# SONOTITIES

The News Magazine of the University of Illinois School of Music







# sonorities

### WINTER 2011

Published for alumni and friends of the School of Music at the University of Illinois at Urbana-Champaign.

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Front cover: John Gomez, recipient of the Howard A. Stotler Fellowship, sings the role of the Duke of Mantua (*Rigoletto*, November 2010). Photo by Laurent Gasquet.

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College of Fine & Applied Arts
UNIVERSITY OF ILLINOIS at URBANA-CHAMPAIGN

### From the Dean



The School of Music is a treasured unit of the College of Fine and Applied Arts (FAA) at Illinois. Its faculty and students are some of the most respected on the entire campus, and they remain incredibly productive despite the financial difficulties that face the University. Indeed, this issue of *sonorities*, the news magazine of the

School of Music, comes to you in what will undoubtedly be a pivotal year in our efforts to ensure a sustainable future for the College.

I say "pivotal" because of the important choices that we will need to make to secure that future. In the dean's office and in our units, we will look at the broad spectrum of activities as we design the kind of college we want to be. As we do so, I want to assure you that we will be guided by our core values: excellence in teaching and research, inclusivity, appreciation for the arts of the past, and innovation in environmental design and fine arts for the future.

We must also sustain FAA's commitment to active engagement in society. As you know, our students and faculty go beyond the classroom to produce music in the real world, because engagement with the public provides crucial experiential learning opportunities and fosters creative approaches to problem solving. Each year, for example, students in the performing arts work with master teachers from around the world and perform not only at Krannert Center but also in numerous venues across America. At the same time, hundreds of students from Urban and Regional Planning, Landscape Architecture, and Architecture conduct "action research" in East St. Louis. Graphic design students produce the nationally prominent literary magazine *Ninth Letter*. The University's impressive second-place finish in the International Solar Decathlon competition in Washington, D.C., was based on a house designed and built largely by our FAA students and faculty. The students participating in these projects leave the University with unsurpassed project-management skills, ready to influence the world in positive ways.

Many of the friends and alumni of the School of Music have been generous supporters of these efforts, and I want to take this opportunity to thank them for their significant contributions to our mission.

Robert Graves Dean, College of Fine and Applied Arts

### From the Director

The 2010-2011 academic year has been a mix of successes and challenges, which we've met with both joy and reflection.

Recent faculty achievements include two Grammys, a lifetime achievement award, and a number of outstanding performances. Baritone Nathan Gunn won a Grammy for the Virgin Classics release of Benjamin Britten's opera Billy Budd, recorded with the London Symphony Orchestra, and conductor Eduardo Diazmuñoz won the Latin Grammy for 40 Años, his four-disc set commemorating the fortieth anniversary of the Orquesta Filarmónica de Bogotá. William Kinderman earned the Humboldt Foundation Award for his lifetime research in musicology. Louis Bergonzi, along with Bruce Carter of the University of Maryland, co-chaired Establishing Identity, a symposium that was the first conference to feature research on the intersection of LGBT issues and music pedagogy. Between August and mid-November, pianist Ian Hobson presented the Legacy of Chopin and Schumann, a series of 10 piano recitals at New York City's historic Dicapo Opera Theatre. The Pacifica String Quartet is performing the complete Shostakovich Quartets in its second season with the Metropolitan Museum of Art. In early September, Yvonne Gonzales Redman, Dmitry Kouzov, and Julie Gunn premiered our first commissioned work, Reynold Tharp's Anima Liberata, for a full house at the Allerton Music Barn Festival. The piece and performance earned outstanding reviews. In addition to expanding their experiences and careers, the successes of our faculty illuminate the halls of our school with hope and beauty. They inspire our students. They keep us focused on our commitment to excellence.

Like many other institutions across the nation, we have had to scrutinize our budgets and tighten our belts to ensure the long-term viability of our precious school. In some cases, examining what we do and how we do things has helped us to become more efficient. For example, the faculty shares financial and intellectual resources within and between departments now more than ever to yield better results in the classroom and on stage. This challenge, although difficult at times, has changed us for the better. It has brought us closer to our colleagues. It has turned us into *artistic conservationists*.

On behalf of the School of Music, I wish our dear friend and colleague Edward Rath, associate director for academic affairs, the very best in his retirement after 22 years. Ed has been my right hand and adviser since I joined the School of Music in 2002. We thank him for his significant contribution to the school, for his ability to solve problems thoughtfully, and his consistently good-natured approach to everything he's done for us.

Despite our challenges, we look forward to progressive changes and events that will enrich our university and our school. They include finding a new chancellor, provost, and faculty members who will share their knowledge and expertise with our students. Through the generosity of the Lorado Taft Lectureship Fund, we will be gathering masters in the electronic music field in March 2011. Bell Laboratories acoustician Max Mathews (who is known as the "Father of Computer Music"), composer Jean-Claude Risset, and composer John Chowning will give lectures, perform, and visit with our students and faculty during an informal four-day seminar. It is with these and other enlightening activities in mind that the UI School of Music welcomes and moves into the New Year.



Karl Kramer
Director, School of Music

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# Winter 2011

### CAMPUS NEWS

- Continued Grammy
  Success
- Conference Addresses LGBT Issues
- Milstead Wins Met
  Opera Regional Finals
- **DoCha Festival Debuts**
- 4 Hobson Tributes to Chopin and Schumann
- 4 NEA Recognition
- **5** Tharp Premieres

### COVER STORY

A Salute to Opera at Illinois

### FEATURE

Joseph Flummerfelt on "Who or What Tells You Who You Are"

### FACULTY FEATURE

Ronald Romm:
Meditations on
Trumpet

# DEPARTMENTS

- Development UpdateUpcoming Events
- 18 New Appointments
- 24 Faculty News
- **30** New Publications
- 32 Student News
- 36 Alumni Notes
- 38 Alumni News
  43 In Memoriam
- 44 Partners in Tempo

# Campus News B. Suzanne Hassler, Editor-in-Chief, sonorities

# **Continued Grammy Success for Faculty and Alums**

Aaron Ziegel, Contributing Writer

Just one year after the Pacifica Quartet brought home a Grammy statuette for Best Chamber Music Performance, The Recording Academy once again recognized the contributions of School of Music faculty and alumni at the 52nd Annual Grammy Awards, presented in Los Angeles on January 31, 2010. The Virgin Classics release of Benjamin Britten's maritime opera *Billy Budd*, featuring voice faculty member and alumnus **Nathan Gunn** (B.M. '94) in the title role, claimed this year's prize for Best Opera Recording. Gunn considers the role to be "the cornerstone of my operatic career"; it has occupied a central place in his repertory for much of the past decade.



Gunn's Billy Budd recording was recognized with a Grammy..

In the opera, Billy is a young sailor with a stammer, who is falsely accused of planning a mutiny. When he finds himself unable to verbalize his defense, he violently lashes out against his accuser, killing him on the spot, a crime for which he is ultimately executed. "The music that Britten composed for the story is vivid, graphic, beautiful, and complex and links the words to the written music in such a way that they lose something if they are separated," Gunn says. "This is the kind of music I love."

It is fortunate to have Gunn's realization of the character preserved in such an excellent recording, for, as the baritone himself recognizes, the role of Billy Budd offers "a summary of all my musical strengths." This is Gunn's second Grammy win and third nominated album. The opera was recorded live in concert in December 2007. Conductor Daniel Harding led the London Symphony Orchestra and the men of the London Symphony Chorus. Ian Bostridge, Gidon Saks, and Neal Davies portrayed the other principal roles, while UI alum **Daniel Teadt** (B.M. '98, M.M. '00) sang the role of Donald, one of Billy Budd's shipmates. The Grammy win is a significant career milestone for Teadt—this is his opera-recording debut.

Recordings from two other alumni received Grammy nominations this year. Composer **George Crumb** (M.M. '52) earned a nomination for Best Classical Contemporary Composition with his song cycle *The Winds of Destiny*, which he composed in 2004. The fourth part of his

American Songbook series, the work is scored for soprano, percussion quartet, and piano. The recording is on volume 13 of Bridge Records' Complete Crumb Edition. At the opposite end of the musical spectrum from Crumb's uncompromisingly contemporary settings of American folk songs, Craig Hella **Johnson** (M.M. '85) led his vocal group Conspirare to a nomination for Best Classical



Crumb

Crossover Album. The group's Harmonia Mundi recording, *A Company of Voices: Conspirare in Concert*, offers a mix of recent compositions by such composers as Morten Lauridsen and Eric Whitacre; Johnson's own arrangements of popular songs by Dolly Parton, Annie Lennox, and Carly Simon; excerpts from film scores; and other familiar standards.

"Crumb is a national treasure, and one of the very few contemporary composers whose new works are worth waiting for. These song cycles are masterpieces, plain and simple."

—David Hurwitz, ClassicsToday.com



Maestro Eduardo Diazmuñoz received a Latin Grammy.

The Latin Grammys have also honored recording success within the School of Music in recent years. Following two previous nominations, **Eduardo Diazmuñoz**'s third nominated recording won Best Instrumental Album at the Ninth Annual Latin Grammy Awards in 2008. The four-disc set, which commemorates the fortieth anniversary of the Orquesta Filarmónica de Bogotá (Colombia), presents one track from each year of the orchestra's four decades of performances of works by Colombian composers. It includes live recordings of seven pieces conducted by Maestro Diazmuñoz, the highlights of his 2007 season leading the orchestra.

Most recently, the new release World Without Words, an album performed by students from the University's saxophone studio and Professor **Debra Richtmeyer,** was selected for inclusion in the 2011 Grammy Entry List in two categories: Best Classical Album and Best Chamber Music Performance. The disc features eight newly commissioned compositions for various combinations of saxophones, including pieces written by faculty members Erik Lund (M.M. '84, D.M.A. '88) and Stephen Andrew Taylor, and alums Edward P. Martin (D.M.A. '05) and James Bunch (M.M. '09). Inclusion on the Entry List recognizes this album as a significant contribution to the field of recorded classical music, a particularly high honor for an ensemble comprised of student musicians, and could lead to an official Grammy nomination.

The School of Music community salutes these recording artists for their achievements and congratulates them on their Grammy success.

# **Music Education Conference Addresses LGBT Issues**

Sharita Forrest, Arts Editor, UI News Bureau

Louis Bergonzi, chair of music education in the School of Music, organized a symposium, "Establishing Identity: Lesbian, Gay, Bisexual and Transgender Studies and Music Education," at the University of Illinois, May 23–26, 2010. It is believed to have been the first conference to feature research on the intersection of LGBT issues and music pedagogy. Bergonzi is a professor of instrumental music education and conductor of the Illinois Philharmonia.

Twenty-one scholars in the fields of musicology, LGBT studies, and education from the U.S., Canada, and Brazil presented their work, which will appear in the Spring 2011 issue of the School of Music's Bulletin of the Council for Research in Music Education, published by the University of Illinois Press.

mosexuality and the homophobia in the societies in which they lived.

Bergonzi, who co-chaired the symposium with Bruce Carter, a professor of music education in the School of Music at the University of Maryland at College Park, first broached the topic of sexual identity and music instruction in his article "Sexual Orientation and Music Education: Continuing a Tradition," which was published in the December 2009 issue of Music Educators Journal. In the article, Bergonzi raised questions about heterocentrism in conventional music education and examined the ways in which it biases curricular content and marginalizes the lives and work of LGBT music teachers and students. The author noted that, although high school music students may be able to identify Pyotr Tchaikovsky as the composer of the ballet Swan Lake and George Frideric Handel as the genius behind Messiah, few, if any, students may be aware of how the composers' masterworks were influenced by their ho-

"An important part of the content of what we teach—music history—has been greatly influenced by the contributions of lesbian, gay, bisexual, and transgender composers and performers," yet conventional music education generally excludes discussion of LGBT issues, Bergonzi said. He continued that, although such disciplines as education and musicology examine the influences of the LGBT community in their fields, conventional music instruction does not. Doing so, according to Bergonzi, would provide a more comprehensive music education and foster an inclusive environment in schools for LGBT students and their families.

Keynote speakers at the symposium included Elizabeth Gould, a professor at the University of Toronto, whose research interests include gender and sexuality; Nadine Hubbs, professor of women's studies and of music at the University of Michigan; and Nelson Rodriguez, professor of women's and gender studies at The College of New Jersey and a research fellow at the Paulo and Nita Freire International Project for Critical Pedagogy, Faculty of Education, at McGill University.

# MILSTEAD WINS METROPOLITAN OPERA REGIONAL FINALS



Ryan Milstead, a voice student in the School of Music, won first place in the Metropolitan Opera National Council Central Region finals on November 8, 2010. He sang "Hai gia vinta la causa" from Mozart's Le Nozze di Figaro during the first round, and "Pierrot's Tanzlied" from Korngold's *Die Tote Stadt* during the second round.

"Both pieces [were] exquisitely performed," Ricardo Herrera, Milstead's faculty adviser and a professor of voice, said.

Milstead outperformed 10 other singers—winners of district auditions in Illinois, Indiana, and Ohio—to take the top honors at the Music Institute of Chicago in Evanston. He and the winners of the 13 other regional competitions will advance to the national semifinals at the

Metropolitan Opera House in New York on March 6, 2011. The finals will be held March 13. A native of Okolona, Mississippi, Milstead, 25, is in the final year of the master's degree program in vocal performance and literature.

# WHAT'S UP WITH THE WEBSITE?

The School of Music website was recently inundated by a malicious software program. This malware, while not harmful to a viewer's computer, caused irreparable damage to the main site. The University Bands and Robert E. Brown Center for World Music sites are back on line but the main SoM site must be rebuilt. This unplanned opportunity will be used to design a fresh and more user-friendly website in the coming months. Thank you for your patience and support as the School's web presence is brought back to full splendor.

The music education division was well represented at the 2010 International Society for Music Education (ISME) World Conference, which was held in August at the China National Convention Center in Beijing, China. Presentations were made by faculty member Matthew D. Thibeault; doctoral students Michael L. Breaux, Chee Kang Koh, and Allen R. Legutki; and alumna Patricia A. González-Moreno (Ph.D. '09).

González-Moreno also led a team of nine current and former music education doctoral students who offered the presentation "Creating, Fostering, and Maintaining Partnerships Among Junior Researchers" at the Second ISME North American Regional Seminar and Summit in Anaheim, California, March 25–27, 2010. Joining González-Moreno (now at Universidad Autónoma de Chihuahua) were Michael L. Breaux (now at New York University), Karin S. Hendricks (Ph.D. '09), Kristi N. King, Allen R. Legutki, Margaux Bookbinder Millman, Channing A. Paluck, Tawnya D. Smith, and D. Joseph Wachtel.



# **DOCHA FESTIVAL MAKES ITS DEBUT**

April 2010 marked the inauguration of the DoCha Festival. That stands for Downtown Champaign Chamber Music Festival (www.docha.org). Showcasing internationally recognized musicians on the School of Music faculty, performing alongside students and friends from the community and beyond—for an admission price of nothing—the festival was an instant success. Presented in venues ranging from restaurants and clubs to theaters. DoCha is chamber music as it could be in the 21st century. What is chamber music? Great music for fewer than 13 people in intimate settings. The possibilities are almost endless.

# Campus News

# Pianist Pays Tribute to Chopin and Schumann in New York Concert Series

Sharita Forrest, Arts Editor, UI News Bureau



lan Hobson performed tribute concerts to Chopin and Schumann at the Dicapo Opera Theatre in New York City. Photo courtesy of lan Hobson.

Internationally acclaimed pianist and conductor **Ian Hobson**, the Swanlund Professor of Piano and a professor of music in the Center for Advanced Studies, performed a series of 10 concerts in New York City beginning in August as a tribute to two of the world's greatest composers.

The concert series, "The Heritage and Legacy of Fryderyk Chopin (1810–1849) and Robert Schumann (1810–1856): A Series of Ten Piano Recitals," held at the Dicapo Opera Theatre, celebrated the bicentenary of Chopin and Schumann's births. David Dubal, a noted author, radio host, and pianist who is on the faculties of The Juilliard School and the Manhattan School of Music in New York City, provided historical commentary.

The recital series opened August 24 with Hobson performing Chopin's Impromptu No. 2 in F-sharp Major, Op. 36 and Fantaisie-Impromptu in C-sharp Minor, Op. posth. 66; Schumann's Faschingsschwank aus Wien, Op. 26; and works by Beethoven and Ignaz Moscheles. The series concluded

November 18 with Clara Wieck's *Mazurka*; Schumann's *Davidsbündlertänze*, Op. 6; Chopin's *Polonaise-Fantaisie in A-flat Major*, Op. 61 and *Fantaisie in F Minor*, Op. 49; and works by Paderewski and Weber. Hobson is commemorating Chopin's birth with other projects as well, including a 16-volume set of recordings comprising Chopin's complete works. The first eight volumes in the series were released in 2009 and in 2010, the actual bicentenary of Chopin's birth; the remaining volumes have been recorded and will be released in the near future. Hobson performed selected works from the retrospective in a series of recitals in Lockport, Illinois, which ran through December.

One of the youngest-ever graduates of the Royal Academy of Music in London, England, Hobson won the U.S. National Chopin Competition in 1975. That same year he competed in the Chopin International Piano Competition in Warsaw, Poland; in 1981, he won the Leeds International Piano Competition. Hobson has himself served as a juror for many competitions, including the U.S. National Chopin Competition and the Schumann International Competition in Germany, and he chaired the jury for the June 2010 New York International Piano Competition. Among the more than 60 recordings Hobson has released during his career

# **NEA RECOGNIZES UI SCHOOL OF MUSIC**

The National Endowment for the Arts (NEA) has recognized two recipients at the School of Music with funding this year.

An NEA grant was awarded to UI's Robert E. Brown Center for World Music to help support its World Music and Dance in the Schools program for 2010–2011. The nine-month program, directed by Philip Yampolsky, provides weekly classes in various world arts traditions at public schools in Champaign and Urbana. Artists and artist-associates of the Center will teach eight traditions of music and dance: Balinese gamelan (orchestral music), Balinese dance, two kinds of West African drumming, Indian dance, Indian vocal music, Indian tabla (drumming), and the Brazilian dance-and-music art form ca-



*poeira*. An art taught in one school in the fall semester will be taught in a different school in the spring.

Unlike the common model of a single one-time demonstration of an exotic art, the program aims to offer sustained instruction over a full semester, giving schoolchildren the opportunity to engage directly with an artistic tradition that is almost certainly new to them. Participation not only widens their artistic horizons and enhances their skills but also teaches them important lessons about respect for other cultures.

This fall, I Ketut Gede Asnawa, who teaches
Balinese gamelan at UI, taught fourth- and fifth-graders
at Martin Luther King Jr. Elementary School, using a
25-piece gamelan orchestra loaned to the school by the
Center. Meanwhile, Balinese dance was taught by Putu
Oka Mardiani at Robeson Elementary School. Moussa
Bolokada Conde, a visiting artist from Guinea who
teaches West African drumming at UI, is teaching fifthgraders at Wiley Elementary as part of the school's yearlong focus on Africa; and Denis Chiaramonte, a Brazilian
contra-mestre, taught capoeira at Booker T. Washington
Elementary School. Three Indian artists—Subrata
Bhattacharya (tabla drums), Nirmalya Roy (singing),
and Gullapudi Raman Kumari (dance)—will teach

Indian classical music and dance in Champaign schools in the spring, and another West African drumming tradition will be added.

The Center, which regards bringing world music and dance to area schoolchildren as a crucial part of its mission, expects to continue the program next year.

B. Suzanne Hassler, editor-in-chief of sonorities, was selected for a fellowship to attend the NEA's Journalism Institute in Classical Music and Opera in New York City in October 2010. The annual institute, co-directed by András Szántó, former head of the National Arts Journalism Program, and Anya Grundmann, executive producer for NPR Music, is held at Columbia University Graduate School of Journalism. The program's artistic director is Joseph Horowitz, the nationally recognized classical music historian and critic.

Beyond training in the history and principles of classical music and opera, the Institute prepares writers and editors for a future in which journalists work in several media. The attendees—who included critics, reporters, and editors in traditional, broadcast, and digital media from across the nation—worked with senior journalists and faculty members to improve their viewing, analytical, and writing skills. Seminars also included analysis of print and online cultural journalism and the use of interactive social media. Participants attended daily performances

Suzanne Hassler (back row, center) with faculty and fellows of the 2010 NEA Journalism Institute in Classical Music and Opera at Columbia University School of Journalism. Photo courtesy of Sophia Ahmad.

Winter 2011

"Hobson successfully communicates a sense of discovery and joyous élan...in a reading that is impetuous, full of fantasy, and yet honors Chopin's structure perfectly.... his knowledge of what is truly Chopinesque is magnificent."

—Colin Clarke (Fanfare, July/August 2010)

are the complete piano sonatas of Schumann (1993) and Beethoven (1999).

Dubal is the author of several books about classical music, composers, and performers, and was previously the host of weekly programs on classical music radio stations in New York City. His video *The Golden Age of Piano* won an Emmy Award, and his radio work was recognized with one of the inaugural Deems Taylor awards for broadcasting and with a George Foster Peabody Award.

For additional information regarding purchase of the Chopin CD series, contact Rebecca Hill Riley, (217) 244-4350, or email sinfonia@illinois.edu.

and had behind-the-scenes meetings with artists and administrators of leading classical music organizations.

Faculty for this year's institute included classical music critics Justin Davidson, Anne Midgette, James Oestreich, Alex Ross, and Steve Smith; and music professors Walter Frisch, Karen Henson, and Elaine Sisman. Participants met with members of the senior staff of the American Symphony Orchestra League, Brooklyn Academy of Music, Carnegie Hall, the Metropolitan Opera, NEA, New York City Opera, the New York Philharmonic, and Opera America. They gained firsthand understanding of artistic creation through meetings with pianist Jeremy Denk, composer Magnus Lindberg, and through a choral voice coaching session led by Judith Clurman.

The daily schedule of concerts included the Metropolitan Opera's new production of *Boris Godunov*, sung by German bass, René Pape; the New York premieres of Magnus Lindberg's *Kraft*, performed by the New York Philharmonic Orchestra, and of *A House in Bali*, a multimedia opera presented through the Brooklyn Academy of Music's Next Wave Festival; and a performance of Mahler's Sixth Symphony by the Mariinsky Theater Orchestra conducted by Valery Gergiev at Carnegie Hall.

"It was the most intense learning experience that I have ever had," Hassler said. "And I loved every waking minute of it."

# **Busy Season of Premieres for Composer Tharp**

Aaron Ziegel, Contributing Writer



Reynold Tharp's composition San Francisco Night premiered in New York City in the opening concert of the Museum of Modern Art's Summergarden concert series (July 11, 2010).

On September 4, 2010, the Allerton Music Barn Festival presented its first world-premiere commission: *Anima Liberata*, composed by Reynold Tharp, UI assistant professor of composition-theory. The work for soprano, cello, and piano, set to music texts by poet Joy Pierce Mathews that were written expressly for Tharp's use. *Anima Liberata* was premiered by faculty members **Yvonne Gonzales Redman** (soprano), **Dmitry Kouzov** (cello), and **Julie Gunn** (piano).

The commissioning of new works marks an innovative direction for the Allerton Music Barn Festival. Tharp hopes that "this part of Karl Kramer's artistic vision of the festival is only the beginning of many more years of new music by living composers adding to the stimulating diversity of Allerton's concerts."

Although Mathews provided six separate poems,
Tharp sought to create a more continuous structure and
joined the texts in three interconnected movements, with a
cyclic return of the opening material at the work's end. The
composer's multifaceted use of the cello is one of *Anima* 

Liberata's most striking musical features. It is alternately a wordless "voice" given "songs" of its own, a duet partner to the soprano, or a coloristic addition to the piano's accompanimental texture. Indeed, the concept of interconnectedness serves as the overarching theme of the whole work. The composer explains, "I tried closely to follow the moods and imagery of the poems, and the clarity of the text setting was always foremost in my mind." When conceiving Anima Liberata (the liberated soul), the idea "was to communicate the beauty of Taoist thought about the interconnectedness of all matter, the relationship between humanity and the cosmos," Mathews said. To this end, she provided poems that "celebrate the rhythms of life, with hopeful and grateful, if wistful, acceptance of life's beginnings and endings." Interconnections play out across all levels of the work—in its poetic content, formal structure, musical soundscape, and in the lyricism shared by voice and cello. The work is a noteworthy addition to the repertoire of American art song and chamber music.

Earlier in the summer, The Juilliard School of Music's New Juilliard Ensemble, conducted by Joel Sachs, presented Tharp's San Francisco Night in the opening concert of the Museum of Modern Art's Summergarden series. The July 11 performance, which marked the work's New York premiere, was presented outdoors at The Abby Aldrich Rockefeller Sculpture Garden, set among the modernist sculptures of Pablo Picasso, Joan Miró, and Alexander Calder. The urban noise of a midtown Manhattan evening competed with Tharp's musical reflection upon a nocturnal San Francisco Bay but apparently did not detract from the music. The New York Times critic Steve Smith hailed the work as "a winner," praising its "elegant, airy and weightless figurations" that "made you eager to hear more from Mr. Tharp."

The origin of *San Francisco Night* can be traced back to 2006. Tharp recalls how he was "watching the evening fog roll in on the last day of a visit to San Francisco" and was reminded of a similarly inspired work by composer György Ligeti. The next morning Tharp learned of Ligeti's death. The "chance association of San Francisco fog and the melancholy of loss became the starting point for my *San Francisco Night,*" he said. The work employs a unique eight-instrument chamber ensemble made up of flute, clarinet, horn, trumpet, vibraphone, piano, violin, and cello. Yet in Tharp's intricate scoring, the ensemble creates a sound world more akin to an orchestra in miniature than to chamber music.

Across its single-movement span, the composer manipulates simple rising and falling contours—often overlapping and passed among the various instruments at different rhythmic speeds—to create what he describes as "intricately detailed, floating textures...that recall the spreading fog." Whereas the more recent *Anima Liberata* pursues a vocally oriented lyricism, the earlier work focuses instead on the coloristic effects of timbre and texture.

The strong New York reception for Tharp's composition led to an invitation from conductor Joel Sachs to compose a piece for the full instrumentation of the New Juilliard Ensemble to be premiered in a subsequent season. Other current projects include a duo for flute and harp, written for faculty members **Jonathan Keeble** (flute) and **Ann Yeung** (harp).

## S O D O T i i e S

# Development Update

B. Suzanne Hassler, Coordinator, Alumni Relations and Development

# A CRITICAL INVESTMENT IN THE FUTURE OF MUSIC

Marlah Bonner-McDuffie, Director of Advancement, College of Fine and Applied Arts



As we continue our efforts to support the School of Music during *Brilliant Futures: The Campaign for the University of Illinois,* we are inspired by the many alumni and friends who choose to make a difference for our talented students and faculty through generous financial contributions. Significant decreases in state support combined with rising tuition costs make private contributions even more critical to our ability to recruit and retain the most talented students and faculty and to maintain our reputation as one of the leading music

schools in the country.

With ongoing economic uncertainty, we truly appreciate our alumni, friends, and volunteers who give their time and financial resources to the School, and we are especially grateful for our thriving partnership with the School of Music's fund-raising board, the National Advisory Council. Since the Council's inception in 2007, its members have provided significant gifts in support of scholarships, special programs, and local and national fundraising events. We are thankful for their generous leadership.

We are also thrilled to announce the creation of several new gifts to the School of Music and to University of Illinois Bands, which demonstrate how donor support contributes to providing the highest level of professional music training and academic resources for our students and faculty.

**Linda Allen Anderson** established the Gerald and Linda Anderson Scholarship in Music Education at the \$115K level, in memory of her husband, UI School of Music alumnus Gerald E. Anderson (B.M.E. '57, M.S. '59). He taught and conducted at the University of California, Los Angeles, from 1979 to 1995.

**David A. Bruns** established a planned gift, The David Bruns Endowed Fund for University of Illinois Bands, of \$70K for unrestricted support of the University Bands.

**Michael Hibberd** and **Nancy Bartkowiak** created the Joe Bartkowiak Memorial Scholarship, a \$25K fund for incoming freshmen, with a preference given to students studying trumpet performance. This memorial was established through a combined pledge agreement and outright gift made in memory of Joe Bartkowiak by his close friend, Michael Hibberd, and Mr. Bartkowiak's wife, Nancy.

**Dr. Sheila C. Johnson** fulfilled her gift pledge to establish the Daniel J. Perrino Chair in Music Education and provided funding towards the Susan J. Starrett Chair in Violin. The School of Music plans to initiate the Perrino Chair in the fall of 2011. A portion of the gift to fund the Susan J. Starrett Chair in Violin will be used to provide scholarships to School of Music students from underrepresented groups and/or students with significant financial need.

**Glen and Krista Strauss** made a gift commitment of \$25K toward the Allerton Music Barn Festival. To date, they have committed \$75K toward Allerton Barn.

**Virginia and Paul Uhlenhop** provided funding at the Prodigy Sponsorship Level for Advocates for Young Artists, a scholarship program for music students, and to the University Bands annual giving campaign.

As we approach the final year of the *Brilliant Futures* campaign, we invite you to consider how you will make a difference in the lives of music students at the University of Illinois. While scholarships and fellowships represent our greatest need, gifts of all sizes have a significant impact. Whether you choose to give to the Annual Fund, provide funding for a specific program, or establish a bequest, your support is a critical investment in future generations of scholars, musicians, and music educators.

# **WISH LIST**

The importance of private gifts to the School of Music increases every year. The State of Illinois provides basic operating revenue for the University; however, support from state government covers less than 14.6 percent of the total budget. So gifts from alumni and friends are crucial to provide the margin of excellence that distinguishes the UI School of Music.

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. To reach our goals and to provide the best possible education for our students, we must have the proper resources in place. The following items represent the current needs and wishes of the School of Music in order of impact:

**Scholarships and Fellowships:** Continued excellence depends in part on attracting the most talented students from across the nation and around the world. To remain competitive among the leading schools in the country, we must be prepared to assist exceptional students.

**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 learning that are the University's principal missions.

### **Building Infrastructure and Equipment:**

Maintaining facilities and equipment for our students and faculty 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 renovation of Smith Memorial Hall and continued development of the Allerton Music Barn.

**Opera Sponsorship:** The School of Music produces two full-length operas each year. An opera production takes considerable time, effort, and money—often in excess of \$60,000. While ticket sales cover about half the cost of each production, additional support will pro-

vide both student performers and audience members with operatic experiences comparable to those found in major cities, while keeping ticket prices reasonable. There are several specific giving opportunities available for opera sponsorship each season.

### The Robert E. Brown Center for World

Music: This is a new institute within the School of Music. Its mission is to bring visiting artists in world music traditions to campus for extended periods to teach and demonstrate their arts to the University community, area schoolchildren, and the community at large. The underlying premise of the Center's work is that serious involvement in the music of any culture will foster respect and admiration for the culture itself. In 2010-2011, the Center is offering University classes in Mande percussion music, Balinese gamelan, and Chinese instrumental music. It is also offering an evening Balinese gamelan class that is free of charge to the entire community. (Currently, the members of the Community Gamelan range in age from eight to 65.) Another crucial part of the Center's work is its program—partially supported by a grant from the National Endowment for the Arts—to send artists to teach semester-long classes in world music and dance traditions in area public schools. Start-up funding for the Center came from the University, but ongoing funding from outside sources is necessary.

We hope you will consider making a gift. If you are interested in funding projects such as these or would like to explore other opportunities, please contact the School of Music's Advancement Office at (217) 244-4119.

# **Beautiful Music Together**

Like the steady beating of a bass drum that carries the rhythm of the band, the School of Music can count on **Fern Hodge Armstrong** to provide support that underscores student success. Mrs. Armstrong, who received a scholarship while attending the School, graduated in 1952. Years later, she and her husband, John, a 1950 engineering graduate, envisioned a plan to provide annual financial support that would affect the lives of aspiring musicians. They established the John D. and Fern Hodge



Violist Luis Bellorin, the 2010 Armstrong Award winner, with donor Fern Armstrong at the 23rd Annual School of Music Awards Luncheon (April 28, 2010).

Armstrong Competition for Outstanding Undergraduate Performance.

Twenty-three years later, it is one of the top competitions within the School. Select juniors and seniors are nominated by their teachers to compete in a live performance for the honor and \$1,000 prize. "The benefits from this award have been priceless," says **Luis Bellorin**, a senior viola major and winner of the 2010 Armstrong Competition. "[I gained] confidence in myself that I could put my head down and work hard...then be able to do a live competition and... showcase my strengths and my personal playing style to be able to win."

The Armstrongs' generosity and ongoing involvement has been instrumental to the competition's success. The couple has supported the award with an annual gift, and each year Mrs. Armstrong drives from their Rockford home to meet the winners. "Fern Armstrong has been so kind," Bellorin said. "She sent me a congratulatory letter after she learned of the winners, and I was able to meet her and express my utmost gratitude for helping to establish a scholarship fund like this."

He adds, "The experience and knowledge that I was able to gain from this competition will be with me for the rest of my career. I think we are very fortunate to have donors who support the younger generation of students." Bellorin, who studies with **Masumi Per Rostad**, violist of the Pacifica Quartet, is currently preparing his repertoire for graduate school auditions this winter. He would like to continue his studies by entering a master's degree program in viola performance in the fall of 2011.

WATCH FOR THESE UPCOMING EVENTS

### **Illinois Music Educators Association**

Friday, January 28, 2011 Père Marquette Hotel 501 Main Street, Peoria 6–8 p.m. Reception, Cheminée Room

# Twelfth Annual 21st Century Piano Commission Award Concert

Friday, February 11, 2011 Krannert Center for the Performing Arts 7:30 p.m. Recital, Foellinger Great Hall 9:15 p.m. Reception, Krannert Room

### 24th Annual Awards Luncheon

Wednesday, April 27, 2011 Alice Campbell Alumni Center 601 South Lincoln Avenue, Urbana 12:00–2 p.m. Ballroom

### **School of Music Convocation**

Sunday, May 15, 2011 Smith Memorial Hall 805 South Mathews Avenue, Urbana 5:30–6:45 p.m. Smith Recital Hall

# Alumni Concert Band Reunion & Banquet University of Illinois at Urbana-Champaign Saturday, May 20, 2011 Rehearsal & Banquet Sunday, May 21, 2011 Rehearsal & Concert www.illinoisalumniband.org

www.bands.illinois.edu

# 101st Anniversary of Illinois Homecoming

Alumni Band Reunion and Performance University of Illinois at Urbana-Champaign 2–11 p.m. Friday, October 1, 2011 7 a.m.–5 p.m. Saturday, October 2, 2011

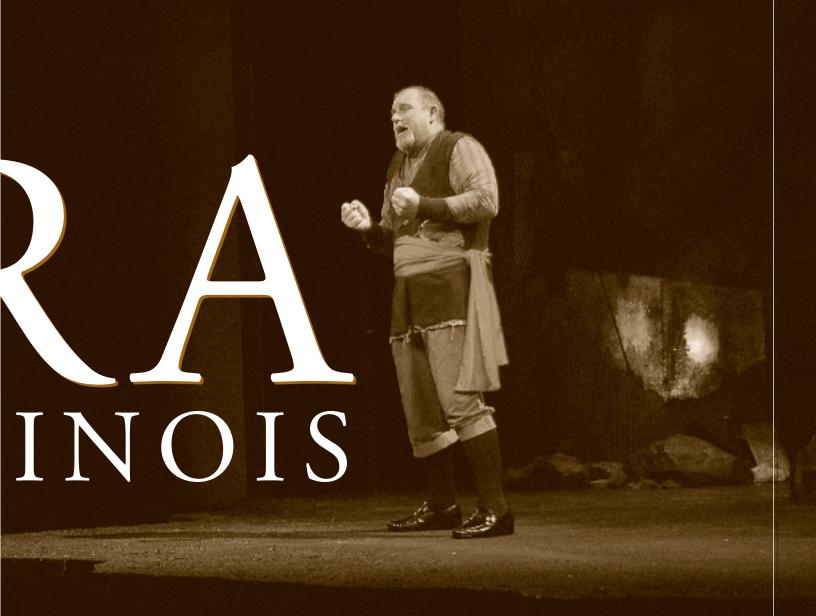
# SALUTE TO A TO T T T

By Thomas H. Schleis and B. Suzanne Hassler

AT ILL

Maestro Eduardo Diazmuñoz prepares Art Joslin for his debut as Rigoletto in an Opera at Illinois production in the Tryon Festival Theatre at Krannert Center for the Performing Arts (November 4, 2010).

Feature photography by Laurent Gasquet.



As art historian Kenneth Clark noted, "What is too silly to be said may be sung—well, yes; but what is too subtle to be said, or too deeply felt, or too revealing or too mysterious—these things can also be sung and can only be sung."

Although the School of Music began producing operettas and opera scenes as early as 1931, through occasional affiliations with the Illini Theatre Guild, opera was first introduced into the formal music curriculum at the University of Illinois only in the late 1940s. Begun under the vigorous leadership of Ludwig Zirner (1906–1971), Opera at Illinois continues as one of the shining jewels in the crown of the School of Music.





Director Ludwig Zirner, second from left, confers with voice faculty Dorothy Clark and James Bailey, and music student Marjorie (Stucke) Olson in preparation for the University of Illinois 1959 Festival of Contemporary Arts.

After World War II, interest in the study and performance of opera in the United States, especially at the university level, dramatically increased. The Opera Workshop movement dates from that time, and Illinois was an early leader in the movement. Scenes from operas, presented

in English with minimal sets and costumes, emphasized theatrical as well as musical values. The workshop movement, in general—and Zirner's pioneering efforts at the University of Illinois, in particular—presented opera to a new audience that was eager to discover its myriad pleasures.

The first public presentation of opera scenes at Illinois, offered on May 2, 1949, included Menotti's *The Old Maid and the Thief* (scene i), with piano accompaniment by Jack Neuhaus, and Puccini's *La Bohème* (Act IV), accompanied by Grace Wilson. The performances were presented on a mostly bare concert stage in Smith Hall, which lacked even a curtain. Zirner hoped that these limitations—in addition to the absence of an orchestra—would stimulate the performers' interpretative imaginations and would ideally lead to a more expressive and sincere performance. Evidently his goals were fulfilled, because a critic for the *Daily Illini* wrote that "the performers seemed to live their parts." A review in the *Champaign News-Gazette* recalled that everyone from the directors to the stage hands received enthusiastic curtain calls.

Eric Dalheim, former chair of the accompanying division, provides this wonderful anecdote about Grace Wilson: "One summer, long BAC [before air-conditioning] in Smith Recital Hall, with outer doors open and large fans running, we were taking turns at the piano (placed next to the organ), accompanying a performance of opera scenes. Two of our less-than-stellar singers were in the midst of a dramatic excerpt, when a large-ish dog trotted down the center [aisle] barking aggressively. I was at the keyboard. The singers stopped, I stopped, the dog barked, and a member of the sweltering audience removed Fido to laughter and applause. It was at this juncture that Grace, who possessed, for those of us who knew her, a droll sense of humor, leaned toward me and said: 'A music critic, no doubt!' This sent me into spasms of laughter, which only gradually subsided as we restarted and finished the scene. Only later did I ponder: Did she mean the dog or its remover? When asked later, her only reply was an enigmatic smile."

Throughout his tenure at Illinois, from 1946 to 1971, Zirner, along with his wife, Laura, would present fascinating productions of operas by composers as varied as Monteverdi and Mozart, Pergolesi and Puccini, Verdi and Richard Strauss. He would coach the performers and stage, translate, and conduct the operas, while she would design the sets and costumes. A generation of opera-goers cherishes the memory of the Zirners' production of Strauss's *Ariadne auf Naxos* at Smith Hall in 1961.

For the final week of the University of Illinois's year-long centennial celebration in 1968, the Zirners received special funding from the Illinois Arts Council to stage a new production of Gunther Schuller's *The Visitation* 

at the Assembly Hall. Written for an 80-piece orchestra supplemented by a seven-piece jazz ensemble, Schuller's score amalgamated elements of classical music with contemporary jazz. The University of Illinois was the first university opera program to stage this highly controversial new work, which confronted issues of race, tolerance, and human rights at the peak of the civil rights and antiwar movements on campuses nationwide. "It was chosen," Zirner said in an interview with *Ebony* magazine in June 1968, "because it had an ethical message related to our times. Presentation of the opera was a matter of expressing what might be an unpleasant truth, but this is the sort of creative role that a university should play." The performance was conducted by the composer (then president of the New England Conservatory of Music), with the cast of more than 50 singers led by guest artist Simon Estes in the role of Carter Jones.

Following the opening of Krannert Center for the Performing Arts in 1969, Zirner offered a production of Wagner's *Das Rheingold*, designed by Wolf Siegfried Wagner, great-grandson of Richard and Cosima Wagner. The production was noted for the extensive use of rolling platforms, a novelty at the time. Among the cast was the fine young baritone William Stone (M.M.

'68, Ph.D. '79), who went on to a prominent career as a professional opera singer.

From 1946 to 1974, Laura Zirner, who had received her formal training in the visual arts in Vienna, contributed not only to opera production at Illinois but also to the evolution of theatrical design more widely through her experimentation with the use of abstracted period costumes and simplified scenic elements, which she referred to as "units." Her development of the con-

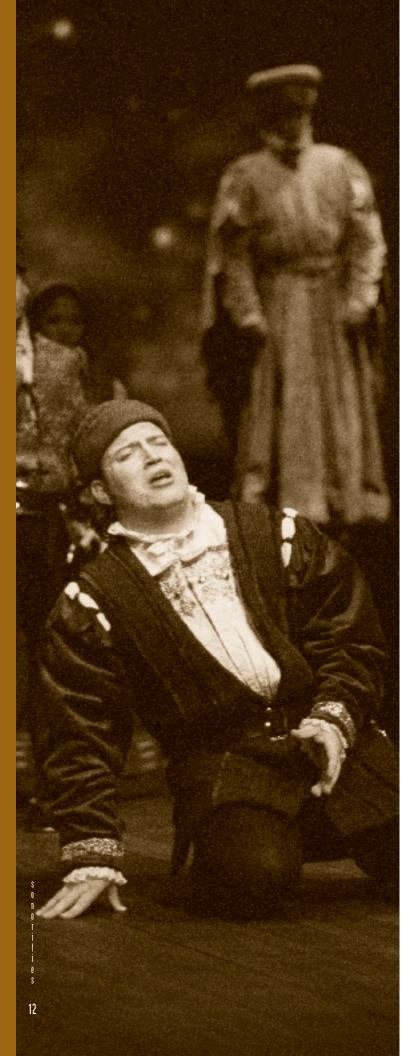


Laura Zirner, who designed costumes and sets for *The Rape of Lucretia*, with Ewell Cornett, who sang the role of Tarquinius in the Benjamin Britten opera presented in March 1959.

cept of unit sets (a single setting that could represent a variety of locales), coordinated with costume pieces pared down to fundamental or essential design elements, grew out of the need to produce cost-effective and easily changeable scenery for the School's post–World War II opera workshops. Her innovative ideas were disseminated in a book, *Costuming for the Modern Stage*, published by the University of Illinois Press in June 1957, and through her work at the Berkshire Music Festival at Tanglewood, where she designed and coordinated opera productions during the summers from 1952 to 1957. The American tenor and stage director David Lloyd, who worked with the Zirners at Tanglewood, later recalled that the "versatility [of her designs] made it possible to put on many more productions in a summer. It was a great national contribution."

Lloyd's presence on the Urbana campus from 1971 to 1986, in his post as artistic director of the opera division, heralded a glorious period for





opera at Illinois. With singers such as Jerry Hadley (M.M. '77), Erie Mills (M.M. '77), Eric Halfvarson (B.M. '74, M.M. '76), and Kallen Esperian (B.M. '84), Lloyd presented seasons that included Stravinsky's *The Rake's Progress* (May 1971 and April–May 1976) and Massenet's *Manon* (July and September 1977), both directed by Adelaide Bishop; Puccini's *Tosca* (October–November 1977) and Gounod's *Faust* (April 1979), directed by Nicholas DiVirgilio; and his own memorable production of Dominick Argento's *Postcard from Morocco* (February–March 1985).

When Lloyd left Illinois to direct the opera program at The Juilliard School, the University hired Mark Flint, a dynamic young conductor. Audiences will remember Flint's visually stunning Falstaff (October–November 1986), directed by Lou Galterio, which featured voice professor Ronald Hedlund in the title role, as well as a sensitively conducted La Bohème (April 1987) in Italian with supertitles (their first use at Illinois), directed by Bernard Uzan. The 1989-1990 season began with the nine-month appointment of conductor Richard Boldrey, formerly of the Chicago Lyric Opera, as chair of the opera division. Boldrey, whose expertise was in the teaching of young singers, left at the end of the academic year to assume a position at the University of Colorado at Boulder. He is known for a beautiful production of Puccini's seldom-heard La Rondine (November 1989), directed by DiVirgilio, and a controversial Così fan tutte (April 1990), directed by Tom Rowan and set in India in 1906.

The arrival of Kurt Klippstatter in 1990 brought an increased emphasis on opera as drama. Using both in-house and guest directors and designers, he set high standards for excellence. Following his first production, *Le nozze di Figaro*, in November 1990, he produced Scott Joplin's *Treemonisha*, with Ollie Watts Davis singing the title role, in February 1991. In the fall of that year, in honor of the 200th anniversary of the death of Mozart, he presented musicology professor Nicholas Temperley's Act I completion and orchestration of *Loca del Cairo* on a double bill with Stravinsky's *Le Rossignol*. Just before this production, *L'oca del Cairo* was sung in a concert version at the national American Musicological Society meeting in Chicago, and it was later revived on stage at the Orquesta Sinfónica del Sodre, in Montevideo, Uruguay, with Carlos Weiske conducting in August 2002.

One of the high points of Klippstatter's tenure was the production of Dominick Argento's *The Aspern Papers* (February 1994), directed by Robert DeSimone of The University of Texas at Austin. Argento's libretto was based on the nouvelle by Henry James, although it makes the title character a composer rather than an author. Illinois, once again, took the lead as the first university opera program to stage this lyrical masterpiece, which had received its professional premiere in Dallas in 1988. The Illinois cast included Amy Fuller (M.M. '95), Nathan Gunn (B.M. '94), Martín Solá (M.M. '94), John Bellemer (M.M. '94), and Layna Chianakas (M.M. '98). DeSimone asked for a unit set of large platforms painted to resemble music manuscripts and arranged at various angles. The production, which ended with a spectacular fire achieved through special lighting effects, was well-received by both critics and audience.

In the summer of 1994, an interesting double bill of Menotti's *The Medium*, with mezzo-soprano Mignon Dunn in the title role, and Donizetti's rarely heard *The Prima Donna's Mother Is a Drag* (or *Le convenienze ed inconvenienze teatrali*) with Hedlund in the lead role of a stage mother from Hell, both delighted and chilled the audience.

Mozart's *Don Giovanni* in February 1996 featured costumes from La Scala in Milan, while *Madama Butterfly* in November of that year was designed and directed by Shozo Sato in the Kabuki style. One of the signature touches of Sato's design was a red curtain that dropped dramatically as the orchestra sounded the final chord. In honor of the 100th anniversary of the birth of Francis Poulenc, the opera division presented his *Dialogues of the Carmelites* in February 1999. This powerful opera, which tells the story of a group of Carmelite nuns who take the vow of martyrdom during the French Revolution, is a work that challenges any opera company. It had its premiere at La Scala in 1957. Productions soon followed in Paris, Vienna, and London. At Illinois, two strong casts, under the direction of Richard Barrett, brought this drama to life, especially the powerful final scene in which, one by one, the nuns are guillotined and, one by one, their voices cease to be heard.

In 1999, Klippstatter took a position at Northwestern University. During the next five years—before the appointment of Eduardo Diazmuñoz in 2004—the opera division was guided by the Opera Coordinating Committee. Using resident and guest conductors such as Donald Schleicher, Michel Singher, and Steven Crawford, and resident and guest directors DiVirgilio, June Card, and Lincoln Clark, the committee insured that a high level of musical and dramatic achievement would be maintained.

Rossini's *Il barbiere di Siviglia*—a spirited production that included flying sheep—opened the 1999–2000 season, followed in February 2000 by an idiomatic production of Britten's *Albert Herring*, conducted by Ian Hobson and directed by Stephen Fiol. Debussy's operatic masterpiece *Pelléas et Mélisande*, directed by DeSimone and conducted by Schleicher, set a high mark for production values—robotic lighting, flying scenery, and stunning visual effects—coupled with superb singing and playing of this demanding score.

Schleicher also conducted Card's productions of *Le nozze di Figaro* in February 2001 and *Così fan tutte* in November of that year. In February 2002, Offenbach's *Les Contes d'Hoffmann* was given a spectacular scenic production. Conducted with great authority by Singher and directed by DiVirgilio, it boasted a cast that included Darren Anderson (M.M. '03), Stephanie Chigas, Ben Copeland, Brent W. Davis (M.M. '02), Chadley Ballantyne (M.M. '03), and Elizabeth Antle. Chester Alwes, professor of choral music, was chorus master and also appeared in the production.

The 2003–2004 season opened with a Puccini double bill, *Suor Angelica* and *Gianni Schicchi*. They were given a visually beautiful staging, and DiVirgilio brought out the suffering of Sister Angelica by his sensitive direction—it was his last production at Illinois. The wonderful comedy of *Schicchi* fairly glowed (it even had another cameo by Alwes as a very dead corpse). Diazmuñoz's conducting of these late Puccini works had great authority. His mastery was confirmed later in the season by the production of Sondheim's *Sweeney Todd*. Visually, the production captured the sooty, grimy, crime-filled streets of 19th-century London, and Fiol directed a cast that included far too many talented people to list here. The cast and orchestra responded to the demands of this difficult score, and very few who were in the audience will forget the stunned silence at the end of the evening. For the final ten minutes, no coughs were heard, no candy unwrapped; all attention was directed to the stage. The season ended with Purcell's *The Fairy* 





*Queen*, which marked the first time Charlotte Mattax Moersch, chair of the School's organ and harpsichord division, worked with the opera program.

Jacques Trussel directed a delightfully controversial production of *Don Giovanni* in November 2004, leading the cast to a better understanding of the intricacies of Mozart's *secco* recitative. A sumptuous production of Leonard Bernstein's operetta *Candide* followed in February 2005. Jerry Hadley, who had recorded the title role under the direction of the composer, returned to his alma mater to assume a variety of roles on stage, and Diazmuñoz, a student of the composer, conducted. Fiol served as stage director, Alwes was chorus master, and the audience traveled the globe, looking for "the best of all possible worlds."

Keys directed an elegant production of *La traviata* in November 2005, with costumes designed by James Berton Harris. This was followed by a double bill of Ravel's comedy *L'Heure espagnole* paired with Falla's *La vida breve*, both directed by Fiol. A collaboration with the dance department and the New Music Ensemble resulted in a second double bill that season: Stravinsky's *L'Histoire du soldat*, with choreography by Rebecca Nettl-Fiol, and the Weill and Brecht *Mahagonny-Songspiel*, directed by Michael Scholar. David Warfel designed a high-tech set that established a new way of approaching operatic production at Illinois.



Two Bernstein protégés, tenor Jerry Hadley (1952–2007) and Maestro Eduardo Diazmuñoz, came together in the Illinois production of Bernstein's *Candide* at Krannert Center for the Performing Arts in February 2005. Photo by Chris Brown.

Warfel's design team, which included dramaturg Katherine Syer and technologists Roy Campbell and Guy Garnett, began with a strong interest in minimizing costs through advanced technology—in this instance, through the use of projections. A large-scale projection piece had never been done at Illinois, and the resident producers of KCPA felt it was time. Using equipment that the Center already owned, Warfel put together a system that required five operators, four computers, and four projectors to display hundreds of images for the two operas, all of which—including the operators—was exposed onstage in an attempt to reveal the technological underpinnings of the production. Although the initial experimentation was labor-intensive, it led directly to investment by the Center in technologies that allowed the creative staff to use multiple projectors with greater ease and



The 2006 staging of Weill's *Mahagonny-Songspiel*, with large-scale projections designed by David Warfel, broke new ground in theatrical production. Photo by Laurent Gasquet.

at less expense in future productions. Virtually every show that has utilized projections at Illinois since then has used technology purchased as a result of experimentation for those operas. Local community productions have also benefited from the development of the more cost-effective electronic scenography, including a co-production of *The Nutcracker* by the Champaign-Urbana Ballet and Sinfonia da Camera in 2007.

In honor of the 75th anniversary of the College of Fine and Applied Arts in 2006, a gala production of Bernstein's *Mass* was presented in Foellinger Great Hall. Reflecting its subtitle, "A Theatre Piece for Singers, Players, and Dancers," *Mass* enlisted performers from the theatre and dance departments, along with the School of Music. Lighting effects turned the Great Hall into a church, and Eric Stone designed a high altar that was placed at the top of a ramp, separating the orchestra into two sections. Bernstein's score, which calls for a large orchestra, various choruses, an expanded percussion section, and prerecorded music, focuses on the crisis of faith suffered by the Celebrant, sung by baritone Ricardo Herrera. James Zager directed the action, and John Dayger choreographed. The combined choruses were prepared by Chet Alwes and Fred Stoltzfus. As the final words of the celebrant were spoken, "Go in Peace," there was a hush in the audience that lasted several seconds.

Of course, there are many other productions to speak of: Jerold Siena's *Madama Butterfly* (February 2007), Fiol's production of Joseph Turrin's *The Scarecrow* (April 2007), Keys's *La Bohème* (November 2007), and Kathleen Conlin's *Così fan tutte* (February 2008). Each of these productions featured superb singing, excellent direction, and beautifully executed scenery.

One of the high points of the 2008–2009 season was the production of Daniel Catán's *Rappaccini's Daughter* (February 2009), performed in the presence of the composer. Diazmuñoz had previously conducted the world premiere, American premiere, and Manhattan School of Music premiere of this work. Directed at Illinois by Fiol, with brilliant sets and costumes by DeAnne Kennedy and Su Min Kim, it captured the horror of Rappaccini's vision of a new world order. Strongly sung by two gifted casts, it met with Catán's approval.

In the spring of 2009, School of Music alumnus Neely Bruce (M.M. '66, D.M.A. '71) returned to campus with a unique approach to *Hansel and Gretel*. His fascination with so many different musical styles—lyric opera, folk song, jazz, rock, rap, and disco—were reflected in his original score and proved to be a delight for both cast and audience (especially since the audience was asked to sing along, guided by Dennis Helmrich's supertitles).

The 2009–2010 season was typical of the type of season that Diazmuñoz programs: 1) a standard repertoire item—Mozart's *Le nozze di Figaro*; 2) a work by an American composer—Richard Rodgers's *South Pacific*; and 3) a chamber work—Britten's *Albert Herring*. The 2010–2011 season follows a similar pattern, with Verdi's *Rigoletto*, Mitch Leigh's *Man of La Mancha*, and Cavalli's *La Calisto*. *La Calisto* will be conducted by Charlotte Mattax Moersch, and follows her three earlier collaborations with the opera program: Purcell's *The Fairy Queen* (April 2004); Monteverdi's *L'incoronazione di Poppea* (April 2005); and Lully's *Armide* (April 2008).

Although it should strike the reader as a given, there could be no opera program at Illinois without a gifted, enthusiastic, and inspired voice faculty; an outstanding orchestra; a supportive administration; and a superb facility. Many readers will remember James Bailey, Dorothy Clark, Mark Elyn, Bruce Foote, William Miller, William Warfield, and Grace Wilson of the voice faculty; the superb coaches Eric Dalheim, George Reeves, Paul Ulanowsky, and John Wustman; and conductors Richard Aslanian, Bernard Goodman, George Hunter, Tonu Kalam, Sergei Pavlov, and Paul Vermel.

The current members of the voice faculty come to rehearsals, listen to auditions, and impart their many years of wisdom to their charges. Helmrich and Julie Gunn take an active interest in training coaches for the opera division, and Helmrich also provides insightful, lyrical supertitles for Opera at Illinois audiences that often illuminate subtle meanings and dramatic nuances in the original librettos.

As a direct result of a non-credit class about the production of *Così fan tutte* that Tom Schleis taught in the spring of 1990, an operatic support group was formed, with Philip Brown as its first president. Illinois Opera Theatre Enthusiasts (IOTE) proudly celebrates its 20th anniversary in 2010, under the dedicated leadership of Phyllis Cline. Activities of IOTE include the publication *Opera Newslines*; scholarship support; the IOTE Awards for Excellence; a transportation fund for travel to attend dress rehearsals at the Lyric Opera of Chicago; an annual picnic (and greatly anticipated "Triviata" challenge); and yearly sponsorship of a mainstage production. This season, IOTE sponsored *Rigoletto* in November. Over the course of the past twenty seasons, the group has raised in excess of \$115,000 in support of the opera program at Illinois.

Krannert Center for the Performing Arts is unrivaled for excellence as a facility at the university level and has a staff devoted to the best in operatic production. Finally, the directors of the School of Music, from the time of the Zirners to the current administration of Dr. Karl Kramer, have been firm supporters of operatic activities at Illinois, knowing that a strong program attracts gifted young artists to campus.

Thomas Schleis is manager and principal coach of the opera program at Illinois. Suzanne Hassler is editor-in-chief of *sonorities* and a fellow of the NEA Journalism Institute in Classical Music and Opera. The authors gratefully acknowledge Craig Bradley, Phyllis Cline, Eric Dalheim, Nicholas Temperley, the University Archives, and David Warfel for contributions to this article.

# WHO OR WHAT TELLS YOU WHO YOU ARE?

By Joseph R. Flummerfelt

Distinguished alumnus Dr. Joseph Flummerfelt (D.M.A. '71) delivered the address that follows at the School of Music Commencement Convocation held on the Urbana campus on May 16, 2010.

First, may I offer my hearty congratulations to each member of the graduating class for the significant accomplishment that this day celebrates. I am deeply honored to have been asked to be part of a ceremony in the School of Music that played such an important role in my own evolution as a musician. I spent two very happy years at the University of Illinois in the early 1960s and, far too many years later, finally finished my dissertation. More recently I spent some days on this campus working with the doctoral students in choral conducting and performing the Brahms Requiem—cer-

tainly, for me, another memorable connection with the School of Music.

In my years in academia, I have had the opportunity to be involved in more than 40 commencements. From this experience, I know well how often a speaker will resort to a bunch of platitudes, which often go in one ear and out the other. Or the speaker may drone on about his or her life accomplishments, something that is often boring and, generally, of little relevance to the situation.

Among the many commencement talks I have heard, mostly at Westminster Choir College, one that particularly stayed with me was given by the great preacher and social activist William Sloane Coffin. Coffin was, for many years, the chaplain at Yale University, and then for a long time the minister of Riverside Church in New York. He was among the great clergy of the United States and was also in the thick of all of the fights for social justice in this country. Interestingly, he began his life as a child prodigy on the piano, and

as a young man spent some time studying with that great teacher of U.S. composers, Nadia Boulanger, in France.

The title of his address was "Who Tells You Who You Are?" I would add the word "what," and thus pose the question "Who or what tells you who you are?" As a corollary, I would also like to mention the small novel *Damien* by the great German writer Hermann Hesse. *Damien* is a story about the complex and difficult struggle of a young man trying to become who he really is. In his prologue, Hesse writes that "Each man's life represents a road toward himself, an attempt at such a road, the intimation of a path. No one has ever been entirely and completely himself. Yet each one strives to become that—one in an awkward way, the other in a more intelligent way, each as best he can." Here, I believe, Hesse speaks to the often

difficult journey toward knowing ourselves, a state from which we then can answer the question, "Who tells you who you are?" from within rather than from without.

Some of you may already be asking why I am posing this question to you. You have chosen to commit yourself to the pursuit of performing, creating, or teaching this art that we all love. In so doing, you have already turned your back on forces that lure so many to define who they are—the acquisition of power, position, money, or material goods being among

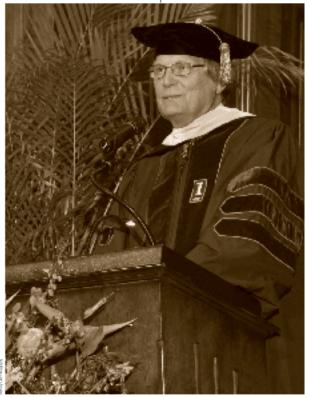
the most seductive. I chose this question because answering it has been at the core of my own journey as an evolving human being and, therefore, as a musician. I also chose it because there are forces in play in today's world that often make the journey to our essential self very difficult.

I recently came across an article in *The Chronicle of Higher Education*, which, I believe, speaks directly to one of the reasons that makes the journey within so much more difficult today, and why it is often so much easier to rely upon external forces to tell us who we are. The title of this article by William Deresiewicz was "The End of Solitude"; the subtitle, "As Everyone Seeks More and Broader Connectivity, the Still, Small Voice Speaks Only in Silence." The following is a quote from this article: "We live exclusively in relation to others, and what disappears from our life is solitude. Technology is taking away our privacy and our concentration. It is also taking away our ability to be alone." (And, I would add parenthetically "to go within ourselves.") "Now

our concentration. It is also taking away our privacy and our concentration. It is also taking away our ability to be alone." (And, I would add parenthetically, "to go within ourselves.") "Now we are sending text messages on our cell phones, posting pictures on our Facebook pages, and following complete strangers on Twitter. A constant stream of mediated contact, virtual or simulated, keeps us wired into the electronic hive—though contact, or at least two-way contact, seems increasingly beside the point. The goal now, it seems, is simply to become known. To turn oneself into a sort of miniature celebrity. How many friends do I have on Facebook? How many people are reading my blog? How many Google hits does my name generate? Visibility secures our self-esteem, becoming a substitute, twice-removed, for genuine connection. Not long ago, it was easy to feel lonely. Now, it is impossible to be alone.... [O]ur use of technology seems to involve a constant effort to stave off the possibility of

solitude, a continuous attempt, as we sit alone at our computers, to main-

tain the imaginative presence of others."



Dr. Joseph Flummerfelt addresses graduates at the annual Convocation ceremony in Smith Recital Hall (May 16, 2010).

Each of you could immediately respond to this by saying, "But in my many years of study, I have spent countless hours alone in a practice room or working on a composition or researching this or that subject of interest."

I would answer, "Of course." Yet, there are traps that one can so easily fall into. Our insatiable, identity-hungry egos always stand ready to depend upon external forces to tell us who we are rather than embarking upon the more difficult journey of going deeply within ourselves, and thus becoming self-affirming.

As musicians, it is all too easy, often without our realizing it, for us to be motivated by the external response of the public. By, for example, how beautiful my voice is, what a brilliant virtuoso I am and how inspiring my composition is, or how brilliant my research. For those of us who are conductors, the insidious sense of control and power over others can easily seduce us. Certainly, those of you who will become teachers may have to confront head on a generation whose lives are often ensnared on the sur-

face by the constant need for so-called connectivity.

I am sure that, for the vast majority of you who are graduating today, your love of the art of music and your pursuit of both greater skill and greater understanding of that art have begun to help you work through the insecurities that besiege us allinsecurities that crave the need for external accolade or affirmation to tell us who we are. Please don't misunderstand me. We all need affirmation from those we love and those we respect. The issue, I believe, is that this

periods of silence and solitude are critical.

is always balanced by one's self-affirmation, which can only come through making an ever-more-intimate connection to our essential nature, and with who we are as uniquely created human beings. To this end, I believe that

Also, for those of us whose lives are devoted to an ever-deeper understanding of the composer's voice, it is difficult, if not impossible, to be in touch with our intuition without finding periods of silence and solitude, and I profoundly believe that the deepest level of musical understanding only emerges intuitively. So much about our technological world can keep us disconnected from that source from which real creativity flows. As musicians, it is all too easy to get caught up in the important but nonetheless surface considerations of the right notes, the right rhythms, the right tempo, historical correctness, or sound for its own sake, so that we don't listen more deeply to connect with the meaning of a work. Yet, I believe that when one has mastered all of the relevant technical considerations, a musical performance emerges as a re-creation rather than merely a reproduction only if, in the moment, it flows from our intuitive self. Only to the extent that we have gotten in touch with who we are from the inside, rather than from the outside, are we able to begin to trust ourselves enough to listen to our intuition, and thus tap into that aspect of our being from which the creative impulse flows. Only then, I believe, do we become secure enough to take the risks that allow music-making to have the quality of spontaneity that brings it alive.

The idea that music emerges from our intuitive being was, for me, vividly corroborated by a procedure that was described in a book I read some years ago by Princeton University psychologist Julian Jaynes. The name of the book is The Origin of Consciousness in the Breakdown of the Bicameral Mind. Put very simply, Jaynes's thesis is that as the life of the conscious mind has slowly evolved, we have lost touch with the source that lies beyond the realm of the cognitive or conscious mind. In the book, Jaynes describes a procedure in which the intuitive side of the brain was safely sedated, and the subjects could speak, but could not sing. Conversely, when the cognitive side was sedated, the subjects could sing but could not speak.

Somehow, in this world of ever-present aural and visual clutter, of too much activity, of a public all too ready to respond to the surface of a thing, we need to constantly seek periods of silence and solitude to lis-

> ten to that still, small voice within each of us. Thus, to the extent that we increasingly become more ourselves, the music we make, that we create, has the possibility to affect the lives of those who encounter our art in a more profound way. Those of you who are or will become teachers have the possibility to help break through the mad continuum of the constant surface connection of your students and help them to get in touch with their own humanity by leading them to experience that creative force from which music flows. While the world is all too

UI Symphony Orchestra, Oratorio Society, and UI Chamber Singers in a performance of Brahms's German Requiem conducted by Maestro Flummerfelt in Foellinger Great Hall of Krannert Center for the Perfoming Arts (March 18, 2009).

ready to respond to something that only dazzles, that only entertains, that only brings a quick and shallow emotional response, I profoundly believe that every human being, at some level, longs for a greater connection to that which is authentic, to that which springs from the innermost recesses of the human mind, heart, and spirit. To be able, even in some small way, to minister to that need, is, for each of us, a sacred calling.

So my hope for you is that in the midst of the overcharged world in which we live, you will find time to be alone, to be still, to become more at one with yourself, and to listen to that still, small voice within, which, I believe, ultimately tells us who we are. As we make that connection, the seductive power of our ego wanes. We become more secure within ourselves, thus more alive and, as musicians, more powerful communicators of our art.

Joseph R. Flummerfelt (D.M.A. '71) is founder and musical director of New York Choral Artists and Artistic Director Emeritus of Westminster Choir College. Musical America named him 2004 Conductor of the Year; Leonard Bernstein called him "the greatest choral conductor in the world." Since 1977, he has served as one of three artistic directors for the Spoleto Festival USA in Charleston, and for 23 years he was the maestro del coro for the Festival dei Due Mondi in Spoleto, Italy. His rich and varied career has included collaborations with such eminent conductors as Claudio Abbado, Leonard Bernstein, Pierre Boulez, Lorin Maazel, Kurt Masur, Zubin Mehta, Riccardo Muti, Seiji Ozawa, and Robert Shaw. His choirs have performed with the Berlin, Los Angeles, New York, and Vienna Philharmonic orchestras; Boston, National, New Jersey, and Pittsburgh symphonies; Leipzig Gewandhaus Orchestra; and the Royal Concertgebouw Orchestra of Amsterdam.

# **New Appointments**

Dr. Edward Rath, Associate Director, School of Music



Maggie Adams, Visiting Assistant Professor of Musicology, received her B.A. degree in Russian and Soviet area studies from Middlebury College and both the M.M. in musicology and Ph.D. in eth-

nomusicology from the University of Illinois at Urbana-Champaign. Adams was previously a visiting lecturer on campus, an editorial assistant for the Slavic Review, and a teaching assistant for the popular undergraduate course, "Introduction to World Music." She was also assistant director of Balkanalia, the UI Balkan music ensemble. Before coming to UI, she was an administrative assistant at the Open Society Foundations of the Soros Foundation in New York. Adams is the recipient of numerous fellowships and awards for foreign-language study and doctoral research in China and Kazakhstan, and has presented papers at meetings of the Society for Ethnomusicology and the Midwest Slavic Conference, among others. She was also an on-site adviser to the Forde International Music Festival in Norway. She speaks Chinese, French, Kazakh, Russian, and Turkish.



**David Allen**, Educational Engagement Director, earned the B.S. degree in music education and both the B.M. and M.M. in trombone performance at the University of Illinois at Urbana-Champaign,

where he is working on his doctoral degree. In his new post, he guides the curricular and instructional aspects of the School of Music outreach programs and coordinates the student teaching placement and pre-student teaching experiences for all music education students in the School of Music. Allen has continued a family tradition in music education that goes back as far as 1927. Starting in 1996, he was appointed director of bands at Salem Community High School in Salem, Illinois; in 1999, he became director of bands at Centennial High School in Champaign, where he taught for five years. He also taught music to 5th through 8th graders at Champaign's Dr. Howard Elementary, Franklin Middle, and Jefferson Middle Schools. Allen has been a member of the teaching and administrative faculty of Illinois Summer Youth Music since 1994; has taught the music education courses "Introduction to Music Education" and

"Introductory Music Education Technology"; and frequently serves as a clinician and adjudicator. He is an active member of the Illinois Music Educators Association, and co-adviser of the UI chapter of the Illinois Collegiate Music Educators Association.



**Art Joslin**, Visiting Lecturer in Voice, holds degrees in voice performance from the University of Michigan and Madonna University. He is currently pursuing the D.M.A. in vocal performance and litera-

ture, with a secondary emphasis in speech and hearing science at the University of Illinois at Urbana-Champaign. He has studied voice with Ara Berberian, Rick Fracker, and Stephen Lussman, and currently studies with tenor Jerold Siena. His vocal coaches have included John Wustman, Jean Schneider, Timothy Cheek, and Julie Jordan Gunn. Joslin has taught vocal and instrumental music at all levels, and his students have won numerous awards and prizes in district, state, and regional vocal auditions and competitions. He returned to Opera at Illinois in November 2010 in the title role of Verdi's Rigoletto. As a resident artist with the Toledo Opera, he sang Angelotti in Tosca. Other recent performances include Pistola in Falstaff, Paris in Romeo and Juliet, and Don Alfonso in Così fan tutte. He has also performed as baritone soloist in Brahms's Requiem. Joslin is a 2010 inaugural recipient of the National Association of Teachers of Singing (NATS) Independent Teacher Fellowship. In February 2010, he presented a paper, "Teaching Formant Tuning to the Precollegiate Male Singer," at the annual Indiana University School of Music/NATS Voice Educators Symposium.



Allen Legutki, Visiting
Assistant Professor of Music
Education, holds B.M.E. and
M.M.E. degrees from Illinois
State University and a Ph.D. in
music education from the
University of Illinois at

Urbana-Champaign. He teaches elementary and secondary instrumental methods courses at the University of Illinois, where he also serves as the editorial assistant for the *Bulletin of the Council for Research in Music Education*. Legutki's research interests include music student motivation, teacher and performer identity, and social

dynamics within group music activities. He has presented papers on these and other topics at local, state, national, and international music education conferences. Before coming to UI, he taught middle and high school band, jazz ensemble, and music theory for seven years in Sullivan, Illinois, where he also served as director of student activities for Sullivan High School.



Linda Moorhouse, Visiting Associate Professor of Bands, received the B.M.E. degree, with honors, from the University of Florida, an M.M.E. from Louisiana State University (LSU), and a D.M.A.

in instrumental conducting from the University of Washington. At UI she conducts the University of Illinois Wind Orchestra and teaches courses in instrumental conducting. Prior to her appointment at Illinois, she served for more than 20 years on the faculty at LSU, where she conducted the Symphonic Winds; served as the primary instructor and drill designer for the award-winning Tiger Marching Band; taught instrumental conducting; and ran the summer music camps. At LSU she was a recipient of both the President's Award and Undergraduate Teaching Award, campus-wide awards for teaching excellence, and the LSU School of Music Excellence in Teaching Award. She has been honored by the Sousa Foundation with the Sudler Order of Merit and was recognized by Phi Beta Mu with the Outstanding Bandmaster Award for Louisiana. A distinguished member laureate of Sigma Alpha lota, the international fraternity for women in music, she has received the Citation of Excellence from the National Band Association and the Silver Baton and International Golden Rose awards from Women Band Directors International (WBDI). She is also a past-president of WBDI. Moorhouse maintains an active performance schedule, appearing as a guest conductor both nationally and internationally. An elected member of the prestigious American Bandmasters Association, she is a past-president and currently executive secretary-treasurer of the National Band Association (NBA), the world's largest band organization. She serves as editor of the NBA Journal and is a contributing author for numerous other publications. In September, she was inducted into the University of Florida Bands Hall of Fame.



Bernhard Scully, Visiting Assistant Professor of French Horn, received his undergraduate degree, with honors, at Northwestern University and his master's degree at the University of Wisconsin–

Madison. He undertook further study in Germany and in Norway. Scully has most recently been principal horn and featured soloist of the Saint Paul Chamber Orchestra. Prior to that, he was the horn player of the Canadian Brass, with which he performed in 16 countries on three separate continents and recorded four CDs, as well as a top-ranked music video. With this group he performed with such orchestras as the New York Philharmonic, Philadelphia Orchestra, Detroit Symphony, Colorado Symphony, Vancouver Symphony, New Jersey Symphony, National Arts Centre Orchestra, and Toronto Symphony. He has been recorded as a soloist for Hal Leonard Publishing's The G. Schirmer Horn Collection, which includes much of the standard literature for horn and piano. In 2009, he became the first classical brass player to win Minnesota's prestigious McKnight Foundation Artist Fellowship. He has received awards from the WAMSO Competition, National Foundation for Advancement in the Arts, Evergreen Society of Minnesota, and Schubert Club. He has been on the faculty of the Music Academy of the West; taught at the Eastman School of Music; and given master classes to thousands of students around the world while traveling with the Canadian Brass. He has been part of the Kendall Betts Horn Camp in New Hampshire since its inception in 1995; teaches and performs with the Prairie Winds Woodwind Quintet at the Madeline Island Music Camp in Wisconsin; and is on the faculty of the Rafael Méndez Brass Institute.



Rochelle Sennet, Assistant Professor of Piano, received her bachelor's degree from the San Francisco Conservatory of Music; M.M. from the University of Michigan; Artist Diploma from

Texas Christian University; and D.M.A. from the University of Illinois at Urbana-Champaign, all in piano performance. Her programs showcase her versatility at the keyboard, with frequent performances of works by Bach, Beethoven, and such African American composers as H. Leslie Adams, Adolphus Hailstork, and Pulitzer Prize-winner George Walker. While a doctoral student at Illinois, she was chosen to perform John Corigliano's *Etude Fantasy* at the School's Gala Corigliano Concert, with the composer in attendance. She has also served on the piano faculty at the Blue Lake Fine Arts Camp since 2006; made guest appearances at the American

Festival for the Arts in Beaumont, Texas; won numerous competitions; and performed concertos with orchestras in Texas, Tennessee, and California. Her research interests include the study of American music. Her dissertation, "African American Composers and the Piano Concerto," highlights her pursuits. She is a member of the Music Teachers National Association, College Music Society, Center for Black Music Research, Society for American Music, and Phi Kappa Phi honor society.



Andrea Solya, Clinical Assistant Professor of Composition-Theory and Choral Music, received her B.M. and M.M. degrees in music education and choral conducting from the University of

Szeged in Hungary; her M.M. in choral conducting from The Ohio State University; and her D.M.A. in choral conducting and literature at the University of Illinois at Urbana-Champaign. She is an active choral conductor and clinician. In addition to her duties at the University of Illinois, she has been director of Chamber Choir and Youth Chorale at the Central Illinois Children's Chorus since 2006. During her career she has directed The Ohio State University Women's Glee Club, Columbus Children's Chorus, University of Illinois Concert Choir, and Illini Women. Her choirs have participated in productions with the Columbus Symphony Orchestra, Champaign-Urbana Symphony Orchestra, University of Illinois Symphony Orchestra, and Opera at Illinois. Solya has studied or worked with such conductors as Antal Jancsovics, István Párkai, Hilary Apfelstadt, and Robert J. Ward; at UI she has studied or worked with Chester Alwes, Fred Stoltzfus, Donald Schleicher, and Eduardo Diazmuñoz. In the summer, she teaches musicianship and conducting in the master's program of the Kodály Institute at Capital University in Columbus, Ohio. Her research interests include the choral music of Andreas Rauch and the teaching of sight singing for the choral singer. She is a member of the American Choral Directors Association and the Organization of American Kodály Educators.



Bridget Sweet, Assistant Professor of Music Education, received her B.M.E at Western Michigan University, after which time she enjoyed a successful tenure as a middle school choir teacher for nearly

10 years. Her interest in adolescent music education intensified during her master's and doctoral programs at Michigan State University, which contributed to her current research focus on the characteristics of effective and exemplary music teachers. Prior to coming to Illinois, Sweet was

Assistant Professor of Music at Bucknell University in Lewisburg, Pennsylvania, where she taught music education courses and coordinated the music student teaching program. She has worked extensively with adolescent singers as a teacher, clinician, and adjudicator. Her research interests include characteristics of exemplary choral music teachers; teacher education; female and male adolescent voice change; and motivation of adolescent singers.

# **FACULTY MILESTONES**

# **PROMOTIONS**

### **Dennis Helmrich**

(Accompanying, Chair) promotion to Professor

### **Dr. Charlotte Mattax Moersch**

(Harpsichord/Organ, Chair) promotion to Professor

### **Dr. Christos Tsitsaros**

(Piano Pedagogy) promotion to Professor

### Dr. Julie Gunn

(Accompanying) Associate Professor with indefinite tenure

# Dana Hall

(Jazz Studies) promotion to Associate Professor with indefinite tenure

### Dr. Gayle Magee

(Musicology) promotion to Associate Professor with indefinite tenure

### **Dr. Rochelle Sennet**

(Piano) promotion to Assistant Professor

# Dr. Kathryn Syer

(Musicology) promotion to Assistant Professor

# RETIREMENTS

### **Zack Browning**

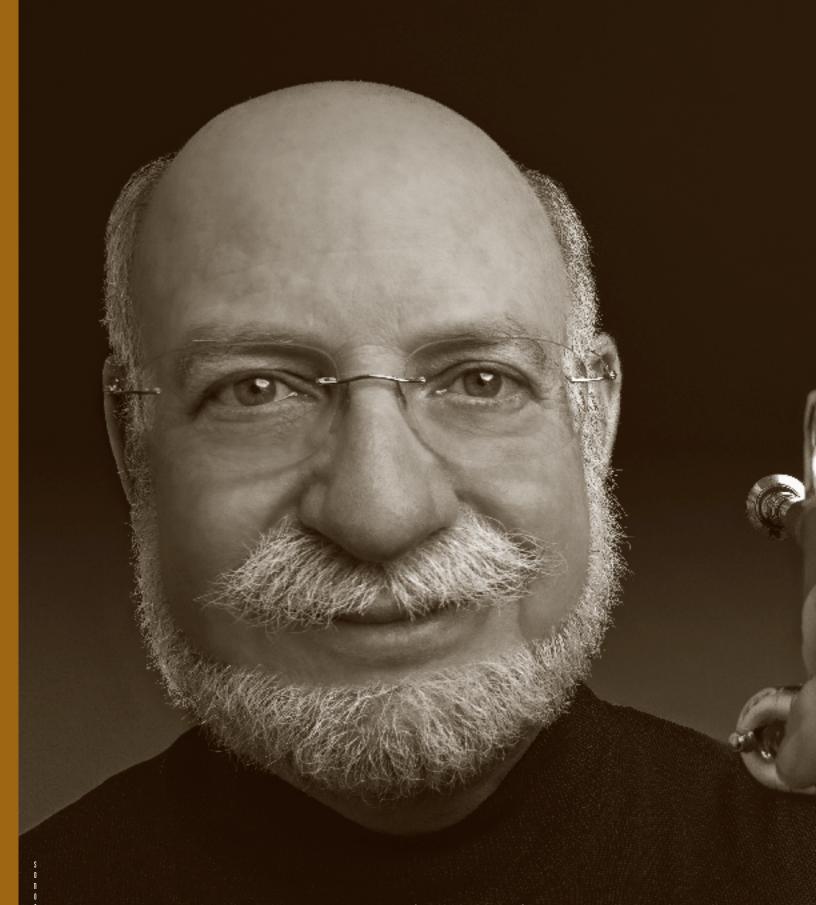
(Composition-Theory) to Associate Professor Emeritus

### **John Grashel**

(Music Education) to Associate Professor Emeritus

# **Tom Ward**

(Musicology) to Professor Emeritus



# MEDITATIONS

I first met Ronald Romm in 2006 while I was working for a major classical recording label. The Canadian Brass had just released a new album, and I was asked to be the point person at the corporate office of one of the label's more important accounts. The Brass's mission that day: to perform for the entire staff of this company in an informal lunch/concert gathering. It was a great PR and schmoozing opportunity for the Brass, as well as the record company.

I was early and waited outside the building for the band to show up on what had turned out to be a chilly morning. I tried to keep warm by hopping from one leg to the other as I watched my breath leave my body in small puffs of smoke. Finally a black sedan showed up, the back door opened, and out popped Ronald Romm, with a twinkle in his eye and a happy greeting for me. I extended my hand; Ron grabbed it and pulled me into a bear hug as if we were old pals who hadn't seen each other in years. I immediately liked him.

# RONALD ROMM ONTRUMPET



Ronald Romm, pictured with fellow trumpet player Michael Ewald (1948–2008), has made nearly 100 recordings and was recently named one of the top 12 brass players of the 20th century by *Brass Bulletin Magazine*.

The performance went extremely well. Though I had heard the Canadian Brass play many times live and also on record, I was particularly touched by Romm's playing that day: it was almost like speech. Could he actually be playing so well that I understood his meaning beyond merely the tune and rhythm? I think so. Since then I have become more than a fan of this virtuoso trumpet player, I have also gotten to know him personally.

Romm comes from a musical family. His mother was a classically trained clarinetist, who also took up the saxophone in the family dance band, The Romm-Antics, in order to spend more time with her husband, a drummer. Both were enthusiastic lovers of music, and they instilled this love and passion in their son. Romm says listening to music on the radio and to

phonograph records became a big part of their daily lives.

When he was around nine years old, Romm was introduced, almost accidentally, to the trumpet. He had come home from school for lunch as usual, but on this day he heard "fantastic sounds coming out of the radio." "Who is that?" he wondered aloud. His mom said, "Why, that's Louis Armstrong, playing trumpet." He says his reply was quick: "That's what I want to do!"

Eager to start, he was given his first trumpet and took his first lessons with his mother—from whom,

he likes to say, he learned to play "with a soft clarinet sound." Besides Armstrong, he also got an earful of Harry James, another reigning trumpet king of the day. Along with popular music, he sought out and heard great playing from the best principal trumpeters of America's major orchestras at the time, including Adolph "Bud" Herseth in Chicago, Samuel Kraus in Philadelphia, and William Vacchiano in New York. Vacchiano eventually became Romm's teacher when he attended The Juilliard School years later.

Opera was also a big influence—the singing styles of Maria Callas and her great stage partner Giuseppe Di Stefano, as well as the lyrical technique of Enrico Caruso and Luciano Pavarotti, became part of his music education.

Growing up in Los Angeles, Romm had access to a cross-section of music styles. Along with jazz, big band, opera, and orchestral music, there were klezmer, folk, and chamber music. One of his earliest teachers was Lester Remsen, who played trumpet with the U.S. Marine Band and eventually became principal trumpet of the Los Angeles Philharmonic. It was lucky he met Remsen, as Remsen was a pioneer in the development of brass chamber music. Very little was available at that time. After Remsen became well established at the University of Southern California, he and his colleagues not only arranged music for brass but also recovered neglected scores from decades earlier. He formed a quintet called the Los Angeles Brass Ensemble. When he felt Romm was ready, Remsen invited his young

protégé to sit in and, eventually, join the group. This ensemble, as well as a brass quintet made up of members of the Los Angeles Philharmonic, became Romm's training ground.

When he went to New York to study at Juilliard in 1967, the brass quintet was still a largely unheard-of musical combination. Enthusiastic about forming his own group, Romm found other interested players and started the New York Brass Society, a quintet that rehearsed four times a week—usually late into the night, given the members' busy day schedules. When the opportunity came to join the Canadian Brass, he had the



An Illinois Summer Youth Music student receives instruction from Romm in his studio at U of I.

training and expertise not only to fit right in but also to help take the group into a new era of brass playing.

The Canadian Brass sprang from modest, experimental roots in Toronto, from an idea developed by founders Eugene Watts and Chuck Daellenbach in 1970. Along with engaging stage presence, their serious and meticulous attention to detail helped define them as one of the great chamber ensembles of their time. The members' imagination and consummate musicianship eventually elevated the art of the brass quintet to what it is today. The Canadian Brass became one of the first quintets to bring exceptional and virtuosic brass chamber music settings to worldwide audiences, a major change for an entire family of instruments.

Romm has played professionally for more than 50 years, performing around the world—in Japan, China, Australia, and most of Europe, includ-



Meditations for Trumpet, a CD featuring Ronald and Avis Romm and released by Opening Day Records, made its debut at No. 11 on Billboard Magazine's Classical Traditional Chart on August 28, 2010.

ing Russia. He has made nearly 100 recordings, which have sold more than 1.5 million copies, and was recently named one of the top 12 brass players of the 20th century by *Brass Bulletin Magazine*.

Romm's latest project, *Meditations for Trumpet* (Opening Day Records), features some of the best-known classical works performed by Romm, accompanied at the piano by his wife, Avis. Avis, whom Ron met while at Juilliard, is a dynamic and perceptive musician who not only performs

but also directs a piano studio in Sarasota, Florida. "The music [on the CD] is some of the most beautiful and famous music in Western society," Ron says. "As a trumpeter, I wouldn't get a chance to play some of this extraordinary music. The pieces selected were either keyboard or vocal creations to start." The arrangements, gorgeous and effective, were created by Ron and Avis, as well as their friend Lee Norris.

The Ronald and Avis Romm Trumpet and Piano Duo keep a busy touring schedule, including a Symphony Pops show featuring a Christmas Spectacular that is—by all accounts—spectacular. In addition, their son Aaron, himself a trumpet player, has begun to sneak into the group, expanding it from a duet to a trio. In the works is a recording project featuring the three of them.

Playing trumpet in a chamber music ensemble can be taxing for anyone, so Romm offers some

for anyone, so Romm offers some Ronald and Avis Romm have performed together advice and ideas about trumpet performance. He suggests, for instance, that "repetition of the repertoire will make performance easier...so practice performing. Put yourself in performance mode anytime you pick up your instrument." He continues, "Without getting too deeply into pedagogy of brass playing, we can only do one thing at a time, so that thing should be to maximize the ease of playing." He explains that "the mind that is controlling the body will do what it has to do to protect the body from damage, so if we lean backward, for example, while taking a breath or while playing, the mind senses that we are going to succumb to gravity and fall." The mind

does what he calls "an automatic protection setup" to keep us from falling. It puts the body in a position where the muscles are doing isometric exercise rather than balanced breathing. "The thing that is being accomplished is protection from the fall," Romm says. "If we stay balanced while breathing—during both inhalation and exhalation—we can then focus on the music. Sounds complicated, but staying relaxed but focused while playing will help us to accomplish the musical goal without excess fatigue."



 $Ronald\ and\ Avis\ Romm\ have\ performed\ together\ since\ they\ were\ students\ at\ The\ Juilliard\ School.$ 

Other tips concern warming up ("for me, my warm-up is essential-I use it as a diagnostic tool to highlight where I need to focus extra energy for that day's performance") and switching instruments in mid-concert ("switching from B-flat trumpet to, say, piccolo trumpet is just a tool to make the musical endeavor more interesting; we switch to change the sound. The challenge is not thinking about the change. Too much thinking about the technical will make the transition more difficult. We need to stay inside the music...less thinking and more listening.") He also offers advice about conquering nervousness. "I get really excited on concert days," he says. "The primary thoughts are 'I get to play our show'; 'this is the best thing that can happen'; and 'the audience will enjoy it'-that is this most important thing. So if I enjoy myself and they enjoy the performance, mission accomplished."

Romm says the best compli-

ment he can get from someone is when they tell him "you made it sound so beautiful, so easy, so natural. Boy, am I glad I came to hear you play." Anyone who listens to him play the trumpet will come away saying just that.

Ronald Romm is Professor of Trumpet and Brass Studies at the University of Illinois at Urbana-Champaign. Terrence London reviews music and recordings for *The Review* and is author of articles and commentary on classical, jazz, and other genres of music. *Meditations for Trumpet* (ODR 9381) is available on Opening Day Records (www.openingday.com).

# Faculty News



Chester Alwes (choral and music education) published his book *Handel's Messiah—The Complete Solo Variants* (Roger Dean Music, 2009); this is the only book to bring together all of the

various versions of the solos from *Messiah*. Alwes made a presentation on the book at the 51st National Association of Teachers of Singing convention in Salt Lake City in July 2010. His book *A History of Western Choral Music* is in final production at Oxford University Press.



Christina Bashford (musicology) held fellowships in spring 2010 at the UI Center for Advanced Study and the Institute of Musical Research, University of London, which enabled her

to begin a new research project, "Violin Culture in Britain and Beyond." During that time, she produced an article on the history of *The Strad* for the magazine's 120th anniversary issue. She also gave papers at the conferences of the North American British Music Studies and Midwest Victorian Studies associations. In summer 2010, her article "Historiography and Invisible Musics: Domestic Chamber Music in Nineteenth-Century Britain" was published in the *Journal of the American Musicological Society*.



James Beauchamp (emeritus, composition-theory) traveled in September 2010 to the Second Vienna Talk on Music Acoustics conference, hosted by the University of Music and

Performing Arts in Vienna, Austria, on the occasion of the 30th anniversary of the Institute of Musical Acoustics (Wiener Klangstil). There he gave a keynote presentation, "Perceptually Correlated Parameters of Musical Instrument Sounds," and an invited talk, "In Search for a Source/Filter Model for Brass Instruments." In November, he attended the fall 2010 meeting of the Acoustical Society of America, held in Cancún, where he organized and chaired a dou-

ble session on "Analysis, Synthesis, and Perception of Musical Sounds."



Louis Bergonzi (music education) and his undergraduate string students gave a master class for the Cooper Middle School Orchestra of Buffalo Grove, Illinois. He served as a consultant and

site-evaluator for American String Teachers Association and National Association of Music Merchants for a project that expands access to stringed-instrument study for underserved populations. He provided in-service workshops for string and orchestra teachers from school districts of Blue Springs, Missouri, and Kansas City and Shawnee Mission, Kansas. During 2010-2011, Bergonzi is conducting all-state orchestras in South Carolina, Missouri, and Minnesota. His article "Sexual Orientation and Music Education: Continuing a Tradition" appeared in the December 2009 issue of Music Educators Journal. In the publication, Bergonzi raised questions about conventional music education and examined the ways in which it biases curricular content and marginalizes the lives and work of LGBT music teachers, students, and their families. (See also Campus News elsewhere in this issue.)

Bergonzi's article "Sexual Orientation and Music Education: Continuing a Tradition" was cited by Music Educators Journal as the most-downloaded article of 2009—despite being available for only one month of that year.



Zack Browning (composition-theory) gave lectureperformances in China, South Korea, and Taiwan and served as composer-inresidence at Nanjing Normal University and

Seoul National University. Browning also presented lectures and performances in Tampa, Orlando, and Houston. Premieres during the 2009–2010 academic year included *Soul United* in Taipei; *Silk Dynasty* in Nanjing, China; *Moon Thrust* by the Cadillac Moon Ensemble in New

York City; and Browning's String Quartet by the JACK Quartet at Northwestern University. The JACK Quartet performance of the String Quartet at Merkin Hall received a favorable review in *The New York Times*. Innova Recordings released his CD *Venus Notorious* in August 2010.

"Zack Browning's 2008 String Quartet provided just what was needed to end the program: a propulsive, giddy, rocking piece, a rush of cyclic riffs and fractured meters. Was it just the context the JACK Quartet provided, or did the strange, chorale-like harmonies in the piece recall Machaut?"

—Anthony Tommasini (New York Times, March 5, 2010)



Donna Buchanan (musicology) has been awarded a 2010–2011 Fulbright-Hays Faculty Research Abroad grant to conduct ethnomusicological fieldwork on music, cosmology, and

post-socialism in Bulgaria. In November 2009, she read a paper at the Society for Ethnomusicology meeting in Mexico City and, in January 2010, presented a colloquium at the University of Pittsburgh and conducted a workshop with its Carpathian Music Ensemble. She organized and presented new research at an international conference on "Soundscapes of the Spirit: Cosmology and Sound Art from the Black to the Aral Seas" for the University's Russian, East European and Eurasian Center, in April 2010. Buchanan also directed and performed concerts with the Balkanalia ensemble in Chicago, Urbana-Champaign, and Waterloo, Iowa. She is the incoming book review editor for the journal Ethnomusicology.



Michael Cameron (double bass) was a guest artist at the new music festival "June in Buffalo," working with such distinguished composers and artists as Steve Reich, Roger Reynolds, and

Irvine Arditti. His essay "A Second Decade of a

Silk Road" was published in the Ravinia Festival summer guide in celebration of an appearance by Yo Yo Ma and the Silk Road Ensemble at that festival. He was also the featured soloist in the world premiere of Maurice Saylor's score for the silent film *Fiddlesticks*, performing with the Snark Ensemble at the National Gallery of Art in Washington, D.C.



**Elliot Chasanov** (trombone) was the featured trombone artist at the First Metropolis Brass Master Class held in July 2010 in Bornem, Belgium, where he also performed as a mem-

ber of the Illinois Brass Quintet. The IBQ concert included nine of Chasanov's transcriptions and arrangements for brass quintet. The sponsor, Metropolis Music Publishers, a Belgian firm that has been in business since 1939, is establishing the Elliot Chasanov Signature Series, which will feature published versions of his arrangements and transcriptions for solo brass, trombone choir, brass ensemble, and wind band. In September 2010, his brass-choir arrangements of Mussorgsky's Night on Bald Mountain and Rossini's overture to L'Italiana in Algeri were performed at the Penta Brass Festival in Quincinetto, Italy.



Richard Colwell (emeritus, music education) was awarded the National Federation of Music Clubs' highest honor for lifetime contributions to music, together with Metropolitan

Opera bass-baritone Simon Estes. The federation is the nation's largest music organization, with 180,000 members. In January 2010, Pearson Publishing Company issued the fourth edition of Colwell's *Teaching of Instrumental Music*; this edition is co-authored with Michael Hewitt. Colwell, with the assistance of David Woods, dean of the School of Fine Arts at the University of Connecticut, wrote the education section in the forthcoming second edition of the New Grove Dictionary of American Music. He is the co-editor, with Peter Webster, of Oxford University Press's two-volume handbook on the teaching and learning of music. In spring 2010, he wrote the lead chapters in two edited books: one on assessment, published by GIA, and one on teaching and learning, with Martin Fautley, published by Oxford University Press.



Ollie Watts Davis (voice) served on the committee to assist in the selection of the president of the University of Illinois and chaired the University Senate's honorary doctorate committee.

She appeared as soprano soloist in Mozart's Mass in C minor with the Springfield Symphony (Massachusetts), in Bach's Cantata 61 at the Allerton Music Barn Festival, and in Beethoven's Symphony No. 9 with the Elgin Symphony (Illinois). She participated in a PechaKucha presentation (20 images for 20 seconds each) for the UI Board of Trustees on the legacy of the Black Chorus, and, under her direction, the Black Chorus hosted the Chicago Children's Choir and performed for the CIC Academic Leadership Conference.



Eduardo Diazmuñoz (opera/New Music Ensemble) composed, conducted, and recorded the music for Miguel Rico's Mexican feature film, Espíritu de triunfo (Spirit of

Triumph), which is based on true stories. It premiered in November and is expected to be distributed internationally. This past summer, he returned to conduct the Caracas Municipal Orchestra, after an absence of 10 years; he was its principal guest conductor from 1988 through 2000. In September, he conducted a special concert in San Bernardino, California by Sinfonia Mexicana and the San Bernardino Symphony

Orchestra, which was a triple celebration: the bicentennial of Mexico's independence, the centennial of the Mexican Revolution, and Sinfonia Mexicana's 25th anniversary. He was principal guest conductor and artistic and music adviser for Sinfonia Mexicana from 1991 through 1995. (See also Campus News elsewhere in this issue.)



Larry Gray (jazz bass) is in the middle of a busy year following up on his CD, 1, 2, 3..., and performing with the Ramsey Lewis Trio and with his own group, The Larry Gray Trio. His many

concerts this fall with Lewis included appearances at the Blue Note in Tokyo and the Kennedy Center in Washington, D.C. Gray's recently rebuilt website, larrygraymusic.com, provides information on his own CDs as well as audio samples of other projects.



Peter J. Griffin (bands) has been active as a clinician for numerous concert bands in Illinois and also served as a clinician for the University of Evansville Wind Ensemble in Indiana. He

guest-conducted the University of Kentucky Symphony Band and the Brewster Town Band in Brewster, Massachusetts. He served as an adjudicator at the Midwest Music Festival in Lemont, Illinois; at Festivals of Music in Palatine, Illinois; and at the Virginia Band and Orchestra Association District IV Concert Band Festival.



John Dee (oboe), the Bill A. Nugent Professor of Performance Studies, returned with the UI woodwind faculty to perform and teach at the Korean National

University of the Arts in Seoul, in May 2010. For ISYM's fourth annual Double-Reed Week, which brought young oboe and bassoon students from across the country to the University of Illinois, he taught master classes and reed-making skills and led one of the



Professsor Dee with oboe students in Seoul, South Korea.

largest double-reed ensembles in the country. Dee performed Mozart's Oboe Concerto as guest soloist with the UI Wind Symphony in its season-opening concert at Krannert Center; was featured at the Allerton Barn Music Festival in September; and performed in Chicago as principal oboe of the Ars Viva Orchestra in October 2010. He will record a CD of works written especially for him by Elaine Fine for Centaur Records later this year.

# S 0 0 0 1 i i e

# Faculty News

Griffin continues to serve as conductor of the Concert Band of Central Illinois and has been chosen to present a clinic at the 2011 Illinois Music Educators Association All-State Convention in Peoria.



Joyce Griggs (assistant director) received the Grainger Medallion for her contribution to editing and making available for publication a series of Percy Grainger works for saxo-

phone ensemble. The International Percy
Grainger Society presented the award in July
2010 at the 63rd Convention of the Texas
Bandmasters Association. The collection, published through RBC Music Company, marks a
significant addition to the list of current publications of Grainger's music. In addition, she has
been invited to co-present at the annual conference for the National Association of Schools of
Music. The presentation will address the challenges posed for music students who transfer
from one institution to another.



**Dana Hall** (jazz and musicology) was recognized in December 2009 by the *Chicago Tribune* as a Chicagoan of the Year for his outstanding achievements in the arts. Those

achievements included the release of his debut recording, *Into the Light*, on Origin Records, which appeared on more than a dozen Best of 2009 lists; appearances with his quintet at the Chicago Jazz Festival and his quartet at the Hyde Park Jazz Festival; concerts and master classes across the United States, Asia, and Europe; serving as a guest conductor for the Ohio and Rhode Island All-State Jazz Ensembles; and feature stories on NPR's *Fresh Air* and in *Downbeat* magazine. He continues to serve as music director of the Chicago Jazz Ensemble and has concert engagements in Kiev, New York City, and Washington, D.C., where he'll ring in the New Year with John Faddis at the Kennedy Center.



B. Suzanne Hassler (editor) received a National Endowment for the Arts fellowship to attend the NEA Journalism Institute in Classical Music and Opera at Columbia University

Graduate School of Journalism in October 2010.

The institute, co-directed by András Szántó and Anya Grundmann, included study with noted artistic director and author Joseph Horowitz. In addition to daily sessions taught by Columbia University faculty and invited experts, the institute included performances by Joshua Bell, Jeremy Denk, René Pape, Mariinsky Theater Orchestra, Metropolitan Opera, the New Juilliard Ensemble, and the New York Philharmonic.



Dennis Helmrich (piano accompanying) was in residence last summer at the Tanglewood Music Center, where he coached song literature and contemporary music; taught master

classes; supervised a song program celebrating the 200th anniversary of Robert Schumann's birth; and prepared an ensemble to perform some of Beethoven's folk-song settings for the Mark Morris Dance Company's program. He also attended the Yachats Music Festival on the Oregon coast, where he participated in four concerts. During 2010-2011 season, he will devise supertitles for Opera at Illinois productions of Verdi's Rigoletto and Cavalli's La Calisto. Helmrich was promoted to the rank of full professor this year and also received a discretionary research fund from the vice president for academic affairs in recognition of his scholarly and musical activities; he was one of four scholars so recognized in this year's promotion and tenure process.



Karin Hendricks (music education) presented workshops at a number of conferences during the 2009–2010 school year, including the International Research Symposium on

Talent Education in Minneapolis; American String Teachers Conference in Santa Clara, California; Music Educators National Conference in Anaheim, California; and Suzuki Association of the Americas in Minneapolis. Additionally, she gave invited lectures at the University of Michigan and presented student-leadership workshops in local public schools. She had articles published in the International Journal of Music Education: Research; Bulletin of the Council for Research in Music Education; and American String Teacher.



John Walter Hill (emeritus, musicology) saw publication this year of his article "Joseph Riepel's Music Theory in Connection with the Music of Pisendel and His Students," in Johann

Georg Pisendel: Studien zur Leben und Werk: Bericht über das Internationale Symposium vom 23. bis 25. Mai 2005 in Dresden, ed. Ortrun Landmann, Hans-Günter Ottenberg, and Wolfgang Mende, Dresdner Beiträge zur Musikforschung, 3 (Hildesheim: Georg Olms Verlag, 2010), pp. 189–213.



Jonathan Keeble (flute) released a pair of recordings on the Albany Record label. Voyage, in collaboration with University of Illinois harpist Ann Yeung, features works by American com-

posers. With The Prairie Winds, he released *Turbulent Winds*, a recording of works by Eastern European composers. In addition to concerts in South Korea and throughout the United States, Keeble taught at Aria International and the Madeline Island Music Camp. He began a two-year term as chair of the National Flute Association in November 2010.



Herbert Kellman (emeritus, musicology) has been awarded an American Musicological Society Publication Award in support of the monograph and modern edition *Biblioteca* 

Vaticana, Manuscript Chigi C VIII 234: A Monument of Late Burgundian Music and Art, undertaken with co-author Edward Houghton. It will be published by the University of Chicago Press in the series Monuments of Renaissance Music.

Compiled in 1498–1503, this lavishly illustrated choir book comprises works by Ockeghem, Regis, La Rue, and Josquin, among other composers, and is perhaps the best known of all the manuscripts produced in the scribal workshops of the Burgundian-Habsburg court. This summer Kellman hosted scholars from Baylor University and the University of Jaén (Spain) in the Renaissance Music Archives.



William Kinderman (musicology) spent 2009–2010 in Munich, Germany, where he was the Deutscher Akademischer Austausch Dienst Guest Professor in the Institute of Musicology

at the University of Munich, teaching a full load of courses on Schubert, Wagner, Beethoven's late style, and Thomas Mann and music. In March 2010, Kinderman received a research prize for lifetime achievement from the Alexander von Humboldt Foundation. In September 2010, Kinderman presented a lecture recital of Beethoven's Diabelli Variations as a keynote event at the symposium "Unexpected Variations" at the Orpheus Institute in Ghent, Belgium. In November, a two-volume facsimile edition of the autograph score of the Diabelli Variations appeared through the Beethoven-Haus at Bonn; it contains Kinderman's commentary about the genesis of the variations. He is currently finishing a book, The Creative Process in Music: Essays in Genetic Criticism from Mozart to Kurtág, which will be published by the University of Illinois Press next year.



**Dmitri Kouzov** (cello) had solo concerto engagements this year in South Africa with the Cape Town Philharmonic, Johannesburg Philharmonic, and Kwazulu

Natal Philharmonic (Durban); St. Petersburg Symphony (Russia), Minnesota Sinfonia, and Rockford Symphony; recitals in the Chicago Mostly Music series and Kravis Center for the Performing Arts in Florida; 30 performances with the Manhattan Piano Trio; and concerto recordings with the Sinfonia Varsovia Symphony Orchestra (Poland) and St. Petersburg Symphony Orchestra (Russia). In September, he released a CD with the Manhattan Piano Trio on Marquis Classics. His recording of the complete Schumann Piano Trios, with Peter Laul (piano) and Ilya Gringolts (violin), on Onyx Classics will be out in 2011.



Erik Lund (compositiontheory) had a CD of his music released on the Centaur record label. Included on this recording are ensemble works performed by the acclaimed

Arditti String Quartet (England), the Crash Ensemble (Ireland), and the C2 Duo (U.S.). Solo works were performed by **Michael Cameron**, professor of double bass; percussionist **Steve Butters** (M.M. '91); and pianist **David Psenicka** (M.M. '00, D.M.A. '07). Lund was also commissioned by **Debra Richtmeyer**, professor of saxophone, to compose a new work, entitled *fo·ci*, for the UI Saxophone Ensemble. The piece was included on the CD *World Without Words* and premiered at the 2010 North American Saxophone Alliance Biennial Conference at the University of Georgia (Athens).



Sherban Lupu (violin) traveled to China to present master classes and recitals at the Beijing Central Conservatory and Nanjing Normal University, after completing his Fulbright

Scholar's assignment in Romania. He was also an artist-in-residence at the Würzburg Academy of Music in Germany. In July, he recorded a new CD with the Cluj Folklore Institute and, in August, performed at and directed the Brasov International Festival in Romania. In November 2010, Lupu released the first in a series of six CDs that he is recording of the complete violin works by H.W. Ernst on the Toccata Classics label in London.



Kazimierz Machala (emeritus, horn) was appointed visiting professor of horn at the Chopin University of Music in Warsaw, Poland. He adjudicated the 2010 National Chamber Music

Competition for Woodwinds and Brass in Warsaw and presented a master class at the Conservatorio della Svizzera Italiana in Lugano, Switzerland. In July, he performed his own work, Concerto for Horn, Winds and Percussion, with the Masan Philharmonic Orchestra in South Korea and presented a master class at the Sydney Conservatorium of Music in Australia. In August, he performed and taught at the Horn Class 2010 workshop in Prague. The U.S. Air Force Band of the West performed his Concerto for Horn, Winds

and Percussion at the 2010 Texas Bandmasters Association Convention in San Antonio. Last May, the horn section of the Chicago Symphony Orchestra performed his *Elegy for Five Horns* in the Chamber Music at the Art Institute of Chicago concert series.



**Gayle Magee** (musicology), who was elected president of the Charles Ives Society in March 2010, will give an invited lecture on Ives at the conference "Tonality: 1900-1950." Recent publica-

tions include "Marketing the Voice: Opera, Film, and the Case of Robert Altman," in the journal Theatre Survey (November 2010); "Robert Altman and the New Hollywood Musical," in The Sound of Musicals, ed. Steven Cohan (British Film Institute, 2011); and the second edition of her Charles Ives: A Research Guide (Routledge, 2010). A paperback edition of her monograph Charles Ives Reconsidered (University of Illinois Press, 2008) was issued in fall 2010.



Jeffrey Magee (musicology) interviewed Doris Eaton Travis for his forthcoming book on Irving Berlin and musical theater for Oxford University Press. The 105-year-old former

Ziegfeld Follies dancer remembered lyrics that Berlin wrote for the 1919 Follies that had long been believed lost. The interview formed the basis of an invited paper given at Washington University in spring 2010 and at the meeting of the American Musicological Society in November 2010. Mrs. Travis died on May 11 (Irving Berlin's birthday) at the age of 106.



Charlotte Mattax Moersch (harpsichord) celebrates the release of her CD recording of the harpsichord suites of 18th-century composer Pierre Février on Centaur Records. Other recordings

for this season include Bach's *St. John Passion* with the Bach Choir and Festival Orchestra of Bethlehem, Pennsylvania, with whom she performs regularly. She will be a featured guest artist at the Los Angeles Harpsichord Center in March 2011 and, in May 2011, will make a guest appearance as soloist on antique instruments at the Dumont Concert Series in Wilmington, Delaware. In June 2011, she will perform a solo

# S O D O T i t i e

# Faculty News

recital in the British Harpsichord Society's concert series in London.



Chip McNeill (jazz) toured South America with Arturo Sandoval for three weeks, performing and teaching in Argentina, Brazil, and Chile. He also performed with Sandoval in Chicago,

Minneapolis, Montréal, San Diego, and Washington, D.C. He performed with the Steve Allee big band in Indianapolis at the Jazz Kitchen and Indianapolis Jazz Festival, as well as at the Indiana University Jacobs School of Music in Bloomington. In addition to hosting the Four Others jazz saxophone group, he gave clinics and performances at the University of Chicago Department of Performing Arts; with the Jim Widner Big Band at the University of Nebraska; and with his own quartet at Ball State University. He also presented a four-day artist-in-residence performance clinic at the University of Central Florida, where he was the featured performer with their big band and faculty quartet in addition to presenting a clinic on jazz improvisation.



William Moersch (percussion) was a featured artist at the Marimba 2010 International Festival and Conference in Minneapolis-St. Paul in April, performing chamber

works by Teruyuki Noda and Alejandro Viñao, and premiering Libby Larsen's *Like Blind Men Tapping in the Dark*. He was also a returning faculty artist for the Second Patagonia International Marimba Festival in Argentina in October and the Percussive Arts Society International Convention in November. His recent commissions include works by composers Martin Bresnick, Halim El-Dabh, John Serry, and Charles Wuorinen. Upcoming appearances include solo engagements with Sinfonia da Camera in Boris Papandopulo's *Concerto for Xylophone and Strings* in February 2011.



**Bruno Nettl** (emeritus, music and anthropology) published *Nettl's Elephant:* On the History of Ethnomusicology, an anthology of his essays on the subject, through the

University of Illinois Press in August 2010 (see review elsewhere in this issue). In April 2010, he



The Pacifica Quartet comprised of Simin Ganatra (violin), Sibbi Bernhardsson (violin), Masumi Per Rostad (viola), and Brandon Vamos (cello) completed its first season as quartet-in-residence at the Metropolitan Museum of Art in New York City. In October 2010, the Quartet was recognized by 40north.org and the Champaign County Arts, Culture, and Entertainment Council with a 2010 Spotlight ACE Award for its "virtuosity, exuberant perfor-

mance style, and daring repertory choices." During the 2010-2011 season, the Quartet will perform the complete string quartets of Dmitri Shostakovich in Chicago, New York, and Urbana. Visit www. pacificaquartet.com for a detailed schedule of performance dates and locations.

gave a keynote lecture, titled "Four Stories about Music in the Czech Lands," at a conference on Czech and Slovak music at Grand Valley State University in Michigan. During April and May, Nettl lectured at Charles University in Prague and at the Free University of Berlin. In August 2010, he gave the keynote address, "Ethnomusicology and Music Education: a (Usually) Harmonious Relationship," at the 29th Congress of the International Society for Music Education in Beijing.



Tracy Parish (coordinator, outreach) was awarded a College of Fine and Applied Arts Creative Research Award to fund a recording of early chromatic trumpet music on the Mark Records

label. In July 2010, he appeared as a soloist and chamber musician and presented a research paper, "Implications of Topic in the Development of a Performance Interpretation of the Trumpet Concerto by Joseph Haydn," at the 35th Annual Conference of the International Trumpet Guild in Sydney, Australia. Parish also presented a series of concerts in Silverton, Colorado, as a member of the Great Western Rocky Mountain Festival Brass Band, and recorded brass-band pieces from the Civil War era with the Vintage Brass Band of Springfield, Illinois.



Susan Parisi (research scholar) is co-editor, with Claire Fontijn, of a new book of essays principally on baroque music, Fiori Musicali: Liber amicorum Alexander Silbiger

(Harmonie Park Press, 2010). Her article "Musicians at the Court of Mantua during Monteverdi's Time: Evidence from the Payrolls" was reprinted in the volume *Monteverdi*, edited

by Richard Wistreich, a collection of selected articles "exemplifying the best scholarship on Monteverdi in English." It will be published by Ashgate Press in January 2011. Currently Parisi and two collaborators are completing a catalogue of a collection of nineteenth-century music once owned by a Florentine noble family.



(bands) completed a twoyear residency as the principal guest conductor for the Texas A & M University-

**Abel Saldivar Ramirez** 

Texas A & M University-Kingsville summer music camp. He also served as an

adjudicator for the Texas State Honor Band Competition during the Texas Bandmasters Association Conference in July 2010. The *National Band Association Journal* accepted his research on the art of *paso doble* performance for publication in its 2010 Fall/Winter issue, and RBC Music and Publishing Co. published his adaptation of the *Concerto for Tuba* by Kenneth Applegate. In February 2011, Ramirez will appear as a guest conductor with the Texas All-State Band.



Debra Richtmeyer (saxophone) has been selected to be one of five judges for the Third Jean-Marie Londeix International Saxophone Competition to be held in Bangkok,

Thailand, July 4–16, 2011. She is the only American judge selected for the panel. Richtmeyer recorded Lee Actor's new Concerto for Alto Saxophone and Orchestra with the Slovak Radio Orchestra in September 2010 for a CD of Actor's compositions to be released by Albany records. Her CD World Without Words was selected for the 2011 Grammy Entry List for Best Classical Album and for Best Chamber Music Performance. (See also Campus News.)



**Dana Robinson** (organ) played the opening recital, with colleague Christa Rakich, at an international conference held by the Westfield Center for Early Keyboard Studies in April

2010 in Eugene, Oregon. The conference was devoted to the organ building of Hendrik Niehoff and in honor of the work of living organ builder John Brombaugh. This past summer, he performed at the Heilig-Kreuz Kirche in Berlin, the Methuen Memorial Music Hall in Massachusetts, and the Gethsemane Lutheran Church in Seattle; taught at the American Guild of Organists-Pipe Organ Encounter at the Indiana University, Jacobs School of Music; and judged the semifinal round of the American **Guild of Organists National Young Artists** Competition. He serves as national councilor for organizational concerns for the Organ Historical Society and is on the board of directors of the Westfield Center for Early Keyboard Studies.



**Gabriel Solis** (musicology) was a scholar-in-residence this summer at the University of Goroka, in the Eastern Highlands province of Papua New Guinea. He conducted workshops with

students, collaborated with local faculty on research, and gave a presentation, "Beyond Preservation: Creativity and Contemporary Indigenous Music." His article "I Did It My Way: Rock and the Logic of Covers" appeared in the July 2010 issue of *Popular Music and Society*.



Bridget Sweet (music education) presented the session "Starting the Conversation in Music Teacher Education Programs" at the symposium "Establishing Identity:

LGBT Studies and Music Education," which was held on campus in May 2010. (See also New Appointments elsewhere in this issue.)



**Stephen Taylor** (composition) had four CDs of his music released this year, including his first solo CD, *The Machine Awakes* (Albany Records). Three new minioperas that he composed

were performed by Tapestry New Opera in

Toronto in September 2010. He also collaborated with rock singer Storm Large on orchestral arrangements for the Oregon Symphony and presented research on Björk and Radiohead at the Society for Music Theory in Montréal and at the Bellairs Institute Workshop on Musical Rhythm in Barbados.

"...terse, pointillistic, abstract, precise...
pretty and anything but shallow...
With his refined and imaginative
sound world, Stephen Andrew Taylor
is a composer worth hearing."

—Raymond Tuttle (*Fanfare* magazine, July/August 2010)



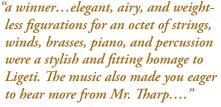
Nicholas Temperley (emeritus, musicology) is the joint editor, with Stephen Banfield of Bristol University, of *Music and the Wesleys*, which covers the influence of music on the

Methodist movement founded by John and Charles Wesley and the musical achievements of Charles's sons, Charles and Samuel, and grandson Samuel Sebastian, all of whom were prominent composers. Temperley contributed the book's introduction and chapters on John Wesley's attitude toward music and on the anthems of Samuel Sebastian Wesley, whose bicentennial is in 2010. The book will be published by University of Illinois Press.



**Reynold Tharp** (composition) enjoyed two premieres this year: *San Francisco Night* received its New York premiere in July by the New Juilliard Ensemble, conducted by Joel Sachs at the

Museum of Modern Art. His song cycle Anima Liberata, commissioned for the Allerton Music Barn Festival, was premiered in September by Yvonne Gonzales Redman, Julie Gunn, and Dmitry Kouzov. He is currently writing a flute and harp duet for Jonathan Keeble and Ann Yeung, and a large ensemble piece for the New Juilliard Ensemble. (See also Campus News.)



—Steve Smith (New York Times, July 13, 2010)



Matthew Thibeault (music education) continues his research on music video games (with Guy Garnett) with a \$10,000 Creative Research Award. He published "General Music as a

Cure for the High-Stakes Concert" in the April issue of *General Music Today*, where he writes the Secondary Scene column. Thibeault joined the editorial board of the *Journal of Music, Technology, and Education* and became co-managing editor for the *International Journal of Education and the Arts*. He gave invited presentations and served as a discussant in Beijing for the International Society for Music Education. In Illinois, Thibeault spoke to the Illinois Elementary School Association and Illinois Music Educators Association.



Christos Tsitsaros (piano pedagogy) performed and gave presentations at the Music Teachers National Association conference in Atlanta; the National Conference on Keyboard

Pedagogy in Lombard, Illinois; and the World Piano Conference in Phoenix, Arizona. Hal Leonard Corporation published his *Sonatina Humoresque*, which was selected for the 2010–2012 repertoire list of the National Federation of Music Clubs. Two of his advanced compositions were also included in *Romantic Inspirations*, an anthology of piano works published by Hal Leonard Corporation. Tsitsaros was an invited artist and presenter for the Second Annual Baroque Music Festival in Milwaukee and served on the jury of the 2010 PianoArts biennial international piano competition.



For the 100th Anniversary of Illinois Homecoming, Professor Emeritus Gary Smith (left) designed a halftime show for the combined forces of the Marching Illini and the Alumni Band, and Director of Bands Robert Rumbelow commemorated the centennial by composing *Illinois Fanfare*, premiered by the 750-member band on October 23, 2010.

Scott A. Wyatt (composition) was an invited speaker at the Society for Electro-Acoustic Music (SEAMUS) 2010 National Conference in St. Cloud, Minnesota, where he presented "The

Technology Behind *Risky Business.*" In addition to other recent performances of his compositions, *Risky Business*—written for electroacoustic music, live continuum performer, and two giant Tesla coils—was performed in the outdoor Amphitheater of Krannert Center during the September 2009 New Music Ensemble concert. In February 2011, Wyatt will be the featured guest composer at the Ball State University New Music Festival.



Philip Yampolsky (director, Robert E. Brown Center for World Music) had his article "Kroncong Revisited: New Evidence from Old Sources" published in a special issue of *Archipel* (vol. 79) devoted

to Indonesian music history. His recordings of singers and musicians of Mandalay have been published in a two-CD album, *Burma: Classical Theatre Music*, produced and annotated by the anthropologist and Burma specialist Ward Keeler. The album, on the Swiss label VDE-Gallo (Geneva, VDE-1317/1318), is part of the Archives Internationales de Musique Populaire series.



Ann Yeung (harp) was one of seven jury members for the Eighth U.S.A. International Harp Competition, which is held triennially, and a judge for the biennial Young Artists Competition in Georgia. In

June 2010, she gave master classes and a presentation on Elias Parish Alvars at the Royal Academy of Music in London and was profiled in the Harp Society of New Zealand's Journal. Her new CD, Voyage: American Works for Flute and Harp, with Jonathan Keeble, was released by Albany Records and contains premiere recordings of works by John Corigliano, Marcel Grandjany, and Stephen Andrew Taylor. She co-authored, with Charles Lynch (D.M.A. '09), a biographical article on harp historian Roslyn Rensch (M.A. '59), published in the summer 2010 American Harp Journal. Yeung was also featured on the American Harp Society's "Radio Talk Interview Series" on contemporary harp music.

# **New Publications**

# **Music as Social Life**



Thomas Turino, in his more than two decades as a teacher and scholar of ethnomusicology at the U of I, has published important studies of music of the Aymara people of Peru, the popular

musicians of Zimbabwe, the uses of semiotics in interpreting musical life, music in diaspora communities, and concepts such as nationalism, globalization, and cosmopolitanism as they help us to understand musical events, particularly in the late twentieth century. *Music as Social Life* puts together his varied experiences concisely, in a format that is readily accessible to students and laypersons, bringing them all to bear on an issue raised at the beginning: "Why Music Matters." From here he proceeds to explore ways in which music is socially meaningful and powerful in a variety of situations.

The emphasis throughout is on the uses of music as people interact, individually and as groups and nations. Some sections and ideas that struck me as particularly interesting: The first chapter, providing conceptual tools for comprehending the rest, presents the system of semiotics developed by C.S. Peirce, with excellent explanations of types of signs: icon, index, symbol. Contemplating the world of music, Turino lays aside older categories such as "art," "folk," and "popular" music, and presents a system applying to musical experience in all twentieth-century cultures—presentational, participatory, and two kinds of recording (hi-fi and "studio audio art"), the latter indicating his understanding of the enormous role that recorded music plays in our lives. A chapter on "Old-Time Music and Dance" tells a lot about musical life in Champaign-Urbana and Turino's own experience as a performer. And a section on music and politics provides detailed

analyses of the way music was used by the Nazis in the 1930s, and by the American Civil Rights movement.

Turino touches on many issues and many cultures, illustrating superbly the kinds of thinking in which ethnomusicologists engage. Though not organized as a typical textbook, it is excellent reading for students, particularly as it subsumes Western and non-Western musical cultures under one umbrella. Is there an outstanding message? To me, it is that to understand the power of music, we must look not only to composer and performer in presentations such as concerts, but more, as the subtitle suggests, to the ways people participate: singing, playing, dancing, reacting, interacting.

---Bruno Nettl, Professor Emeritus of Music and Anthropology

# Music as Social Life: The Politics of Participation

Thomas Turino University of Chicago Press ISBN: 9780226816975 (cloth with CD) ISBN: 9780226816982 (paperback with CD) www.press.uchicago.edu

Thomas Turino is Professor of Musicology and Anthropology at the University of Illinois at Urbana-Champaign. His published work includes *Nationalists*, *Cosmopolitans*, *and Popular Music in Zimbabwe* (published in 2000); and *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration* (1993), both from University of Chicago Press.

# A New Beethoven Sonata Cycle



"Why another cycle of Beethoven's great thirty-two Piano Sonatas?," asks Timothy Ehlen in his introduction to this new CD set (for which

he also provides informative and perceptive liner notes). His own answer to the question, echoing that of others from down the years, is that there is no single, definitive interpretation of these works, so all performers bring something of their own to them. In theory, then,

there is room for any number of performances. Ehlen goes on to illustrate his point brilliantly by his own playing on these CDs. There are many high points, but for this reviewer it is Ehlen's sense of the dramatic that comes through first and foremost, allied with an admirable talent for sustained concentration when performing some of Beethoven's more extended musings (the "Hammerklavier" being a case in point here). Each of the two CDs presents sonatas from Beethoven's three compositional periods. Volume one has Op. 2, No. 1 in F Minor; the famous "Moonlight" Sonata Op. 27, No. 2; and the massive "Hammerklavier" in B-flat, Op. 106. Volume two features Op. 2, No. 2 in A Major; the socalled "Tempest" Sonata Op. 31, No. 2; the short and intriguing Op. 78 in F-sharp Major; and the E Major Sonata Op. 109. Presenting the piano sonatas in this way, rather than simply chronologically by date of composition, is rewarding for the listener, and provides insights that a strict chronological presentation could not.

The F Minor Sonata Op. 2, No. 1, spans a great emotional range, and while the two central movements—an adagio and a minuet and trio-may look emotionally more simple, they repay deep thought, since, rather like an iceberg, their main substance lies below the immediate surface. As for the "Moonlight" sonata, anyone who has played or listened to it will know that its first movement requires the player to establish a dreamy, timeless world, and then to return to reality in its finale. The difficulty here is not to return to earth with a bump, but somehow to tie the two movements together in a unified whole, as Beethoven presumably intended. Ehlen answers these and the demands of all six sonatas with both aplomb and panache, balancing thoughtful interpretation, technical assurance, and, when required, a sense of excitement and drama. He is thoughtful in his interpretative choices,

and thus manages to perform each work very convincingly.

There is no timetable for completion of the set: at the current rate, it will require around eight years. I look forward to announcing further issues in this column. In the meantime, these first two volumes will whet the appetite of Beethoven enthusiasts for more.

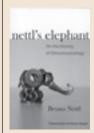
—John Wagstaff, Head, UI Music and Performing Arts Library

# Ludwig van Beethoven: Complete Piano Sonatas

Performed by Timothy Ehlen Azica Records ACD71253 (vol. 1); ACD71256 (vol. 2) www.azica.com

Timothy Ehlen is Associate Professor of Piano at the University of Illinois at Urbana-Champaign and an International Steinway Artist. In addition to his recordings of Beethoven's piano works, he has also recorded Robert Schumann's Fantasie in C Major, Op. 17, and Liszt's transcription of Beethoven's An die ferne Geliebte for Azica records.

# **A Very Agile Elephant**



You don't have to know Bruno Nettl for long before you learn about the importance of elephants in his life. He has been collecting representations of them since the mid-1980s, and also

chose to honor the elephant in the name of his own publishing imprint, "Elephant and Cat Press." Elephants, of course, are renowned for their long memories, and those who know Bruno will also be aware that he is, in a very real sense, the "institutional memory" of the UI School of Music: some of his reminiscences have appeared in previous issues of *sonorities*, and his far-sighted perspective often enables him to come up with a convincing explanation for some of the School's more arcane customs and practices.

This book, too, is about memory. It reproduces several essays and papers Nettl has written over the years, subdivided under four headings: "Central Issues in a Grand History," "In the Academy," "Celebrating Our Principal Organizations" (these being the International Council for Traditional Music, International Folk Music Council, and Society for Ethnomusicology), and "A Collage of Commentary." The latest contributions date from 2009. This is no random anthology, however: there is a fascinating historical narrative here from a sharp-minded and mentally nimble scholar, who also generously provides over twenty pages of bibliographical references for those wishing to discover more about the field of ethnomusicology. A few chapter headings will serve to give further information about the book's contents: "Ethno among the Ologies"; "Look at It Another Way: Alternative Views of the History"; "Revisiting Comparison, Comparative Study, and Comparative Musicology" ("comparative musicology," or Vergleichende Musikwissenschaft, being the early name for what we have subsequently come to call ethnomusicology); and "Music—What's That?" Each of the essays is characterized by Nettl's ability to present often quite detailed information in an informal and accessible way, all packaged inside an attractive book that will make a great gift for a music enthusiast or specialist. In spite of its title, no guarantees can be made-unfortunately—about its ability to aid the purchaser in remembering anniversaries.

—John Wagstaff, Head, Ul Music and Performing Arts Library

# Nettl's Elephant: On the History of Ethnomusicology

Bruno Nettl (with foreword by Anthony Seeger) University of Illinois Press ISBN 978-0-252-03552-4 (hardback) ISBN 978-0-252-07742-5 (paperback) www.press.uillinois.edu

Bruno Nettl, an emeritus professor of music and anthropology at the University of Illinois at Urbana-Champaign, is the author of *The Study of Ethnomusicology: Thirty-one Issues and Concepts* and other works. An internationally renowned musicologist, he is both a founder and past president of the Society for Ethnomusicology.

# Student Hews a selection of Recent accomplishments

Gloria Yen, Student News Editor



Hillary Anderson was the first place winner of the Nicholas Raimondi Vocal Scholarship in the 2010 Casa Italia Vocal Competition in Chicago. She recently sang Lady

Billows in Albert Herring and the Countess in Le Nozze di Figaro for Opera at Illinois. In the summer of 2009, she was a member of La Scuola Italia, a summer opera program for young singers in Urbania, Italy. Hillary is a graduate student in the voice studio of Professor Sylvia Stone.

**Insung Baik** was a semi-finalist for the National Flute Association's 2010 Young Artist Competition. Insung, a D.M.A. candidate, is a student of Professor Jonathan Keeble.

**Natalie Ckuj,** a junior soprano and student of Professor Ollie Watts Davis, received second place in the National Association of Teachers of Singing (NATS) competition of Central Illinois. Natalie also participated in the 2010 V.O.I.C.Experience program in Palm Harbor, Florida.

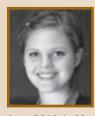


Melissa Davis appeared as the mezzo soprano soloist for a Summer in the Parks concert with the Buffalo Philharmonic orchestra at Niagara Falls and with Sinfonia da

Camera in Handel's *Dixit Dominus*. Melissa is a doctoral student of Professor Ollie Watts Davis.

Mark Eichenberger was one of 30 musicians from around the world (including six from the United States) recently selected to compete at the International Tromp Competition in the Netherlands in November 2010. Tromp is a competition for students in the final stages of their professional degrees. He was chosen on the basis of recordings he submitted to an adjudication panel of internationally important percussionists.

**Yohei Endo** gave organ recitals at Christ Church in Tacoma, Washington in April and at St. Mark's Cathedral in Seattle in July 2010. A master's student of Professor Dana Robinson in organ performance, Yohei currently serves as organist at McKinley Presbyterian Church in Champaign.



Olivia Flanigan, a senior jazz studies major, was honored by *Downbeat* magazine with an award for Outstanding Vocal Jazz Performance in its Student Music Award category in

June 2010. In May, Olivia performed with the UI Jazz Vocal Ensemble, under the direction of **Darden Purcell**, at the New York Voices Jazz Festival competition. This was the inaugural performance of the new ensemble. Olivia is a student of Darden Purcell and Professor Chip McNeill.

**Stephanie Gustafson** is the winner of the Illinois State American String Teachers Association (ASTA) Solo Competition. As a result, she will be one of two Senior Division winners representing Illinois in the semi-final round of the ASTA biennial National Solo Competition. Stephanie was also selected to participate in the 2010 Saratoga Harp Colony in New York. The senior in harp performance is a student of Professor Ann Yeung.



**Desirée Hassler**, a D.M.A. candidate in vocal performance and student of Professor Jerold Siena, was offered a three-year contract as a full-time soprano in the chorus of the Lyric

Opera of Chicago. Desirée is the 2010 recipient of the Jerry Hadley Memorial Award.

Catherine Hennessey, a master's student of Professor Thomas Turino in ethnomusicology, read her paper "Playing with Pianos: Print Media, Mechanization, Gender, and Change in Victorian America" at the AMS Midwest Chapter meeting held at National-Louis University in Chicago, in October 2010. Catherine authored "Inside the Early Issues," a sidebar to Professor Christina Bashford's article on the history of *The Strad* for the magazine's 120th anniversary issue.

**Chen-Yu Huang** was the winner of the 2010 Krannert Center for the Performing Arts

Debut Artist competition, the first harpist ever to win the award. Chen-Yu was also the 2010 recipient of the Kate Neal Kinley Memorial Fellowship awarded by the College of Fine and Applied Arts. The doctoral candidate is a student of Professor Ann Yeung.

**Peter Huang**, a junior harp student of Professor Ann Yeung, participated in the 2010 Midwest Masterworks Christian Music Festival in Winona Lake, Indiana. During the festival he was selected to perform in the Honors Recital.



Art Joslin, a D.M.A. student in vocal performance, presented his paper "Teaching Formant Tuning to the Pre-Collegiate Male Singer" at the Sixth Annual New Voice Educators

Symposium held at Indiana University Jacobs School of Music (February 12-13, 2010). The symposium, which drew voice educators and specialists from across the country, was sponsored by NATS. Art, who is a student of Professor Jerold Siena, was also selected by the NATS board of directors as a recipient of this year's Independent Teacher Fellowship. As a winner, he was invited to attend the association's national conference in Salt Lake City, Utah (July 2-6, 2010). This opportunity included attendance at artist recitals, master classes and sessions on all aspects of singing and the teaching of singing, as well as a chance to network with some of the nation's finest professionals in the field.

**Eun-Joo Ju**, D.M.A. organ student of Professor Dana Robinson, performed at Indianapolis' Christ Church Cathedral in April 2010. She is currently serving as organist at North Shore United Methodist Church in Glencoe, Illinois.

**Duck Yong Kim** won first place in the Barry Alexander International Vocal Competition. Duck Yong sang on the Winners' Recital at Carnegie Hall in New York City on January 24, 2010. He is a doctoral student of Professor Cynthia Haymon-Coleman.

**Chee-Kang Koh**, a doctoral candidate in music education, had his paper "The Experience"

of a Talented 1.5 Generation Korean American College Student Learning Western Classical Music in the U.S.: An Exploratory Study" accepted at the Midwest Conference for Asian Affairs (MCAA) held at The Ohio State University. Earlier in 2010, Chee-Kang gave paper presentations at the 29th World Conference of the International Society for Music Education (ISME) in Beijing, China and the ISME Commission for Music in Schools and Teacher Education in Shenyang, China. He also presented his research at the Music Educators National Conference (MENC) at its biennial conference at Anaheim, as well as music education conferences organized by the Texas Music Educators Association, Illinois Music Educators Association, and Committee on Institutional Cooperation. In November 2010, he was inducted into the Honor Society of Phi Kappa Phi.



Seihee Lee, a graduate student in vocal performance, won the first prize and the grand prize in the young artist division of the 2010 Bel Canto Foundation's annual opera

contest, held on April 17, 2010. Last year, Lee won second place in the competition. Seihee's performances of "Il Bacio" and a selection from *La Traviata* earned her the grand prize of \$7,500 this year. Prior to winning the Bel Canto Contest, she won first prize in Division Two of the New York Lyric Opera Theatre's Vocal Competition, held March 20 in New York City. Seihee is a student of Professor Cynthia Haymon-Coleman.

**Gina Leija** is a master's student in flute performance. Gina, a student of Professor Jonathan Keeble, won a position in the United States Army Field band.

**Dean Luethi**, a D.M.A. candidate and student of Professor Fred Stoltzfus, was hired as a tenure-track assistant professor at Washington State University in Pullman, Washington. There he conducts the University Singers and Vojazz, the School of Music's vocal jazz ensemble. In addition, he teaches choral music methods and voice lessons, supervises student teachers, and is the university's choral music education specialist at Washington University.

Jackline Madegwa, a master's student of Professor Ollie Watts Davis, received the 2010-2011 Barbara Yates International Research Award from the Women and Gender in Global Perspectives Program and performed a recital for its 30th Anniversary Luncheon. Additionally, the soprano performed for the Champaign Branch of the NAACP-ACT-SO program; traveled to Raleigh, North Carolina; and performed for the Kenyan Foundation in Atlanta, an organization that recognizes Kenyan musical artists living in the Diaspora. Jackline also served on the teaching staff for the Mo' Better Music summer camp, Upward Bound Summer Academy, and Canaan Baptist Church Vacation Bible School.

**Zachary May,** a senior in music education, appeared at the 2010 ASTA National Conference in Santa Clara, California. Zachary presented a session on Swedish folk music with Kalle Eriksson, a folk violinist and teacher from Sweden. The son of alumna **Joanne May** (B.M.E. '75, M.S. '81), Zachary is a student of Professor Dmitry Kouzov.

Molly McKenzie, a senior in harp performance and music education, performed at the American Harp Society's National Conference in Tacoma, Washington as part of The HarpCore 4. Molly is a student of Professor Ann Yeung.

**Ryan Milstead**, a second-year master's degree student in vocal performance and literature, won the Metropolitan Opera Central Region Finals held on November 8, 2010 in Evanston, Illinois. Winners of the regional auditions go to New York City to participate in the National Semi-Finals, which will be held on March 6, 2011 on the stage of the Met. Ryan was also the recipient this year of the Grace Wilson Award for Excellence in Singing and was selected for the Santa Fe Opera's Singer Apprentice Program this summer. Congratulations to Ryan and to his teacher Professor Ricardo Herrera.

Jason Mitchell, currently ABD in the D.M.A. composition program, had his composition *End of Message*, for electroacoustic music, jury-selected for the Electronic Music Midwest Festival in Kansas City, Kansas. *Sk'elep*, was jury-selected for the New York City Electroacoustic Music Festival and the 2010 SEAMUS National Conference in St. Cloud, Minnesota. Jason is a student of Professor Scott Wyatt.

Alexandru Moraru, a teaching assistant and D.M.A. student of Professor Elliot Chasanov, won the principal trombone position of the Champaign-Urbana Symphony from a field of ten players, including professional players and professors from Bloomington (Indiana), Chicago, and Charleston (Illinois). Alexandru,

a native of Romania, received his M.M. and Performer's Certificate at Bowling Green State University, and his undergraduate degree from the Academia de Muzică Gheorghe Dima in Cluj, Romania.

**Yoo Sun Nah**, a D.M.A. candidate in vocal performance, won first place in the Oklahoma Metropolitan Opera Regional Auditions. Yoo Sun is a student of Professor Cynthia Haymon-Coleman.

Scott Ninmer, a third-year undergraduate jazz trombone major, was nominated by the University of Illinois for a Beinecke Scholarship. Scott was also one of 21 selected from a field of over 300 musicians nation-wide for the Disney All-American College Band. In 2008, Scott was awarded the Outstanding Jazz Arrangement award from jazz composer Jim McNeely at the Notre Dame Jazz Festival for his arrangement of "When I Fall in Love." Scott is currently the lead trombonist in the University of Illinois Concert Jazz Band, and is a member of the University of Illinois Jazz Trombone Ensemble I and the Glenn Wilson combo. He is co-leader of the progressive jazz sextet Eponymous, one of his primary compositional outlets. Scott currently studies trombone and composition with Professor Jim Pugh.



**Sergei Pavlov**, a choral conducting student in the D.M.A. program, worked as assistant conductor and principal chorus master on a production of Scott Joplin's *Treemonisha* at Le

Théâtre du Châtelet in Paris. The production featured Grace Bumbry, Sir Willard White, and Christin-Marie Hill (M.M. '06) in leading roles. Christin-Marie, a former student of Professor Cynthia Haymon-Coleman and a graduate of the San Francisco Opera's Merola Program, was a vocal fellow at the Tanglewood Music Center from 2006 to 2008. In May 2010, Sergei made his conducting debut at the Spoleto Festival USA in Charleston, South Carolina. When he returns to Charleston next summer, he will assist artistic director Joseph Flummerfelt (D.M.A. '71); conduct the festival orchestra; and serve as assistant conductor for the new production of the opera *The* Medium by Gian Carlo Menotti. The production is in honor of the 100th anniversary of the composer, who is also founder of the festival.

**Jacqueline Piccolino**, a freshman vocal performance major, won second place and

# Student News

\$2,000 in the annual Bel Canto Foundation Opera Contest with her performances of "Per pietà, bell'idol mio" and "Nel suo amore." Just one week prior, Jacqueline won Division Three of the NATS vocal competition on April 10, 2010. In March, she won the first round of the Classical Singer Competition, sponsored by *Classical Singer Magazine*, and advanced to the second round of the competition held May 28th in New York City. The soprano is a student of Professor Cynthia Haymon-Coleman and a recipient of a Thomas J. Smith scholarship.

Phil Pierick (B.M. '09) won the Young Artist Solo Woodwind competition sponsored by the Music Teachers National Association (MTNA) at Northern Illinois University in DeKalb. His winning performance was accompanied by D.M.A. candidate **Kevina Lam**. Phil will represent Illinois in the MTNA regional competition in January 2011. He is a first-year master's degree student in Professor Debra Richtmeyer's saxophone studio.



Darden Purcell, doctoral student of Professor Chip McNeill, released her debut album, *Easy Living*, in fall 2009. The CD, which features musicians Chip

McNeill, Chip Stephens, Shawn Purcell, Dennis Carroll, and Stockton Helbing, has received national radio airplay and a review in *The Chicago Jazz Magazine*. It continues to be a top seller in the jazz categories on CDBaby. com, reaching #8 for all jazz albums, #3 for vocal jazz, and #1 for vocalese. Darden is currently the director of the University of Illinois Jazz Vocal Ensemble and, in spring 2010, she directed the ensemble in the New York Voices Jazz Festival. In June 2010, her voice student Olivia Flanigan won a DownBeat Student Music Award for "Outstanding College Performance" in the vocal jazz category.

**M. Anthony Reimer**, D.M.A. candidate in music composition and student of Professor Scott Wyatt, had an electroacoustic composition, *untitledededede*, jury-selected for the New York City Electroacoustic Music Festival as well as the Electronic Music Midwest Festival in Kansas City, Kansas.

**Ryan Ross**, Ph.D. candidate in musicology, presented his paper "Trouble in Paradise: Vaughan Williams's 'Flos Campi' Reconsidered" at the Fourth Biennial NABMSA Conference at Drake University last summer.

He is currently instructor of music history at Millikin University. Ryan is an advisee of Professor Gayle Magee.

Jacob "Jake" Rundall, a D.M.A. candidate in music composition, was honored with a jury selection for his composition ... in tatters at the Sound, Sight, Space and Play 2010 Music Festival, at the Technology and Innovation Research Centre, De Montfort University, Leicester, UK. Jake is a student of Professor Scott Wyatt.



Ju Ri Seo, a doctoral candidate in composition, received the 21st Century Piano Commission Award. Her composition iff, for piano with electroacoustic music, was performed at the

21st Century Piano Commission Concert at Krannert Center for the Performing Arts. iff was also jury-selected for performance at the SEAMUS National Conference in St. Cloud, Minnesota. Ju Ri's electroacoustic composition Them was jury-selected for performance at the SCI Student National Conference in Huntington, West Virginia. She is also a finalist of the Rapido! Competition and recipient of the 2010 SoundScape Summer Festival Composition Prize. In 2010, her Kontrabass for baritone saxophone and electronics was performed at the North American Saxophone Alliance Conference in Athens, Georgia, and Four for flexatones was published by Bachovich Music Publications. Ju Ri is a student of Professor Scott Wyatt.



Jae Eun "Jenny" Shin, a junior in flute performance, is the winner of the Illinois Flute Society Young Artist Competition. She is also among ten musicians invited to compete in

the Yamaha Young Artist Competition. A student of Professor Jonathan Keeble, Jenny was named a winner of the 2010 Musical Merit Foundation Competition.

**Timothy Spelbring** performed at Christ Church Cathedral in Indianapolis in April 2010. Timothy, a third-year doctoral student, is a member of Professor Dana Robinson's organ studio.

**Daniel Swilley**'s electroacoustic composition, *Pathfinder*, was jury-selected for the Electronic Music Midwest Festival in Kansas City, Kansas in 2009. In 2010, *Pathfinder* was jury-selected for the NoiseFloor Festival along with the SEAMUS National Conference in St. Cloud, Minnesota. Daniel, a student of Professor Scott Wyatt, is a fourth-year doctoral candidate in music composition.



Yu-Chi Tai is a D.M.A. candidate in piano performance and a student of Prof. Ian Hobson. In May 2008, she won first prize in the Bradshaw and Buono International Piano Competition in

New York, and gave a debut recital in Weill Recital Hall at Carnegie Hall. In 2010, Yu-Chi won first prize in the Kankakee Valley Symphony Orchestra Piano Concerto Competition and performed the Saint-Saëns Piano Concerto No. 2 with the Kankakee Valley Symphony Orchestra. In July, she won sixth prize in the World Piano Competition in Cincinnati. She was also invited to participate in the Fall Music Creative Residency at the Banff Center in Canada in October 2010.



Justin Vickers (B.M. 96), a D.M.A. voice and Ph.D. musicology candidate, returned to Moscow for performances and a recording of the November 2010 premiere of Alexander Zhurbin's

Fourth Symphony, City of the Plague, with the State Symphony Capella of Russia, conducted by Valery Polyansky. The performance was in the Moscow International House of Music's Svetlanov Hall, the largest concert hall in Russia. In April, the tenor will perform concerts of Joseph Summer's Shakespeare Settings at Boston's Jordan Hall and then record them for a 2011 Albany Records release. During the 2010-2011 season, he will also travel to Philadelphia to premiere War Wedding, a song cycle composed for him by Tony Solitro. In July 2010, Justin delivered a paper on Michael Tippett, war memorialization, and song to the Conference of the North American British Music Studies Association at Drake University in Des Moines, Iowa. He also spent a month last summer in England studying with Neil Mackie at the Royal Academy of Music (RAM), and conducting research in the RAM archives and at the British Library. His dissertation advisor is Professor Christina Bashford.

**Noël Wan**, a freshman harp student of Professor Ann Yeung, won first prize and the

Henk Alkema performance prize in the First International Harp Competition and Festival in The Netherlands in March 2010. As part of her prize, she performed the Ginastera Concerto with the Utrecht Conservatory Symphony Orchestra and was featured on AVRO Radio 4 in the Concertgebouw's Spiegelzaal in Amsterdam. She was also the youngest competitor and a semi-finalist in the prestigious 17th International Harp Contest in Israel in 2009.



Noël Wan performs in Utrecht. Photo by Nike Martens.

**Judy White** placed third in the National Flute Association's 2009 Young Artist Competition, and secured a position as principal flute of the Kankakee Symphony. Judy is a D.M.A. candidate in flute and student of Professor Jonathan Keeble.

**Kathleen Winters**, a master's candidate in flute performance, recently won the second flute position with the Duluth Symphony Orchestra. Ms. Winters is a student of Professor Jonathan Keeble.

**Megan Woller**, a master's candidate in musicology, received the 2010 Jill McAllister Award in support of her research on Leonard Bernstein's *West Side Story*. Her paper, entitled "I am an American Girl Now: Representation of Women in the Film *West Side Story* (1961)," will be part of a seminar on adaptation at the national meeting of the Society for American Music in March 2011. Megan is an advisee of Professor Gayle Magee.

**Linden Wu** won third place in the Illinois Flute Society Young Artist Competition. The senior in flute performance studies with Professor Jonathan Keeble.

**Jonathan Young** served as senior lecturer in music and university organist at Pacific Lutheran University in 2009-2010. In July, he performed at St. Mark's Cathedral in Seattle. Jonathan is a student of Professor Dana Robinson.



**Aaron Ziegel**, a Ph.D. candidate in musicology, published his article "One Person, One Music: Reconsidering the Duke-Dukelsky Musical Style" in the Fall 2010 issue of the journal *American* 

Music. Recently, he won the National Opera Association's scholarly paper competition and will receive the Leland Fox Award to present his paper, "Enacting the Nation on Stage: Style, Subjects, and Themes in American Opera Librettos of the 1910s," at the association's annual convention in San Antonio, Texas, in January 2011. This paper will subsequently be published in *The Opera Journal*. Aaron is an advisee of Professor Gayle Magee.

Yuan Zhou, mezzo-soprano and D.M.A. student of Sylvia Stone, was a production intern this fall on the premiere staging of the opera Madame White Snake by Chinese-American composer Zhou Long. Co-commissioned by the Boston Lyric Opera and the Beijing Music Festival, it was the first major opera to be commissioned and produced in Boston since maverick impresario Sarah Caldwell presented Gunther Schuller's The Fisherman and His Wife nearly 40 years ago. Zhou worked as an assistant on the original production when it was taken to Beijing, China for the Asian premiere on October 27, 2010. Her job included translating and helping prepare the subtitles; working closely with the producer, director, scenic designer, and stage manager to overcome language barriers and culture differences; and assisting the creative team with expressing their artistic thoughts and directions to Chinese co-workers. Being part of an American team in a Chinese theater and seeing an American-made opera with a Chinese theme in a different cultural light was an exciting and valuable experience for Yuan.

The 2010-2011 **Chancellor's Scholars** in music are: freshman **Erin Brooker** (harp performance); junior **Kelsey Cunningham** (music education); junior **Brendan Doshi** (jazz performance); junior **Colin Drozdoff** (jazz performance); freshman **Rebecca Emory** (instrumental music); sophomore **Emily Malamud** (music education); senior **Alek Mann** (music education); and junior **Karen Wanner** (music education). Congratulations to these students for undertaking the challenge of completing the additional requirements for the Campus Honors Program concurrently with their music requirements!

The big event for the **jazz division students** this year was the recording of *Freeplay*, the latest U of I Concert Jazz Band CD featuring compositions and arrangements by members of the ensemble (17 in all!) in a double-CD format scheduled for release in December 2010. The recording was done in April 2010 at the Lodge Studios in Indianapolis, Indiana.

The University of Illinois Harp Quartet, comprised of current UI students Stephanie Gustafson, Peter Huang, and Lisa Kahn, and UI alumna Katherine Denler, performed at the 2010 September 11th School of Music Memorial Concert. The concert included works by J.S. Bach and M. Giacchino, arranged for harp quartet by faculty member Ann Yeung, plus arrangements of music by Debussy and Fauré.

An outstanding contingent of over 25 current and former saxophonists from the UI School of Music, led by Professor Debra Richtmeyer, traveled to Athens, Georgia to attend the North American Saxophone Alliance (NASA) Biennial Conference (March 3-6, 2010). The UI **Large Saxophone Ensemble** premiered two works by Professors Erik Lund and Stephen Taylor. In the North American Saxophone Alliance Solo Competition, graduate saxophone performance majors **Dave Tribley** and Jim Spigner placed in the solo finals (top six out of sixty), and the **UI Graduate Saxophone Quartet** (Delirium Quartet) placed in the saxophone quartet finals (top six of twenty-five), receiving an Honorable Mention. Members of the **UI Delirium** Quartet are: Collin Wilson (D.M.A. candidate, soprano saxophone); Dave Tribley (M.M. '10, alto saxophone); Heidi Radtke Siberz (M.M. '10, tenor saxophone); and **Drew Whiting** (D.M.A. candidate, baritone saxophone). In addition, Chip McNeill, jazz saxophone professor and director of jazz studies at UI, was invited to solo with the UGA Jazz Band on the Friday night concert. Besides the many solo and chamber music performances and competitions, there were also master classes by renowned professionals Frederick Hemke, Eugene Rousseau, Steve Mauk, Jonathan Helton, Joe Lulloff, Cliff Leaman, and Debra Richtmeyer.

The **UI Graduate Saxophone Quartet** (Crane Alley Quartet) won second place in the MTNA State Chamber Competition held in DeKalb, Illinois in November 2010. Students in the **Crane Alley Quartet** are **Phil Pierick**, **Jesse Dochnahl**, **Drew Whiting**, and **Jim Spigner**. All quartet members are from the saxophone studio of Professor Debra Richtmeyer.

## Alumni Notes

B. Suzanne Hassler, Coordinator, Alumni Relations

### Djordjevic Wins Grand Prix du Disque

Pianist **Alexander Djordjevic** (B.M. '88, M.M. '95) is the 2010 winner of the Hungarian Liszt Society's 35th Annual Franz Liszt International

Grand Prix du Disque for his latest CD, Gray Clouds: Piano Music of Franz Liszt. He joins an esteemed list of notable pianists who have received this honor, including Vladimir Horowitz, Claudio Arrau, Alfred Brendel, and André Watts. Djordjevic received the award and performed a recital on the anniversary of Liszt's birth on October 22, 2010, at the Old

Liszt Academy of Music in Budapest, Hungary.

"This CD of Liszt's later works is unique," the pianist wrote in a recent email, "because, when people think of Franz Liszt, they think of pieces like *Hungarian Rhapsody No. 2*, which is flashy and showy. A lot of his music

had that quality. But during the last 20 years of his life, he wanted to get away from this and went in another direction, sometimes

using as few notes as necessary to communicate what he wanted, musically. Much of his music became much more introspective—slow, quiet, and extremely thoughtful. I felt the world needed to hear this different side of Liszt and how much depth there is in his music."

In a review in the August 2009 issue of *Gramophone*,

Jed Distler wrote that "Djordjevic brings great subtlety to this well programmed Liszt disc." And the music writer suggests specific passages for the listener to consider: "Listen to the first *Elegie*'s carefully gauged climaxes, the subtle gradations in tone that help flesh

"Djordjevic's mastery and commitment are never in doubt."

—Jed Distlher, *Gramophone* 

out *Nuages gris*'s sparse textures, the warm *legato* that embraces *Romance oubliée*'s soft chords, or how the pianist imbues the *Bagatelle ohne Tonart*'s grace notes with a convincing jazzy flair."

Djordjevic performs as a concert pianist as well as a recording artist, and is on the piano faculty of the Music Institute of Chicago and College of DuPage. As a Fulbright Scholar, he studied under Russian pianist and pedagogue Vitaly Margulis at the Hochschule für Musik in Freiburg, Germany. For more information regarding his recordings and upcoming performance schedule, visit his website, AlexanderDjordjevic.com.

### Former Director McDowell Celebrates 90 Years of Music



Professor Emeritus **Austin McDowell** (B.M. '44, M.M. '46), who retired as director of the School of Music in 1988, celebrated his 90th birthday on September 15, 2010.

His long career in music at the University of Illinois began as an undergraduate clarinetist. His training was interrupted, however: during World War II, he served as a Navy pilot, flying a Curtiss SB2C-4 Helldiver off the carrier *Shangri-La* in the Pacific theater. After returning to the University to complete his graduate studies, he began his teaching career as a woodwind instructor in the School of Music and University Bands in 1946, when Professor **Keith Wilson** (B.M.E. '38, B.M. '39),

his clarinet teacher, took a position at Yale. While on the faculty, McDowell was a clarinetist with the Woodwind Quintet and the Champaign-Urbana Symphony, in addition to being active as a clinician, soloist, and participant in national wind instrument societies. At his urging, a saxophone teacher was hired for the first time, and a saxophone major was approved. In 1976, he moved into administration, serving as assistant director under Professor Robert Bays and later as director.

As a student, McDowell played first chair clarinet under Albert Austin Harding. After Harding's death, McDowell and his wife, Ellen (née **Ellen Attebury**, B.F.A. '47), purchased the historic Harding home on Elm Boulevard in Champaign and raised their family there. On the Fourth of July they have been known to display a banner reading, "JOHN PHILIP

SOUSA SLEPT HERE"—an acknowledgment of Harding's close friendship with Sousa and of the composer's frequent visits to the Harding home

The love of music still permeates McDowell's life. He says he enjoys the performances at Krannert Center, especially the European orchestras, and cherishes his memories of the School of Music. Among his most treasured recollections, he says, are the respected musicians with whom he worked and the opportunities to meet visitors to the School, among them Igor Stravinsky, Paul Hindemith, and George Enescu. He recalls spending a memorable evening during which Enescu told him he had known Brahms! That, he says, remains with him as a shining moment. McDowell can be reached at ajmcdowe@illinois.edu.

### **Duckles Retires from Vancouver** Symphony Orchestra



Lee Duckles (B.M. '70) has announced his resignation as principal cellist of the Vancouver Symphony Orchestra (VSO) in British Columbia, Canada. Duckles has performed with the VSO since his graduation from the University of Illinois in 1970.

While at Illinois, he was a student of cellist Peter Farrell and studied chamber music with John Garvey,

Stanley Fletcher, and members of the Walden String Quartet. He was also a member of the UI Composition String Quartet, which made groundbreaking recordings in the 1960s for Heliodor and Polydor records, most notably of Lejaren Hiller's *Illiac Suite*, the first string quartet written by computer. (Duckles recalls achieving great campus notoriety when, as a member of that quartet, he played Beatles tunes—this was the '60s!—at a formal composition recital in Smith Music Hall.) With the Illinois Contemporary Ensemble, he took part in recordings of Sal Martirano's Octet, as well as the music of Herbert Brün and Edwin London.

The new music experiences and orchestral training Duckles received at Illinois had a profound effect on his future career choices. He recalls participating in performances under conductor Bernard Goodman of such repertoire as Bartók's Miraculous Mandarin, Charles Ives's Fourth Symphony, and Mahler's Symphony No. 1, and in concerto appearances with UISO by such legends as Isaac Stern, Ruggiero Ricci, and Henryk Szeryng. While at Illinois, he participated in the North American premiere of György Ligeti's Atmospheres; Gunther Schuller's opera The Visitation, which was conducted by the composer; and HPSCHD, John Cage's multimedia extravaganza, which was staged in the Assembly Hall during the composer's quest residency.

After graduating, Duckles participated in master classes with cellists Mstislav Rostropovich, János Starker, and Harvey Shapiro, to name only a few. He has enjoyed an association with the Vancouver Academy of Music, The University of British Columbia, Vancouver New Music Society (as a founding performer), Masterpiece Music Series, Vancouver Chamber Players, and the contemporary music ensemble Days, Months, and Years to Come. He has recorded for the CBC (both as a performer and arranger), the Musical Heritage Society of America, Heliodor Records, and Skylark Records, with the salon music ensemble Viveza. An active teacher, chamber musician, and recitalist, he continues to participate in music festivals in British Columbia, Ontario, Alaska, Washington, California, Colorado, and South Korea. Since the 1980s, Duckles has served as the principal cellist of the Cabrillo Music Festival of Contemporary Music in California, where he has premiered a number of works for cello and orchestra and worked under the direction of Marin Alsop and Dennis Russell Davies, and with such composers as Aaron Copland, Hans Werner Henze, Lou Harrison, Philip Glass, John Adams, John Corigliano, and Aaron J. Kernis. He is currently the president of the Vancouver Cello Club.

### PLANNED GIVING Creating a Legacy of Excellence

A significant portion of the School of Music's annual gift income comes from realized bequests from our alumni and friends. Donors who remember the School of Music in their estate plans provide critical funding to establish scholarships, awards, fellowships, and other student and faculty support. During fiscal year 2010, the School of Music received nine gifts totaling \$987,337 from the following estates or trusts:

> Martha S. Beerman Trust Josephine Daniel Trust Howard A. Stotler Trust W. Cornelius VanPappelendam Estate

The School of Music would like to recognize the following alumni and friends who have chosen to remember the School through a bequest, charitable trust, or other planned gift vehicle:

### Anonymous

Mr. Norman I. and Mrs. Mary Jane Beasley

Mr. Patrick J. Bitterman

Prof. Stephen Blum

Mr. David A. Bruns

Mr. Richard R. Clark

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Mr. R. Marc Sims, Jr.

Ms. Sharon M. West

Mr. John T. Winburn

Mr. Robert L. Zarbock

If you are interested in information about establishing a planned gift to benefit future generations of music students at the University of Illinois, please contact Marlah Bonner-McDuffie, Director of Advancement, College of Fine and Applied Arts, at (217) 244-4119.

Roslyn Rensch (M.A. '59) visited the Urbana campus in November 2009 to view the exhibit "Roslyn Rensch: Harp Carvings and Irish Crosses," displayed in the University Library's Marshall Gallery. The exhibit was curated from the Roslyn Rensch Collection and Papers housed at the University of Illinois. The local American Harp Society chapter, named in her honor, presented a student recital on the occasion of Dr. Rensch's visit.

### 1960-1969



Marcia Powell (B.M.E. '66, M.S. '68) received her bachelor's and master's degrees in music education, then taught music for two years at the University High School in Urbana. After

moving to San Diego, she taught music at a junior high school for two years while performing with an avant-garde choral group. In 1974, she founded the Church of Scientology Choir in Los Angeles, which she directed for 25 years. She retired in 2003, but came out of retirement in 2009 to again take up directorship of the choir.

### 1970-1979



Jon Burr (B.M. '75), acoustic bassist, released a new CD at the Iridium jazz club in New York in April. After six months of arranging and rehearsing, his latest recording, *Never My Love*, with jazz

vocalist Lynn Stein, is out on the jbQ Media label, available through his website, and through CD Baby, Amazon, and iTunes. In the past year, he has appeared on Music from the Heart on Live365; Blues in the Grooves; The Coast Radio; and Unsigned Underground. Chuck Bolger of WMUH's Jazz or Something Like It also wrote a terrific review of the new recording.

**Dale Cockrell** (Ph.D. '78) reviewed Joseph Horowitz's *Classical Music in America: A History of Its Rise and Fall* in the May 2009 issue of the *Journal of the Society for American Music.* Dr. Cockrell is professor of music at Vanderbilt University.

**Mary Ferer** (Ph.D. '76), associate professor of music at West Virginia University, was elected program chair (2009-2011) of the Allegheny Chapter of the American Musicological Society

and hosted the chapter's annual meeting on the West Virginia campus. She was recently presented with the Outstanding Research Award by WVU's Division of Music.

Jeffrey Kurtzman (Ph.D. '72), professor of music at Washington University, St. Louis, is the author of "Monteverdi's Mass of Thanksgiving: Da Capo," published in Fiori Musicali: Liber amicorum Alexander Silbiger, edited by Claire Fontijn with Susan Parisi (Sterling Heights, MI: Harmonie Park Press, 2010). He authored, with Licia Mari, "A Monteverdi Vespers in 1611" (Early Music 36, November 2008) and "The lagoization of Otello: A Study in Verdi's Musical Translation of Shakespeare's Linguistic Dramaturgy," in Sonic Transformations of Literary Texts: From Program Music to Musical Ekphrasis, ed. Siglind Bruhn (Pendragon Press, 2008).



Carrie Provost (right) with Carol Ourada (B.M.E. '79) at the Illinois American String Teachers Association luncheon during the IMEA All-State Convention in Peoria. Carrie and Carol have been friends since they were students and did a recital together while undergraduates at Illinois; their daughters are also lifelong friends and play violin together in the Suzuki Program at Wheaton College.

Carrie (Driesbach) Provost (B.S. '79), has been teaching strings for the past 30 years—the last 23 years in School District 200 in Wheaton, Illinois. She is currently orchestra director at Franklin Middle School, and at Hawthorne, Longfellow, Lowell, and Washington Elementary Schools. Carrie was named the "Outstanding School Orchestra Teacher" for Illinois in 2009.

**Jan Prokop** (M.M. '76) maintains a private voice studio in Manhattan. Her concern for the state of the arts in the current educational climate led her to become a trustee of Arts Horizons, a non-profit organization that touches the lives of



**Dr. W. Gene** and **Mrs. Lynd W. Corley** (B.M.E. '59, M.S. '61)
hosted a reception for friends of the School of Music on August 8, 2010 at the Ravinia Festival following a performance of Mozart's *The Marriage of Figaro*. The concert version of the opera, performed by the Chicago Symphony Orchestra and conducted by Ravinia's music director James Conlon, featured voice faculty member **Nathan** 

**Gunn** (B.M. '94) in the role of Count Almaviva. The Sunday matinee performance, beautiful location, and warm reception were enjoyed by everyone in attendance—including Ravinia Board Chairperson **Pamela B. Strobel** (B.S. '74, J.D. '77) and **Russ Strobel** (J.D. '77). The School thanks the reception co-sponsors **Gene** and **Lynd Corley, Dr. Paul** and **Mrs. Virginia Uhlenhop** (B.M.E. '59), and the **College of Fine and Applied Arts** for generous sponsorship of such a memorable afternoon at Ravinia.

over 30,000 children each year by bringing the arts into schools in New York, New Jersey, and Connecticut. Jan is active with the New York City Chapter of the National Association of Teachers of Singing (NATS-NYC). After earning a Master of Music degree at the University of Illinois, she received her Doctor of Music degree from Indiana University.

### 1980-1989



**Daniel Adams** (D.M.A '85) had two recordings of his compositions released in 2010: *Diffusion One* for marimba quintet (*Music for Keyboard Percussions*, McCormick Percussion

Group, Ravello Records) and Extremities for solo xylophone (Bachovich Music Publications). He received world premieres of his compositions Intrusions, for oboe, bassoon, and piano (Trio 488, Texas State University, San Marcos) and From a Visible Darkness for contrabass solo (NACUSA Texas Chapter Conference, TSU, San Marcos). Brett Dietz performed Five Marimba Miniatures (Southern Regional Conference of the College Music Society, Loyola University, New Orleans), which included the premiere of three miniatures composed for him. Other performances of Adams's work include Concerto for **Euphonium and Percussion Quintet (Slippery** Rock University, Pennsylvania; United States Army Band Tuba-Euphonium Conference, Ft. Myer, Virginia; and Emporia State University, Kansas). The University of Puget Sound Percussion Ensemble performed Camaraderie (Society of Composers, Inc., Region VIII Conference). Cameron Longabough performed Double Nostalgia for tenor saxophone, and the Kansas State University Percussion Ensemble performed Diffusion Two for snare drum quartet (SCI Region VI Conference, KSU, Manhattan).

**Marva Carter** (Ph.D. '88) is the author of *Swing Along: The Musical Life of Will Marion Cook*, published by Oxford University Press in 2008. She is associate professor of music history and literature at Georgia State University.

**Daniel E. Freeman** (Ph.D. '87) is the author of *Josef Mysliveček, "Il Boemo": The Man and His Music,* published by Harmonie Park Press in 2009. Dr. Freeman lectures on music in the College of Continuing Education at the University of Minnesota, and at the Smithsonian Institution in Washington, D.C., where he is a regular associate.

**Steve Griggs** (B.M. '83), Seattle jazz composer and saxophonist, won a Longfellow Chorus Award of Distinction in the 2010 Longfellow

Chorus International Composers Competition. The composition, which sets the poem "Moonlight" by Henry Wadsworth Longfellow for solo tenor voice and piano, premiered in Portland, Maine in February. In 2009, Steve composed seven new works for his Bumbershoot 2009 performance; was featured as a soloist on the Bungie/Microsoft video game Halo 3: ODST; and set poems of Seattle sculptor James Washington for gospel soloist. Steve writes for and performs with Milo Petersen's Jazz Disciples. He is currently arranging works of Heitor Villa-Lobos for jazz chamber ensemble and working on a book about saxophonist Joe Brazil.

Mark Gustavson (B.M. '81) released a new EP single of his composition *Chiftetelli* for clarinet, two violins, viola, and cello. The performance is by members of Contempo. The recording, published by C. F. Peters Corporation (New York), can be downloaded through iTunes, Amazon, and all major download sites. Ted Shen of the *Chicago Tribune* described the new work as "an adroitly constructed compendium of tantalizing rhythmic variations."

**Alice Hanson** (Ph.D. '80) published the article "Czerny's Vienna" in *Beyond the Art of Finger Dexterity: Reassessing Carl Czerny*, ed. David Gramit (University of Rochester Press, 2008). Dr. Hanson is professor of music at St. Olaf College.

Barbara Haggh-Huglo (Ph.D. '88), professor of music at the University of Maryland, authored "The Aldermen's Registers as Sources for the History of Music in Ghent," in 'La la la Maistre Henri': Mélanges de musicologie offerts à Henri Vanhulst, and "The Beguines of Bruges and the Procession of the Holy Blood," which appears in the Studies in Renaissance Music in Honour of Bonnie Blackburn, both published by Brepols Press in 2009. She also authored "An Office in Prague for St. Livinus of Ghent," in In Honorem Jaromir Cerny (Prague: KLP, 2009); "Les notations musicales en usage dans l'église d'Autun," in Études grégoriennes (with Michel Huglo); and edited (with László Dobszay) Cantus Planus: Papers Read at the 13th Meeting (Budapest: Hungarian Academy of Sciences Institute for Musicology, 2009).

Rita Steblin (Ph.D. '81) is co-author, with Gerhard Stradner, of Schubert in Währing, published by the Bezirksmuseum Währing (Austria). She also published articles entitled "Schubert's Pepi: His Love Affair with the Chambermaid Josepha Pöcklhofer and Her Surprising Fate" (in the Musical Times); "The Child Schubert in Conrad Graf's Piano Workshop in Währing" (The Schubertian: Journal of the Schubert Institute); and "Viennese Woodwind Makers in the Classical

Era, with emphasis on Friedrich Lempp's request for protection in 1768" (Journal of the American Musical Instrument Society).

**Stephen Willier** (Ph.D. '87), associate professor of music at Temple University, authored *Vincenzo Bellini*. *A Research and Information Guide* (Routledge, 2009).

Peter J. Wood (B.S. '89), associate professor of trumpet at the University of South Alabama in Mobile, was an active participant at the International Trumpet Guild conference in Sydney, Australia. During the July 2010 event, his USA Trumpet Ensemble played a prelude performance for a concert by the Sydney Brass; he performed the world premiere of Robert J. Bradshaw's *The Concept of Anxiety* for trumpet and piano; one of his students competed in the ITG Youth Solo Competition; and he taught a trumpet master class at The Music Place. In addition to his teaching and performing duties at the University of South Alabama, Dr. Wood serves as editor of the Recording Reviews column for the International Trumpet Guild Journal. After completing his undergraduate degree in music education, he earned the M.M. degree at the University of Wisconsin-Madison and his D.M.A. degree at Indiana University, both in trumpet performance.

### 1990-1999



Andrew Bawden (B.M. '98) is a member of the Resident Artist Training Program of Tri-Cities Opera in Binghamton, New York. Roles with Tri-Cities Opera include Melchior (Amahl

and the Night Visitors), Marullo (Rigoletto), Bob (The Old Maid and the Thief), Valentin (Faust), and Count Almaviva (Le Nozze di Figaro). Upcoming appearances with the company include Angelotti (Tosca) and Simone (Gianni Schicchi).

James Bohn (M.M. '93, D.M.A. '97) recently wrote the liner notes for a CD of music by Lejaren Hiller titled "A Total Matrix of Possibilities," and released by New World Records. Bohn's book on Hiller is published by Edwin Mellen Press.



**Benjamin Bunsold** (M.M. '98) was a guest vocalist at a Christmas party in 2009 for former President George W. Bush and his family. The party was hosted by pianist Van Cliburn at his home in

Fort Worth, Texas. Other 2009 performances

### Alumni News

included Beppe in I Pagliacci for Opera Columbus; Alfred in Die Fledermaus for Opera Delaware and for Arbor Opera; tenor soloist in Carmina Burana for Southern Arizona Symphony; and guest soloist for the Opera Columbus Summer Concert Series. He also covered Rinuccio in Gianni Schicchi for Opera Tampa, sang Ferrando in Così fan tutte for Shreveport Opera, and performed for Opera Memphis in various concerts throughout Tennessee and Mississippi. Upcoming 2010 engagements include singing Ferrando for St Petersburg Opera and Rinuccio for Winter Opera St. Louis. Bunsold is managed by Stephens Artists Management. While at U of I, he studied with Nicholas DiVirgilio and John Wustman.

**Virginia Danielson** (Ph.D. '91) is author of the article "The Voice of Egypt," included in *Music, Word, and Voice: A Reader*, ed. by Martin Clayton (Manchester University Press, 2008). Dr. Danielson is Richard F. French Music Librarian at Harvard University.

**Barry Hearn** (M.M. '98), trombone performance graduate and former student of Elliot Chasanov, was appointed acting principal trombonist of the National Symphony Orchestra for the 2009-2011 seasons by music director Christoph Eschenbach. Hearn won the assistant principal trombone position in 2009.

**Laura Bischoff Renninger** (Ph.D. '99), associate professor and coordinator for music history at Shepherd University, currently teaches courses in music psychology, world music, and women in music, and is accompanist for the Three Wind Trio. She recently also started the Shepherd Gamelan Ensemble.

**Daniel Schuetz** (M.M. '93), countertenor, gave guest-artist recitals and master classes at Illinois State University, Marygrove College, and Illinois Wesleyan University; sang Bach's Mass in B Minor with the ISU orchestra and choirs; performed in the Illinois Shakespeare Festival, the Ann Arbor Festival of Song, The Korner Arts Series and the Fairmount Music Series in Cleveland. the I.B.F. Music Series and the St. John's Music series in Bloomington/Normal; gave a recital at the Carnegie Museum of Art in Pittsburgh with Opera Theatre Pittsburgh; and sang Tolomeo in Giulio Cesare in Egitto with the Baroque Orchestra of New Jersey. Schuetz was recently featured on the WILL-FM public radio program Live and Local, hosted by Kevin Kelly (M.M. '93). While a University of Illinois student, he studied with Professors Ronald Hedlund and Eric Dalheim.



Mei Zhong (D.M.A. '99), has been promoted to the rank of full professor at Ball State University. Her latest book and recording, *Traditional* and Modern Chinese Art Songs, Volume II, was pub-

lished last fall and was favorably reviewed in the *Journal of Singing*. Professor Emeritus John Walter Hill, her dissertation adviser, is Mei's professional mentor.

### 2000-2010

**David Anderson** (M.M. '06) was recently appointed Music Director of the Lake Geneva Symphony Orchestra in Lake Geneva, Wisconsin. He also serves on the artistic staff of the Elgin Youth Symphony Orchestra in Elgin, Illinois, as conductor of the Philharmonia and as director of the Chamber Music Institute. David is an adjunct instructor of piano at Beloit College in Wisconsin. While at the University of Illinois, David was a student of Donald Schleicher.

**Keturah Bixby** (B.M. '08) received her M.M. degree in harp performance from Yale University and has started a Ph.D. in cognitive science at the University of Rochester, focusing on research in the areas of music and language. In September 2009, she performed at Carnegie Hall with the Yale Orchestra, accompanying clarinetist David Shifrin in Copland's Clarinet Concerto. The concert was favorably reviewed in *The New York Times*.



Chris Combest (D.M.A. '09), lecturer in tuba/euphonium and music theory at Southern Illinois University in Carbondale, was named as a finalist for the Clifford Bevan Award for Excellence

in Research by the International Tuba
Euphonium Association (ITEA). The biennial
award recognizes researchers whose work illustrates the highest level of artistry and scholarship in the area of tuba and euphonium. Dr.
Combest also contributed an instructional video
entitled "Practice Room Strategies" to the *Power Lessons with the Pros* video series sponsored by
ITEA. He is among a select group of individuals
chosen for the project, which includes internationally renowned solo artists and leading tuba/
euphonium professors from the U.S.

**Katherine Denler** (B.M. '10) was awarded the Anderson Insurance Scholarship to attend the 2010 American Harp Society National Conference in Tacoma, Washington. She was a counselor and intern for the 2010 Young Artists Harp Seminar. She is now a master's student in harp performance at the Indiana University Jacobs School of Music.

Jason Fahrenbach (B.M.E. '07) is director of traditional music at First Presbyterian Church of La Grange, and is in his fourth year of teaching at Lincoln Junior High School in Skokie, Illinois. He would like to acknowledge Professors Joe Grant and Chet Alwes for their contributions to his career in choral conducting.

**Eric Fenger** (D.M.A. '05) is composing in Homer, Alaska, where he has a guitar studio and teaches a guitar ensemble class at the University of Alaska

**Thomas Forde** (B.M. '05), bass-baritone, was awarded a one-year contract to sing with Opernhaus Zürich, following a three-month return engagement as a second-year apprentice artist with the Santa Fe Opera. Other recent engagements brought him to Seattle Opera, The Dallas Opera, Fort Worth Opera, Shreveport Opera, and Skylight Opera. He was also filmed for a reality documentary series called The Invested Life, which will air on a weekly basis on on MSNBC. The first episode and an introduction to his story are available at http://theinvestedlife. msn.com. His family and friends are involved, so take a look if you have a moment. To view the webisodes, click on "Browse by Investor Type," select "The Adventurer," then Tom's page, and click on "Videos" to view each episode.

**Daniel Fry** (B.S. '95, M.S. '03, D.M.A. in progress) is a staff accompanist at the University of Missouri-St. Louis. He also serves as adjunct professor of piano at St. Charles Community College (MO), adjunct professor of piano at the Community Music School of Webster University, and as director of choirs at First United Methodist Church, St. Charles (Missouri). Recent chamber music recitals and performances have taken place at Augustana College (Illinois), Culver-Stockton College (Missouri), Loyola University (Louisiana), University of Missouri-St. Louis, and Indiana State University. He is also the choral department accompanist at O'Fallon Township High School in O'Fallon, Illinois.

**Moon Young Ha** (B.M. '08, M.M. '10) had his electroacoustic composition *Amorphisms*, with video animation by Dennis H. Miller, jury selected for the 2009 International Computer Music Conference in Montréal, Québec, Canada; the 2009 Electronic Music Midwest Festival in Kansas City; the 2010 SCI Region VI Conference in Manhattan, Kansas; the 2010 Intermedia

Festival in Indianapolis; and Druskomanija 2010, the international contemporary music festival in Druskininkai, Lithuania. His composition *Mine to steal*, for female voice, alto saxophone, piano, electric guitar, bass guitar, and percussion with electroacoustic music, was jury selected for the Vilniaus Veidai Festival in Vilnius, Lithuania. While at Illinois, Moon Young was a composition student of Professor Scott Wyatt. He is now a doctoral student at New York University.

Claire Happel (B.M. '04), founding member of the harp, mandolin, and guitar trio Noble Fowl (noblefowl.com), received a Wicker Park Bucktown Community Grant and Chicago Department of Cultural Affairs Community Arts Assistance Program (CAAP) Grant to present a trio concert in August 2010, including performances of works by Hans Werner Henze, R. Murray Schafer, Martin Bresnick, and Matthew Welch; a workshop performance of a collaborative composition by John Cage, Virgil Thomson, Henry Cowell, and Lou Harrison; and world premieres by Lainie Fefferman and Nomi Epstein. Claire was also the harpist at the Grand Hotel on Mackinac Island, Michigan for the 2010 season.



Jamie Hillman (M.M. '10) is pursuing a doctorate at Boston University, where in addition to his studies, he works as a research assistant to Professor André de Quadros and teaches in the

composition and theory department. Before moving to Boston, Jamie served as lecturer in voice at Prairie Bible College in Alberta, Canada. At BU, he has conducted both the Concert Chorus and Boston University Women's Chorale. His collaboration with de Ouadros has resulted in numerous choral editions of pieces from Syria, Irag, Indonesia, Cuba, and Venezuela published by earthsongs and Hinshaw Music, Inc. He is choir director and worship leader at Grace Chapel in Lexington, Massachusetts; accompanist and assistant conductor of the Gordon College Symphonic Chorale in Wenham; and accompanist for the Rhode Island Children's Chorus. He recently accompanied the awardwining chorus at the 2010 Eastern Division Conference of the American Choral Directors Association in Philadelphia.



J. Michael Holmes (M.M. '06, D.M.A. in progress) was hired as director of marketing for saxophones at Conn-Selmer, Inc. in Elkhart, Indiana. In his new post, Holmes oversees and evalu-

ates market research, including financial, tech-

nological, and demographic factors. He researches, analyzes, and recommends saxophone product improvements and features based on market demand, and works with engineering, production, and foreign suppliers to innovate, manufacture, and deliver new products. He also recommends product positioning and pricing to assure profitability and market share. In the area of advertising and promotion, he directs educational clinics and represents Conn-Selmer at key trade shows. Michael is a member of Professor Debra Richtmeyer's studio.

Stacey Jocoy Houck (Ph.D. '05), assistant professor of music at Texas Technological University, recently authored "Criminal or Cavalier: Macheath's Dilemma in The Beggar's Opera," in Visions and Realities: Perspectives of the Eighteenth Century in the Arts, Literature, and Politics, ed. Gloria Eive (Newcastle upon Tyne: Cambridge Scholars Press). She also presented "You Noble Diggers: A Seventeenth-Century Musical Contrafact and Its Significance in the History of English Radical Song" at the annual meeting of the Society for Seventeenth-Century Music, held at Rice University, Houston, in March 2010, and "St. Cecilia's Day: A Politically Disharmonious Holiday?" at the North American British Music Studies Association Conference, Drake University, Des Moines, July 2010.



Julia Kay Jamieson (M.M. '02) has been appointed adjunct harp instructor at Illinois Wesleyan University. This past April, she performed Debussy's *Danses* as a soloist with the Illinois

Symphony Orchestra. Her piece bot.ga for multiple harps was premiered at the Illinois Summer Harp Class in June. The Jocelyn Chang Harp Ensemble of Cleveland, Ohio has just commissioned a piece from her. She continues to perform as principal harpist of the Illinois Symphony, Heartland Festival Orchestra, Danville Symphony, and Millikin Decatur Symphony, and as substitute principal harp for the Cleveland Chamber Symphony.

**Jing-I Jang** (M.M. '04, harp; M.M. '06, piano; D.M.A. '09) authored two articles on Elias Parish Alvars' *Norma Variations* for harp and orchestra, published in the spring and fall 2010 issues of the *World Harp Congress Review*.

**Elizabeth Jaxon** (B.M. '06) participated in the 17th International Harp Contest in Israel. Her blog covering the event attracted many readers, subsequently earning invitations to write for *Harp Column* and to blog the First International Harp Competition and Festival in

the Netherlands in March. Her harp duo (atlantic harpduo.com) performed at the Théâtre de l'Île St. Louis and was invited to present the final concert of the 2010 International Harp Festival of Katowice, Poland, for which the duo prepared a narrated concert to commemorate Frédéric Chopin's bicentennial. Jaxon also toured Europe with the Tehran Symphony Orchestra.



Travis Jürgens (M.M. '09) was designated as conductor and music director of the Philharmonia of Greater Kansas City; he succeeded Andrés Franco as music director at the conclusion of

the 2009-2010 season. Previously, Jürgens was founding music director of the United Orchestra of Urbana, and served as a conducting instructor with the Illinois Summer Youth Music program and as assistant conductor of the University of Illinois Opera Theatre's production of *Hansel and Gretel*. He has also guest conducted the UI New Music Ensemble, the Illinois Valley Symphony Orchestra, the Illini Orchestra, and the IES Vienna Chamber Orchestra in Austria.

**Soojeong Lee** (D.M.A. '03) is now associate professor of music and coordinator of vocal studies at Texas Woman's University in Dallas, whose faculty she joined in 2008. Dr. Lee teaches undergraduate and graduate voice, vocal pedagogy, and opera production.



President Michael Hogan performs as an honorary member of the Marching Illini drumline on the 100th Anniverary of Illinois Homecoming. A record number of 420 band alums returned to campus to participate in the halftime performance of the football game against Indiana University on October 23, 2010. View more photos of Illinois Homecoming at www.alumniband.gmwainphoto.com.

### Alumni News

Sarah Long (Ph.D. '08) received a two-year Marie Curie Intraeuropean Fellowship, the most prestigious postdoctoral award in the European community, for research on confraternity liturgies in the 15th and 16th centuries. She is in her third year as a postdoctoral research fellow (Renaissance Plainchant) at the Alamire Foundation/International Centre for the Study of Music in the Low Countries, Katholieke Universiteit Leuven, Belgium. Her article "In Praise of St. Nicholas: Music, Text, and Spirituality in the Masses and Offices of Parisian Trade Confraternity Manuscripts" was published in the first issue of the new Journal of the Alamire Foundation (2009). She gave a presentation in the Cantus Planus session at the American Musicological Society Meeting in Philadelphia in November 2009.

Jie Lu (D.M.A. '06), a member of the piano faculty at the University of Utah, was invited to serve on the jury of the Gina Bachauer Artists Piano Competition. In March, she performed a violin and piano recital at Washington State University with Charles Castleman, chair of the string department at Eastman School of Music. In July, she was invited to perform in the Shanghai World Expo Music Festival. Jie Lu is a former student of Professor William Heiles.

Charles W. Lynch III (M.M. '02, D.M.A. '09) coauthored a biographical article with faculty member Professor Ann Yeung on alumna Dr. Roslyn Rensch that was published in the summer 2010 issue of the American Harp Journal. His flute and harp duo, From the West, with flutist Kimberlee Goodman, performed recitals last spring in Illinois, Indiana, and Ohio. The Olivet Nazarene University (ONU) Harp Ensemble, directed and founded by Lynch, premiered his arrangement of Princess Themes at the ONU Harp Studio Recital in April 2010.

Patrizia Metzler (D.M.A. '07) has been active in Paris, France where she is conductor of the symphonic choir of the Choeurs et Orchestres des Grandes Écoles (COGE). In January 2010, she formed the Bach Collegium Paris. This ensemble of singers and musicians presented three Bach cantatas at its inaugural concert in the Ste. Clotilde Basilica. Future concerts, presented three times annually, will focus on historically informed performance of works by Johann Sebastian Bach, Georg Philipp Telemann, and their contemporaries. Additionally, she has lectured at the Conservatoire de Musique et de

Danse in Paris on Beethoven's compositional practice, and at the international conference on Genetic Criticism organized by the Centre National de la Recherche Scientifique, where she presented a lecture on the implications of sketch annotations for performance of Beethoven's choral and orchestral works.



Richard Todd Payne (M.M. '93, D.M.A. '01), opera baritone and associate professor of music at Missouri State University, was on the road in 2010 as a member of a national tour of *Porgy* 

and Bess. He sang the role of Crown. Dr. Payne also performed as a guest soloist this fall in the National Youth Concert at New York City's Carnegie Hall. The invitation marks Payne's second appearance in Carnegie Hall, but his debut there as a guest soloist. He is represented by Dietsch Artists International.

James Price (D.M.A. '10) is the new director of the National Center of Arts in El Salvador, that nation's flagship performing arts institution for music, theater, and dance. His duties involve fund raising, promotion, administrative work, and serving as a musical ambassador for the institution.

**Ji-Yon Shim** (D.M.A. '04) is teaching cello at the university and at a music school in São Paulo, Brazil. She and a colleague are collaborating in a performance and publication project on the works of Brazilian composer Henrique Oswald (d. 1931), whose chamber music with violoncello Shim examined in her Illinois doctoral thesis, supervised by Herbert Kellman.

Charles Joseph Smith (M.M. '95, D.M.A. '02) performed as a solo pianist in salon-style recitals on three occasions in France: two in Frontignan, in 2008 and 2009, and the other a debut concert at the Château des Dominicaines in Ganges in 2009. He was chosen to perform in the 2008 Summer Piano Institute at the University of Illinois and selected to participate in the 2007 Workshop for Algorithmic Computer Music at the University of California at Santa Cruz. He also performed in multiple master classes at the 2006 International Keyboard Institute & Festival in New York, including a master class for Liszt specialist Leslie Howard. In 2007, Charles taught music appreciation for Communiversity on the UI campus. He maintains an active schedule as a church and classical accompanist, and as a composer.

**Brittany Viola** (B.M. '09, B.M.E. '09), a harpist and a former student of Ann Yeung, was selected through a competitive writing process to be a member of the *Illinois Law Review*, the UI College of Law's top journal.

**Andrew Watkins** (B.M. '04) was awarded the position of percussionist/assistant timpanist with the San Diego Symphony.

**Katherine Werbiansky** (B.M. '09), a 2010 apprentice artist with the Sarasota Opera, was awarded the role of Papagena in the company's production of Mozart's *The Magic Flute*. Katherine is a former student of Professor Cynthia Haymon-Coleman.

**Andrew Williams** (M.M. '01), trombone performance graduate and a former student of Professor Elliot Chasanov, was appointed second trombonist of the Reno Philharmonic in Reno, Nevada in January 2010.



Brandon Williams (M.M.E '08) was the recipient of the 2009 Missouri Choral Directors Association Prelude Award, and a University of Missouri-Columbia Honors College

Outstanding Teacher Award. He also served as conductor of the 2009 ISYM Jr. High Chorus. Under his direction, the Ladue Horton Watkins High School Women's Ensemble was invited to perform at the 2010 Missouri Music Educators Association convention. Brandon teaches vocal music in the Ladue School District in St. Louis, Missouri, and holds positions on the artistic staff of the St. Louis Children's Choirs and adjunct voice faculty at Maryville University.

The HarpCore 4, founded at UI and currently

comprising senior
Molly McKenzie,
and UI alumni Claire
Happel (B.M. '04),
Charles Lynch (M.M.
'02, D.M.A. '09) and
Julia Kay Jamieson
(M.M. '02), was featured at the American
Harp Society's National
Conference in Tacoma,
Washington in July
2010. The audience
response was very
enthusiastic.

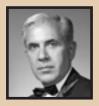


The HarpCore 4 in Tacoma (clockwise, left to right): Molly McKenzie, Charles Lynch, Julia Jamieson, and Claire Happel.

# IN MEMORIAM

### HOMMAGE TO TWO GREAT MUSICIANS

### **Dr. Harry Begian (1921–2010)**



We wish we could turn back the clock, take our places in the bassoon and percussion sections, and watch as the stage door opens. Dr. Harry Begian would stride briskly across the stage, leaning slightly forward as he walked. He would acknowledge the audience with a subtle nod, followed by an appreciative bow from the podium. Then a quick turn to

the band, a surveying glance, a couple of soft-spoken words—his invitation to join him—a raise of the baton, and away we would go. Musical moments like that are imbedded deep within our hearts and yet are as vividly alive in our memories as if the performance had just finished: Dances of Galánta, Fiesta del Pacifico, Don Juan, Lincolnshire Posy, Pines of Rome, Enigma Variations, Illini Fantasy.

Forty-two years ago, Dr. Hindsley and Professor Dan Perrino introduced Dr. Begian, then director of bands at Michigan State University, to a group of unsuspecting Illinois Summer Youth Music students. Two summers later, Dr. Begian returned to campus to conduct many of these same ISYM musicians as the newly appointed director of bands for the University of Illinois. Those and many other summer camp and festival band "Begian experiences" changed lives. As a result of the work of this dynamic teacher—a maestro in the fullest sense of the word—an abundance of young musicians, music majors and non-majors alike, were inspired to attend this University so they could play in the Illinois bands.

Dr. Begian had a magical gift that all conductors wish to possess: he could transform the sound of any band within minutes. That talent was based on his thorough knowledge of a score; his unique understanding of and appreciation for the tonal possibilities of a concert band; and his almost uncanny ability to diagnose even the slightest of musical problems and prescribe the proper cure. The "Begian sound" and "Begian balance" attracted listeners, players, and conductors from around the country to Illinois.

He was an intense, energetic man who was totally engaged with every musician (either by your choice or his will) in every measure and every note, not just at a technical level but at an artistic one as well. As a member of the band, all you had to do was to open your ears and to watch, and Dr. Begian would bring the essence of the music to your heart and mind, and make it part of you for a lifetime.

In the education world, he would probably be called old school. Former Illinois musicians describe him as being penetrating, intense, passionate, demanding, humorous, caring, expressive, riveting, reassuring, sincere, highly motivating, deeply appreciative, and loving. If there is one common memory that bonds together all musicians who performed under his baton—be it multiple times with the Illinois Band or just once—the look in his eyes is that unforgettable memory. Everything you needed to know about the music and your performance was in his eyes.

That he never asked more of his musicians than he was willing to give of himself will remain a standard of musical and teaching excellence to be forever revered as part of the Illinois Band heritage. Our gratitude and loyalty will forever be to you, Dr. Begian.

—Julie Dierstein Jastrow (B.S. '73, M.S. '79, Ph.D. '94) and William Jastrow (B.M.E. '74)

If you would like to make a gift in memory of Dr. Harry Begian, send a check, payable to UIF/University Bands, with "Begian Fund" entered on the memo line, and mail it to UI Foundation, P.O. Box 3429, Champaign, IL 61826. To make a gift online, go to www.uif. uillinois.edu/gifts/startgiving.asp, select "other," then enter "Begian Fund" in the online field indicated.

### Jack H. McKenzie (1930-2010)



Jack Harris McKenzie, former dean of the College of Fine and Applied Arts and a founding member of the Percussive Arts Society, passed away on November 11, 2010, at age 80. He died peacefully on his birthday at his home in Bonita Springs, Florida, surrounded by his family, including his wife of 60 years, Patricia.

McKenzie was the first percussionist to be awarded a bachelor of music degree at the University of Illinois, where he was a student of Paul Price. Following graduation in 1954, he joined the faculty at Arizona State University, earned a master of arts in education degree, and played with both the Phoenix Symphony and the Civic Opera Company. In the fall of 1956, he returned to the University of Illinois to direct its percussion program; he held that post for the next 13 years. In 1971, he became dean of the College of Fine and Applied Arts. He retired from academia in 1990.

McKenzie taught percussion not only at Illinois but also at the National Music Camp in Interlochen, Michigan. In his work with young drummers, he was an advocate for the "matched grip" on the snare drum. He wrote in the *Percussionist* (vol. 1, no. 3, 1963), "A great many of the problems in teaching beginners stem from the unnatural left hand position. Our teaching time is filled with corrections of the left hand. With the matched grip special left hand problems are almost eliminated." McKenzie also composed a number of solo and ensemble works and a method book for the beginning snare drummer.

A gifted conductor, McKenzie led the groundbreaking UI Percussion Ensemble that began with Paul Price. He was the first conductor of the University's Contemporary Chamber Players, who performed widely in the U.S. and in Europe. In the sixties, he coordinated John Cage's *Music Circus* and *HPSCHD* and also worked with Hall of Fame composer Harry Partch, conducting and filming Partch's most famous work, *U.S. Highball*.

McKenzie was a great educator and a natural leader. From his days as president of the UI Concert Band and his chairmanship of the International Council of Fine Arts Deans to his directorship of the National Arts Education Research Center, he served with distinction and with a humility that endeared him to all. He understood the many benefits of international partnerships and established programs in Versailles, France, and Shanghai, China. Recognized for these and other global initiatives in 1981, McKenzie was awarded an Honorary Doctor of Philosophy degree from the China Academy, Taiwan.

—Professor Emeritus Thomas V. Siwe (B.M. '63, M.M. '66)

The family of Jack Harris McKenzie requests that memorial gifts be directed toward scholarships at the University of Illinois College of Fine and Applied Arts, and mailed to UI Foundation, P.O. Box 3429, Champaign, IL 61826, or the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204. A complete obituary can be found on the FAA website (http://faa.illinois.edu/) under FAA in the News.

Martha S. Beerman (B.M. '41) November 10, 2008

Joan Louise (Platt) Ferguson (B.M.E. '65) July 26, 2010

**Dr. Burt J. Levy (D.M.A. '72)** April 22, 2010

Gordon Gunnell Teichmann (M.A. '50) October 31, 200

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The following list represents contributions to the University of Illinois School of Music accumulated through the generosity of alumni and friends between July 1, 2009 and September 30, 2010. We thank you for your support of the talent, teaching ability, and dedication that abound within the School of Music

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This group of loyal School of Music supporters welcomes new contributors to the 2009–2010 honor roll. Questions or corrections may be directed to Suzanne Hassler, Coordinator for Alumni Relations and

Development, shassler@illinois.edu or (217) 333-6452.

Photos from the Opera at Illinois production of Rigoletto (November 11–14, 2010), courtesy of Laurent Gasquet Photography.

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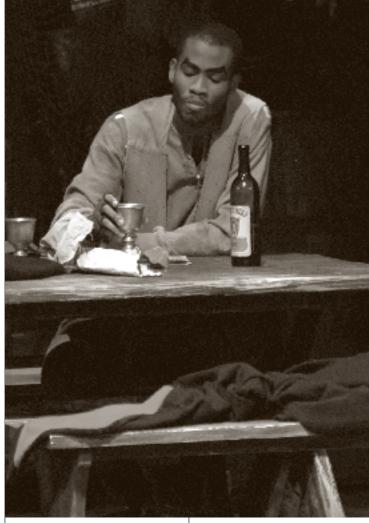
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