of Illinois, where he studied with Ronald Hedlund, coached with Eric Dalheim, and studied the lieder of Schubert with John Wustman. Dr. Schuetz has taught at Heidelberg College for nine years and has also taught voice at the Interlochen Arts Camp. His recent stage work includes roles with The University of Akron Opera at the E. J. Thomas Center, Brevard Music Center, Prairie Fire Theater Company, Peoria Civic Opera, Illinois Opera Theatre, Springfield Opera Theatre and Opera Midwest. Recent engagements included a recital in Ann Arbor, Michigan, and a fellowship with the University of Illinois, where he studied with Ronald Hedlund, and conducted psychoacoustic research with the psychologist Dr. Ken Scott-Brown. Photo: Krista Figacz.

Michael Sitton (D.M.A. ’91) began his third year this fall as dean of the College of Fine Arts at Eastern New Mexico University. His recent activities included a June 2007 trip to China to cultivate the university’s exchange programs with a number of Chinese institutions, as well as fundraising and planning for a renovation and expansion of the university’s music building, and fulfilling a leadership role in the successful completion of the institution’s NASM accreditation review. In April 2007, Dean Sitton was honored at the University of Kentucky, where he earned his master’s degree, by induction into its Carl A. Lampert Music Hall of Fame.

Richard K. Wolf (M.M. ’89, Ph.D. ’97), an ethnomusicologist and former advisee of Professor Charles Capwell, has been promoted to Professor of Music at Harvard University. His recent book, The Black Cow’s Footprint: Time, Space and Music in the Lives of the Kotas of South India, was published in 2006 by the University of Illinois Press.

2000–2006

Kyong Mee Choi (D.M.A. ’05), Assistant Professor of Music Composition at Roosevelt University in Chicago, received the prestigious Robert Helps Prize 2007 for her Gestural Trajectory for two pianos and
percussion, which was premiered in Tampa and in New York City (Merkin Recital Hall) in February 2007. Her Sublimation for marimba and tape was published in Musica Maximalista, Vol. 12. The guitar and electronic work It Only Needs to Be Seen, commissioned by ASCAP/SEAMUS, was premiered at the 2007 National Conference of the Society of Electro-Acoustic Music in the United States (SEAMUS) in March 2007 and will be published in the SEAMUS CD series. Her ensemble piece, Kandinsky, will be published in a SCI CD series in fall of 2007.

**Kimberly Davis** (B.M. ’07), a student of Professor William Heiles, was awarded a U.S. Student Fulbright grant this year to obtain a master’s degree in piano performance from La Universidad Nacional Autónoma de México, but declined it in order to participate in the Performance Diploma program at the University of Puerto Rico. While preparing auditions for master’s programs for next fall, she is also investigating recent Latin American piano music.

**Pamela Elrod** (D.M.A. ’01) was recently appointed Associate Professor of Music and Director of Choral Activities in the Meadows School of the Arts at Southern Methodist University in Houston, Texas. In June 2005, she performed and recorded with the Atlanta Symphony Chamber Chorus as the alto soloist in the Mass in G Minor by Ralph Vaughan Williams. In June 2006, she was the featured soloist with the Chamber Chorus in a performance of the Vaughan Williams at the Ojai Music Festival. Professor Elrod currently sings with the Grammy-nominated choral ensemble, Conspirare, under the direction of Craig Hella Johnson.

**John Evans** (B.S. ’06) is now the director of bands and choral activities at St. Edward Central Catholic High School in Elgin, Illinois. Since graduating, he has remained active as a trumpet and vocal performer within the northwest Chicago suburbs.

**Thomas Forde** (B.M. ’05), was appointed as a resident bass-baritone with The Dallas Opera and will make his house debut this season in Strauss’s *Salome*, where he will also sing Angelotti in Puccini’s *Tosca*. He will debut with the Fort Worth Opera as The Mandarin in Puccini’s *Turandot* and will also cover the role of Timur in that production, as well as Raimondo in *Lucia di Lammermoor*. Other 2007–2008 debuts include performances in Houston with Opera in the Heights as Zuniga in *Carmen* and Antonio in *Le Nozze di Figaro* (with special performances as Figaro). In 2007, as a Young Artist with Central City Opera, he gave a solo recital and performed in Menotti’s *The Saint of Bleecker Street*, as well as in opera scenes, and was the bass soloist in Luisa Fernanda at the Tulsa Opera, where he also sang numerous recitals. Tom completed a Master of Music degree and fellowship at the University of Houston Moores School of Music in May 2007.

“I genuinely feel that my direction and ability to start what is now a statewide honor band festival came from my education at the University of Illinois and the guidance I received from Dr. Peter Griffin, who was vital to the start and overall success of this band.”

—Jennifer Moder (B.M.E. ’01)

**Felipe Gasper** (B.M. ’03, B.M.E. ’03) graduated last summer from the University of Cincinnati College-Conservatory of Music with a Master of Music in choral conducting, and recently relocated to Houston, Texas to accept a Director of Music position at Christ the Redeemer Catholic Church. He is also singing professionally with the Houston Chamber Choir.

**Anthony Gatewood** (M.M.E. ’07) was recently hired as the new band director for Shelbyville Junior-Senior High School.

**Claire Happel** (B.M. ’04), currently working on her doctoral degree in harp performance at Yale University School of Music, has been awarded a Fulbright grant to study at the Prague Conservatory in the Czech Republic for the 2007–2008 year. Her project plans are to study Czech harp music and history at the Prague Conservatory with Jana Boušková, international concert and recording artist, harp professor, and principal harpist of the Czech Philharmonic Orchestra. She also participated in the 2007 Round Top Music Festival in Texas and received a Master of Music degree and Artist Diploma in harp from Yale University.

**Elizabeth Jaxon** (B.M. ’06), harp student of Professor Ann Yeung, obtained her Diplôme Supérieur d’Exécution from the École Normale de Musique in Paris in 2007. She will continue on to pursue the Diplôme Supérieur de Concertiste. In May 2007, she won third prize in the Camac Harp Competition held at the North London Festival of Music and Drama.

**Stacey Jocoy** (Ph.D. ’05), assistant professor of music history at Texas Technological University and former student of Herbert Kellman, taught a course for Texas Tech students on Renaissance music in Belgium and the United Kingdom during the summer of 2007.

**Ben Jones** (B.A. ’06) is pursuing a Master of Music degree at the San Francisco Conservatory of Music. This spring, Ben appeared in a production of *Showboat* with the company Broadway by the Bay. The production garnered high praise from Bay Area reviewers.

**Patrizia Metzler** (D.M.A. ’07) completed her doctoral degree in Choral Conducting and Literature in May 2007 and was recently appointed conductor of the Choeur Symphonique of the Choeurs et Orchestres des Grandes Écoles in Paris.

**Jennifer Moder** (B.M.E. ’01) has been Director of Bands at Concordia Lutheran School in Peoria, Illinois since 2003. With encouragement from Dr. Peter Griffin, UI Assistant Director of Bands, she has also started an honor band for Lutheran school
Colleen Potter (B.M. ’06) was the Harp Fellowship recipient for the 2007 Aspen Summer Music Festival. Formerly a student of Ann Yeung, she is currently a graduate student in harp at Yale University.

Christina and William Rank (B.M.E. ’01, M.M.E. ’06) are excited to announce the birth of their daughter, Samantha Lynn. Samantha was born on April 21, 2007 at 3:24 p.m. William is the Director of Bands at Oak Prairie Junior High School in Lockport, Illinois.

Roberta Freund Schwartz (Ph.D. ’01) was awarded tenure and promoted to associate professor of musicology at the University of Kansas in spring of 2007. Her book, How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom, was published in 2007 by Ashgate. Roberta was a musicology student of Professor Herbert Kellman at the University of Illinois.

Vincent Piazza (B.M. ’07), having concluded his studies with Sibbi Bernhardsson at the U of I, has gone on to join the master’s program at Boston University as a violin student of Bayla Keyes.

Adelaide Muir (B.M. ’06), a soprano and former voice student of Professor Jerold Siena, was featured as Musetta in the Yale Opera production of La Bohème.

Meredith Santarelli Shaner (B.M. ’02), who received a double major in viola performance and music business through the Open Studies program, is now Assistant Development Director at Da Camera of Houston (www.dacamera.com), a professional presenter of chamber music and jazz concerts. Prior to her current appointment, Meredith worked in development at the non-profit program Writers in the Schools, also in Houston. Meredith continues to play the viola and teaches string students privately.

Karen G. Dalton (B.M. ’78, M.M. ’82) May 6, 2006
Dr. Malcolm J. Griffin (D.M.A. ’72) May 4, 2007
Jerry Hadley (M.M. ’77) July 18, 2007
Dr. William Alan Hoerr (B.S. ’71, M.S. ’75, Ph.D. ’90) February 12, 2005
Dr. Robert W. House (Ed.D. ’54) February 2, 2007
Mary Elaine Wallace-House (M.S. ’54) January 12, 2007
Elizabeth J. Jenner (B.M. ’53) December 29, 2006
J. Robert Kelly (Professor Emeritus of Composition) July 4, 2007
Dr. Raymond A. Kotek (D.M.A. ’74) November 2006
Virginia A. Sherman (Ui Bands staff) October 31, 2007
Dr. Milton L. Stevens, Jr. (M.M. ’66) July 30, 2007
Jerry G. Tessin (M.M. ’73) July 16, 2007
The following list represents contributions to the School of Music accumulated through the generosity of alumni and friends between July 1, 2006 and September 15, 2007. We thank you for your support of the talent, teaching ability, and dedication that exists within the School of Music.

Please note that members of the Presidents Council are designated with an asterisk (*). The Presidents Council, a donor recognition program of the University of Illinois Foundation, is reserved for those contributors whose outright or cumulative gifts total $25,000 or more.

Questions or corrections may be directed to Suzanne Hassler, Coordinator for Alumni Relations and Development, via e-mail, shassler@uiuc.edu, or by telephone, (217) 333-6452.
SENIOR BANDS, ORCHESTRA, CHORUS (GRADES 9–12*)

JUNIOR BANDS, ORCHESTRA, CHORUS (GRADES 7–9*)

Full ensemble rehearsals, sectional rehearsals, technique classes, sight-reading of new and standard repertoire, and a review of fundamentals.

MUSICAL THEATRE: (GRADES 9–12*)

Workshops in movement, physical conditioning, vocal technique, text study, vocal literature, coaching, stage craft, make-up, and diction. Live or video prescreening audition required.

ADVANCED PIANO: (SESSION 1, GRADES 9–12*)

PIANO: (SESSION 2, INTERMEDIATE LEVEL; GRADES 8–10*)

JUNIOR PIANO: (SESSION 3, INTERMEDIATE OR EARLY ADVANCED; GRADES 7–9*)

Daily lessons, musicianship classes, and elective classes are offered in ensemble music, accompanying, and beginning jazz improvisation; special recitals, demonstrations, and master classes.

SENIOR JAZZ: (GRADES 9–12*)

Combo-based instruction includes jazz improvisation, masterclasses, listening seminar, and technique classes.

Spaces are limited. Apply early!

JUNIOR JAZZ: (GRADES 7–9*)

Big Band rehearsals, sectional training, jazz improvisation, master classes, listening seminar, and technique classes.

Spaces are limited. Apply early!

+SPECIALTY CAMP SERIES:

These options focus on strengthening individual musicianship and small group instruction in a specialized area.

Advanced Piano Senior Flute Senior Saxophone Piano Senior Trombone Percussion Junior Piano Junior Trombone

* indicates grade entering

For more information and an application, please visit: www.music.uiuc.edu and click on “ISYM” link or contact: Illinois Summer Youth Music; University of Illinois; 1114 W. Nevada Street; Urbana, IL, 61801; 217-244-3404; FAX: 217-244-7767; ISYM@music.uiuc.edu