From the Dean

On behalf of the College of Fine and Applied Arts, I want to congratulate the School of Music on a year of outstanding accomplishments and to thank the School’s many alumni and friends who have supported its mission.

While it teaches and interprets the music of the past, the School is committed to educating the next generation of artists and scholars; to preserving our artistic heritage; to pursuing knowledge through research, application, and service; and to creating artistic expression for the future. The success of its faculty, students, and alumni in performance and scholarship is outstanding.

The last few years have witnessed uncertain state funding and, this past year, deep budget cuts. The challenges facing the School and College are real, but so is our ability to chart our own course. The School of Music has resolved to move forward together, to disregard the things it can’t control, and to succeed by deploying its manifest creativity.

The School also enjoys the widespread support of alumni and friends. In difficult times like these, private giving provides students with special performance and publication opportunities, travel to key conferences and research sites, and scholarships to continue their education. Recently, the College has hired a new director of development for Music, Sally Bernhardsson, to replace Marlah Bonner-McDuffie, who has moved with her husband and children to Delaware. I very much hope that you can meet Sally soon, and that you contact her if you wish to be involved in advancing the School’s profile. On behalf of the College, I especially want to thank alumni who provide us the support to maintain our margin of excellence.

Robert Graves
Dean, College of Fine and Applied Arts
This year marks my 10th year as director at this very special place here on the prairie. It has been a privilege and a pleasure to work with the students, faculty, our alums, and friends in cultivating the wealth of resources this School has to offer.

We can be proud of the School of Music’s rich history of a pioneering spirit and the development of innovative ideas. To name a few, the legacies of Paul Rolland’s groundbreaking research resulting in his film series and book, *Teaching of Action in String Playing*; computer-generated music that began here with the premiere of Lejaren Hiller and Leonard Isaacson’s *Illiac Suite* in 1956; and the Walden Quartet’s concept of a concertizing and teaching residency at a music school live on with the work of Louis Bergonzi in string education; Scott Wyatt and his colleagues in the Composition-Theory Division and our experimental music studios; and the Pacifica Quartet’s world-wide reach of its artistry.

With those legacies in mind, the road to excellence continues and widens, due in no small measure to the backing of our alumni and friends. In my tenure at this great institution, I have witnessed significant growth in our student body, faculty, and curricular offerings. Your encouragement, for example, has contributed to the expansion of the jazz program from one faculty member, a band, and a course here and there into a fully staffed division offering a full complement of degrees in jazz studies. Likewise, the Allerton Music Barn Festival finished its 5th season as an academic year-opening showcase for the School of Music faculty with incredible largesse from our community of friends and alumni.

Although the University is weathering a very difficult financial period, the School of Music will emerge stronger with your support. I look with optimism for a bright future as we prepare a self-study for the renewal of our ten-year National Association of Schools of Music accreditation this spring. We would greatly appreciate your help with our self-study if you would complete the online alumni survey, the details of which can be found on page 47.

While some of our faculty and staff who officially retired last year are still on campus working for us, this past year we said goodbye to a number of longtime colleagues: Professors Emeriti Chet Alwes and Sherban Lupu; Professor Pete Griffin, who assumed the chairmanship of the music department at Elmhurst College; and Marlah Bonner-McDuffie, who accepted a position at the University of Delaware. We thank them for their service and wish them well.

Though change is constant, it can, indeed, revitalize. It is in that spirit we welcome new colleagues to the faculty and staff about whom you can learn more in this issue. On a personal note, change has been at the forefront in my life this past year too. Last summer, Jean and I married off our youngest daughter, Kristen, in Moss Beach, CA, and we celebrated the birth of our first grandchild, Ethan Patrick Fraker. A whole new phase of life has begun for us.

Thank you for your steadfast support of the School over the years, and please keep in touch and continue to let us know about the changes in your lives.

Karl Kramer
Director, School of Music
Four-time Grammy-winner Arturo Sandoval has performed with Dizzy Gillespie, Johnny Mathis, Frank Sinatra, the Boston Pops, the London Symphony, Celine Dion, Alicia Keys, and Justin Timberlake. On September 2, he played at the Allerton Music Barn Festival.

This marks the fifth year of the annual festival, created by Karl Kramer, the director of the School of Music. The festival, which ran from September 1-5, 2011, opened with the Allerton Salon Orchestra performing a variety of “Viennese bonbons” under the direction of Professor Donald Schleicher. Solists for the evening included music faculty members Dawn Harris (soprano), Stefan Milenkovich (violin), and Debra Richtmeyer (saxophone).

The performance by Cuban-born trumpet master Sandoval was backed by a half-dozen professors from the UI’s jazz studies program, including Tito Carrillo (trumpet), Larry Gray (bass), Chip McNeill (saxophone), Jim Pugh (trombone), Chip Stephens (piano), and guest drummer, Joel Spencer from the Chicago campus. For several years McNeill toured the world as Sandoval’s full-time musical director. In addition to his Grammy awards, Sandoval has six Billboard Music Awards, plus an Emmy for composing the score for the HBO movie For Love or Country, based on his own life story, starring Andy Garcia. Sandoval is known for his virtuosity in Latin jazz, bebop, ballads, and classical music. The Saturday night performance by the Pacifica Quartet [Simin Ganatra (violin); Sibbi Bernhardsson (violin); Masumi Per Rostad (viola); and Brandon Vamos (cello)] also featured guest musicians from the music faculty: John Dee (oboe) played in Mozart’s Quartet in F major, K. 370, and Ian Hobson (piano) joined Pacifica for Brahms’ Piano Quintet in F minor, Op. 34.

The festival’s Sunday morning concert, occurring so close to the 10th anniversary of the 9/11 attacks, was dedicated to the memory of victims of that tragedy. Titled “Mourning Music,” the concert featured the Allerton Bach Choir and Orchestra under the direction of Professor Fred Stoltzfus, performing Bach’s Cantata No. 198 (“Trauerode”) and the world premiere of “Credo,” commissioned for the festival and composed by Professor Erik Lund. Opening the concert was Bach’s Ricercare from The Musical Offering, arranged by Professor Michael Cameron (double bass). Solists that morning included alumna Desirée Hassler (D.M.A. ’11), voice student Cassandra Jackson, and Professors Ricardo Herrera (baritone) and Jerold Siena (tenor).

On Sunday evening, Milenkovich again took the stage, performing Handel’s Sonata for Violin and Piano in D major, Beethoven’s Sonata No. 7 in C minor, and fiery works by Pablo de Sarasate, Henryk Wieniawski, Paganini and Fritz Kreisler. He was joined by renowned pianist Rohan De Silva, who has performed with Joshua Bell, Midori, Izhak Perlman, Nadja Salerno-Sonnenberg and Pinchas Zukerman.

The festival closed Monday night with a concert by the Allerton Winds, conducted by Professor Robert Rumbelow, performing works by Richard Strauss and Dvorak. Members of the ensemble included music faculty Jonathan Keeble (flute), J. David Harris (clarinet), John Dee (oboe), Timothy McGovern (bassoon), and Bernhard Scully (horn).

**NEW YEAR – NEW FACES – NEW EXCITEMENT**

J. Michael Holmes, Enrollment Management Director/Clinical Assistant Professor of Music

The Music Admissions Office at the University of Illinois has undergone a “changing of the guard” this year. I am humbled to oversee such an important part of the School of Music in my new position as the enrollment management director. I would be remiss if I did not mention my colleague Joyce Griggs, who has provided steadfast leadership to the Music Admissions Office for the last eleven years. Joyce has stepped into the role of associate director for the School of Music, where she has transitioned from overseeing all matters relating to prospective students to now supervising academic affairs for all current students of the School of Music. It is also my pleasure to welcome Angela Schmid as the enrollment management assistant director. As alumni of the School of Music, Angela and I are uniquely qualified to help prospective students in their decision to attend the University of Illinois.

Although we have “big shoes to fill,” I am optimistic and look forward to the challenge. It is great to be back on campus—with all of the energy of a new year, who could help but to be excited?

Our first task was to recruit for the School of Music Open House, which took place on September 27th. This annual event allows us to figuratively open all of our doors to give prospective students a taste of life as a music student at the University of Illinois. Our goal was to host 150 prospective students at this year’s Open House. Happily, we exceeded that goal, welcoming nearly 160 prospective students (with parents, the actual number of guests totaled over 400).

Our attention has now turned to the plethora of recruitment events and activities planned around the United States, where we will continue to tell students about all of the great things that the University of Illinois School of Music has to offer. In addition, we are implementing a new marketing campaign, most notably, the new School of Music Web site; and we are moving our operation into the 21st century by providing nearly all of our application materials online and introducing a new Web portal that will allow our faculty to prescreen applicants. For more information on all of the activities of the Music Admissions Office, please see our Web site at www.music. illinois.edu/prospective-students.
In December 2010, the University of Illinois Concert Jazz Band released a new CD called Freeplay. The opening track—"If I Only Had Seven Giant Brains" (a mash-up of the jazz standards "Giant Steps" and "Seven Steps to Heaven" with Scarecrow’s theme from "The Wizard of Oz")—offers immediate proof that these students are professional-caliber artists. Once the listener has acclimated to the nimble musicianship displayed throughout the rest of the double-disc set, then it might be time to tell the truth about this album: that 11 of the tracks are original compositions written by UI jazz performance students, and all 17 tunes on the CD were arranged by the students in the band.

Chip McNeill, chair of the Jazz Studies Division, says the student charts set this project apart from the band’s previous CDs and from CDs produced by other college jazz programs. “We needed to get to this point, where we had something to offer where it’s all done by the students in every way,” McNeill said. “That happens in other places too, but we’ve done it in a very, very short span of time.”

UI didn’t offer a jazz performance degree until nine years ago; since then, the program has lured well-known musicians to join the full-time faculty, and those professors have attracted talented students. The jazz program now includes 18 performing ensembles, including four big bands. The Concert Jazz Band is considered the top group.

Grad students comprised the majority of the band that recorded Freeplay in April 2010, but trombonist Scott Ninmer—a junior at the time of the recording—composed five of the tunes (including the title track) and arranged two others. Another then junior, alto-saxophonist Brian Krock, has two original compositions on the CD. (The album also includes a few standards, like “Your Red Wagon” and “Polkadots and Moonbeams.”)

McNeill said UI’s jazz curriculum requires more writing, orchestrating and performance classes than some other schools. “The degrees we offer are jazz performance, but being a good and conversant writer in many idioms and styles means being a good performer in many idioms and styles. They go hand-in-hand. They always have.”

Recording the CD provided more learning experiences for the students. Working with a small budget donated by a private party, the band booked an Indianapolis jingle studio and recorded all 17 tracks in two days, with only one or two takes per track. “They [the students] got to see what goes on in a studio in terms of a timeline, with a limited amount of time, a limited amount of money.” The lessons continued during the mixing of the tape, which was also done by students, under McNeill’s supervision, over the course of three days.

Freeplay is available at the price of $20 at all UI jazz ensemble performances and through McNeill at chipmc@illinois.edu.
Traditions with Enhancements

David Allen, Outreach and Public Engagement Director/Clinical Assistant Professor of Music Education

One of the greatest aspects of my job is meeting new people; however, I am most pleased when I meet Illinois alumni for the first time at our events and programs. These alumni often make me think of my first involvement with music at Illinois as I stood in the registration line for Illinois Summer Youth Music in 1984. Those memories also encourage me to remain diligent in maintaining, enhancing, and sharing the School of Music’s rich traditions in outreach and public engagement for the sake of the thousands of high school- and middle school-aged musicians who experience music at Illinois every year.

Speaking of traditions...despite the challenging economy, we once again concluded a highly successful summer of ISYM programs. While ISYM is a bastion of tradition, our new pre-college program offerings in clarinet, French horn, and viola and more opportunities on the way for our most experienced participants to work directly with School of Music faculty through the ISYM Academy will only serve to enhance the ISYM experience. ISYM 2012 will include 27 program options. Our two newest programs are Composition/Electronic Music and Rock Band/ Song Writing. Also, I have been working closely with Professor Ann Yeung to plan a weeklong experience for young harpists who are interested in coming to campus for an ISYM orchestra program. I urge you to take a look at the various programs available on our Web site (www.music.illinois.edu/isym), where you will find detailed descriptions and registration information.

Also online you can view the other special programs and events we have planned for this year. The Piano Laboratory Program under the guidance of Professor Reid Alexander is once again enrolled to capacity providing piano instruction for community members and UI students of all ages and levels of ability. Our invitational festivals for school ensembles are filling up, and we are making plans to provide great experiences for the students and directors involved. One of our newest programs, the School of Music Academy, was initiated this fall by Professor Julie Gunn and resembles our ISYM Academy in that it appeals to high school students who have attained a high level of musicianship and wish to play music with others who have similar skill levels and interests. In collaboration with the DoCha Chamber Music Festival, The Conservatory of Central Illinois, and perhaps others soon, I am excited about the potential for interest and growth in this program.

In my eighth year working in outreach and public engagement and my twenty years with ISYM, I realize now more than ever that our relevance and usefulness is born out of traditions combined with enhancements. I consider enhancements to be the lifeline for wonderful programs like ISYM; the Superstate Concert Band and Illini Marching Band Festivals; the UI Jr. & Sr. String and Orchestra Clinics; the Instrumental Chamber Music Symposium at Allerton House; Summer Harp Week; the Piano Laboratory Program; the School of Music Academy; as well as countless endeavors in the interest of outreach and public engagement. Since the very best enhancements are often most apparent to the participants, I urge you to get in touch with me if you have thoughts or questions regarding our programs. Your support and feedback are vital to our continued offerings in music.

DoCha Chamber Music Festival Returns

The DoCha Chamber Music Festival will return to downtown Champaign for a third season March 31 through April 3, 2012. Having renewed its partnership with the Orpheum Theatre, DoCha will once again transform the historic former vaudeville theatre built in 1914 as a one-third scale model of the opera house in Versailles into a fun, inviting, and unique chamber music venue. Programs will feature unique, multi-genre arts collaborations with performances by UI’s world-renowned arts faculty as well as students and visiting guest artists.

At the three-day April 2011 festival, DoCha more than doubled its audience reach from the previous year by adding family-friendly daytime programs for youths each day. DoCha’s 2011 children’s program, “Wolfgang Amadeus Schmutzinberry” was a comical play written by visiting guest artist Rami Vamos, an acclaimed music educator and guitarist from New York, and featured Vamos, the Pacifica Quartet, and various actors including Robert Graves, Dean of the College of Fine and Applied Arts, in the role of Ludwig Van Beethoven. This program was broadcast live on Illinois Public Media’s WILL FM 90.9.

DoCha also held a Young Artist Chamber Music Competition for local youth chamber ensembles under the age of 18. Winners were featured in a public master class during the April 2011 festival led by School of Music faculty members. DoCha has expanded its educational offerings for the 2011-2012 season by collaborating with the School of Music Academy, a new weekly chamber music program for gifted young artists and will offer more public chamber music master classes throughout the academic year.

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MINOR HAS A MAJOR OPPORTUNITY

Edward Rath, Associate Director Emeritus, School of Music

John Minor might be called a “Man for All Tunings.” As the head piano technician for the School of Music, John is responsible for overseeing the wellbeing of numerous Steinway grand pianos and other pianos of all sizes on a map of ever-going dimensions—literally hundreds of pianos. In addition to his duties of tuning, regulating, and rebuilding instruments, John’s recommendations concerning purchases and the distribution of work on pianos when it has to be “farmed out” are highly valued.

Considering his reputation and experience, it’s no wonder that John found himself in the enviable position of being offered an opportunity to serve as head technician for a five-week period of time this past summer at the prestigious Tanglewood Festival in Massachusetts. Steve Carver, formerly the head piano technician at the University of Iowa, had served on the Tanglewood staff for many summers; but when Carver moved to the Juilliard School in spring 2011, his new summer commitments in New York did not allow for a Tanglewood summer engagement. That’s when Minor entered the picture.

Looking at John’s job description and his weekly schedule at Tanglewood are enough to make you catch your breath. “They certainly kept me hopping,” Minor said. “In addition to keeping a half dozen concert pianos in top-tip shape, I had to oversee three apprentice tuners. We had 80 rehearsal pianos to worry about, too. At UI, we tune concert pianos for each performance and other instruments a couple of times a year unless they have special needs or problems with which to deal. But at Tanglewood, the concerts and master class pianos are tuned almost every day at least once!”

Like he does at Illinois, John had to diagnose problems that might show up in one instrument or another and then make the appropriate recommendation as to repair, replacement, or whatever. “At Tanglewood, however, everything is under a compressed schedule, and things need to be done in a day rather than in a week.”

One of the big surprises came when John discovered that Tanglewood is basically an outdoor festival. “Sure, they have concert halls, but the walls and doors are often removed to create an open-air space, and the temperature and humidity become much greater influences on the pianos than, say, in the Krannert Foellinger Great Hall. It’s a lot like what one finds at Ravinia closer to home—and still closer, at the Allerton Park Barn concerts outside of Monticello, Illinois. There, the summer heat causes some real headaches, technically speaking, but my experience at Allerton in the past helped me do a better job of things at Tanglewood, and what I learned at Tanglewood this past summer helped me deal with extreme heat problems this past August in Monticello.”

Tanglewood is the summer home of the Boston Symphony and annually attracts some of the best student musicians from America and abroad, as well as the world’s greatest teachers, conductors, and performing artists. Names like Yo Yo Ma, Emanuel Ax, and Kurt Masur are balanced with the likes of James Taylor, Garrison Keillor, and John Williams. “Peter Serkin, son of the famous pianist who performed often at Tanglewood, maintains a home in the area and performs regularly at the festival. He asked me to do some special ‘seventh comma mean-tone’ tuning, something relatively new for me, so it was another learning opportunity. All of the artists are very appreciative of our making their concerts the best possible experience for them and for their audiences.”

And speaking of audiences, John said they were great. “Like the artists, the audiences really appreciated my technical and musical skills and talents. Also, I think classical music lovers are like rock concert groupies. People were trying to get close to the artists, attending rehearsals by such artists as violinist Joshua Bell. It was very exciting—just a wonderful experience.”

John’s return to Tanglewood next summer is still an open question, but one thing’s for sure—the five weeks this past summer will always be remembered!
Those who have followed Ian Hobson’s career over the years know of his interest in programming the complete works of a composer. Some of his many recordings are a testament to this concept: for example, the four concertos and Rhapsody on a Theme of Paganini by Rachmaninov; the same composer’s complete piano transcriptions; the entire musical output of Chopin (including vocal and chamber music and juvenilia); the complete Beethoven piano sonatas and the complete Brahms variations; and, a project underway, the Moscheles piano concertos (the eighth of which Hobson has recreated). As well, Hobson presented a series of ten recitals in New York in 2010, featuring works by both Schumann and Chopin mixed in with piano music by other composers who either influenced or were influenced by the two “birthday boys.”

So, it was not a complete surprise a few months ago to see a beautiful poster announcing Ian’s series of ten concerts covering the complete solo piano works by Robert Schumann, concerts to be presented on Monday nights throughout the fall and spring semesters in Smith Memorial Hall. “I first started thinking of this possibility for Schumann some 15 years ago, when I programmed a series of five salon-style concerts at Krannert, featuring his ‘golden works’ like the Symphonie Études, Carneval, Fantasiestücke, and the like. It was a natural thing to aim for 2010, the Schumann bicentennial, but I was already deeply into the complete Chopin recordings and concerts for that composer’s bicentennial, so I moved things back a year and will present the Schumann concerts in 2011-2012.”

The concerts, sponsored by the UI Center for Advanced Studies, Krannert Center, School of Music, and Sinfonia da Camera, are organized by moods, genres, titles, and aspects of Schumann’s thinking rather than by the works’ compositional chronology. Thus, titles like “Themes and Variations,” “Sonata Forms,” and “Fantasies” are balanced by “Love Letters,” “Prophetic Visions,” and “Last Reflections.” And the groupings are not always obvious by virtue of their titles, with the result that some well-known works are paired with those that are hardly known or played at all. “Schumann’s early music can be unusual, but his harmonic vocabulary is rather predictable. In the later works, however, the harmonies are much less logical. A great example of the latter, the Gesänge der Frühe, Op. 133, are five small pieces from 1853 that are absolute gems.”

Hobson also talked enthusiastically about what is reputed to be Schumann’s last work written before his final plunge into insanity, the five Geistervariationen from 1854. “Clara Schumann ‘sat’ on them for years, then gave them to Brahms, who had used the same theme for his Variations for Piano, Four Hands, Op. 23 [1861]. Although the theme itself was included in the Breitkopf und Härtel edition of the complete Schumann, the variations weren’t printed until the 20th century. They’re thickly contrapuntal, probably written away from the piano. Schumann apparently was unconcerned about their difficulty. There’s a certain similarity to the late piano works of Beethoven, and of course Schumann was tremendously influenced by Beethoven, although the latter’s late piano works were overall more elevated than Schumann’s.”

After 35 years on the piano faculty of the School of Music, Hobson retired this past spring from full-time teaching but has returned to teach what some would call nearly a full load of talented graduates (15 D.M.A. students!) and undergraduates from all over the world. “I am enjoying a ‘study period,’ where I have a bit more time to pause and reflect. I still find it stimulating to help doctoral students especially as they wend their ways through the considerable degree requirements. But I am continuing to work with Sinfonia da Camera [the orchestra that Hobson founded in 1984] and also scheduled to play solo and chamber music recitals in America, including the UI, of course, Switzerland, Poland, etc. I also plan to record the entire Schumann works and will write my own liner notes for the CD set.”

The English-born pianist, who graduated from the Royal Academy of Music in London at the age of 17, likely the youngest graduate ever from that prestigious institution, is also finding time to return to his homeland as a Visiting Fellow at Cambridge University.

For information about the all-Schumann series, please go to the School of Music Web calendar at www.music.illinois.edu/events_and_performances.
**Mentorship and Service-Learning in Music**

Tracy M. Parish, Program Coordinator, University of Illinois Office of Public Engagement

Change often brings with it the necessity for adaptation and creativity, and the new School of Music Mentoring Program is a testament to the versatility and imaginative thinking at the core of a sustained record of success in meeting critical challenges while cultivating a superior learning environment. Our mentoring program had its beginnings in the fall of 2010 when an increasing number of students brought to light a series of common themes in the challenges they face, including a need for a more robust student community support system and a greater opportunity for service-based learning.

On a crisp November morning, a group that included Sam Smith, the engagement director at the Krannert Center for the Performing Arts; Emily Malamud, an undergraduate student in music education; and me, as the outreach programs coordinator for the School of Music at the time, met for a brainstorming session that produced a number of ideas for possible solutions to our challenges. The idea of developing a mentoring program ultimately took center stage, as Ms. Malamud had been involved as a mentor in the Illinois Promise program and suggested a basic structure for a School of Music program based on her experience.

That initial conversation spawned a flurry of new initiatives associated with the mentoring program, including a MUS 199 discovery course, “Mentorship in Music,” devoted to the development of mentoring skills for School of Music mentors. In addition, we proposed and were approved to conduct a research study entitled, “Mentorship and Academic Achievement in Higher Education Music Curriculum,” for which I am serving as the responsible project investigator and Ms. Malamud as the investigator. Subsequently, we were awarded a Provost’s Initiative for Teaching Advancement grant through which the mentoring program and associated research study are funded.

The School of Music Mentoring Program kicked off in August 2011 with a reception at the Krannert Center for the Performing Arts where twenty-four participating students were introduced to each other as well as key administrative figures in the School of Music and College of Fine and Applied Arts. The program consists of seven bi-weekly one-on-one mentor-mentee meetings, three cultural events at the Krannert Center, and two service-learning experiences in the local community over the course of the fall semester. Mentors are upper level undergraduate students selected for participation based on self-nominations and faculty recommendations, and pairings are made through an in-depth application and review process. Mentors participating in MUS 199 submit reflections on their mentor-mentee meetings and responses to discussion topics provided through a course Compass site.

On August 27, 2011, seven mentor-mentee pairs completed their first service-learning experience by volunteering at the 36th annual Urbana Sweetcorn Festival. Special thanks go to Scott Schwartz, Associate Professor of Library Administration and Archivist for Music and Fine Arts, for providing this opportunity to engage with and experience the local community. Participating students were assigned to the One Community Together stage area, assisting program coordinators in various children's activities including making animated spinners, whirligigs, and didgeridoos! Other service-learning opportunities are facilitated through a partnership with CUVolunteer.org, an organization dedicated to helping volunteers and residents of the Champaign-Urbana area connect. The fall cultural events mentors and mentees experienced together included a Sinfonia da Camera orchestra performance in September, The Miles Davis Experience in October, and a production of W.A. Mozart’s *The Magic Flute* by the School of Music Opera Department in November.

The associated research study aims to compare and contrast the experiences of mentees participating in the mentoring program with the experiences of peers enrolled in the School of Music who are not participants. Through interviewing and tracking the progress of first-year undergraduate student mentees and non-mentees, we will determine the effects of supplemental advising, resources, and cultural and community activities on academic performance and social acclimation to the university environment.

Our hope is that, through these diverse experiences, participating first-year students will acclimate to the university community more quickly and experience a rich and supportive academic environment in which they can thrive and grow as individuals and professionals.

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**SCHOOL OF MUSIC Launches NEW WEB SITE**

Last year a malicious software program inundated the School of Music Web site, and it had to be taken offline for nearly nine months. A temporary Web site was used until a newly redesigned School of Music Web site was launched in August 2011. There are a plethora of new features that were built into the new design, including calendar functions that allow students and faculty to schedule recitals, input their performance programs, and check out rehearsal spaces online. Guests on the Web site are able to download calendar items (and details) directly to their personal calendar, and soon a new media center will be added to the site so that past performances by our students, faculty, and ensembles can be accessed online. Although this past year has been difficult without a fully functioning Web site, the School of Music used this time to update and improve it, and we thank you for your support and understanding. Please be sure to visit the new School of Music Web site: www.music.illinois.edu

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Would you like to receive an electronic copy of sonorities?

For next year’s issue of sonorities, we hope to give our readers the option of receiving the sonorities printed edition or a “greener” online version. We plan to make accessible current and past issues on the School’s Web site as well. Let us know what you think by sending your comments to sonorities@music.illinois.edu.
A TIME FOR NEW BEGINNINGS, DISCOVERY, AND THANKS

I would like to start my update by expressing how delighted I am to have recently joined the University of Illinois School of Music family as your new director of development. At the time that I am writing this update, I have been in this role for just six weeks. However, I have discovered new things about the School of Music and the UI community each day since my start that have impressed me and given me more reasons to be proud to have joined this great institution. The 2011 fall semester began only one month ago, but I have heard numerous student and faculty performances and participated in many campus activities that have demonstrated just how bright, dedicated, and world-class our students, faculty, administration, alumni, and supporters are.

While I already feel quite at home here at the School of Music, there is much more discovery left to take place. I hope to have the opportunity to get to know you individually and learn about your experiences with the School of Music. One of the most enjoyable aspects of what I do is hearing your stories. The School of Music has a deep and rich history and an impressively diverse and comprehensive scope of offerings within the broad category of “music.” This means that each of you has a truly unique story to tell about your experience here, and I look forward to learning more about why you stay connected and why you generously support our School.

Knowing how dynamic and devoted our School of Music community is, it comes as no surprise to me that we have been successful in our goals for Brilliant Futures: The Campaign for the University of Illinois, which will end at the close of the 2011 calendar year. I am pleased to announce that the School of Music has exceeded its $5.2 million goal ahead of schedule. As of September 8, 2011, the School of Music’s campaign gifts to date total $15.6 million. The College of Fine and Applied Arts as a whole has also been successful with its campaign goal of $70 million, having raised $78.2 million as of September 8, 2011.

I would like to extend special thanks to Joyce D. and Alan J. Baltz for their recent $1 million bequest to the Strings Division of the School of Music. They have established the Joyce Dustan Baltz Scholarships Fund for undergraduate studies in strings, the Joyce Dustan Baltz Fellowships Fund for graduate studies in strings, and the Joyce Dustan Baltz Professorship in Strings Fund to honor Mrs. Baltz’s longtime involvement in music and the arts. Mr. and Mrs. Baltz visited the School of Music for the first time this fall and were treated to a private concert in the Smith Memorial Room showcasing some of our outstanding string students. All of us great enjoyed welcoming Mr. and Mrs. Baltz to the School of Music.

During the past year, the School of Music has also received gifts from the following estates or trusts:

• Ann Scott Mason Trust for the Ann and Ralph Mason Endowed Fund in Music
• Donald E. Messman Trust for the Marching Illini Band Fund
• George Unger Charitable Remainder Unitrust for the George M. Unger Endowment Fund in Music
• Thelma Willett Estate for the Thelma Willett Piano Scholarship

On behalf of the School of Music, I would like to offer our gratitude to these alumni and friends who have chosen to remember the School of Music in their estate plans.

I am also grateful to the Illinois Opera Theatre Enthusiasts (IOTE) for their generous support of the School of Music Opera Program. Under the passionate leadership of UI alumna and opera lover Phyllis Cline (B.A. ’66, M.S.W. ’68), IOTE provides sponsorship each year for a School of Music opera through the joint contributions of its members. This year, IOTE will be a sponsor of the Opera Program’s production of Wolfgang Amadeus Mozart’s The Magic Flute in November 2011.

As the Brilliant Futures campaign comes to a close, I would like to thank everyone who has contributed to the School of Music campaign and in doing so provided the inspiration and support needed for our talented students and faculty to continue their pursuit of excellence. In particular, I would like to thank the School of Music’s board, the National Advisory Council, for their leadership, strategic advice, financial support, and commitment to the School. I would additionally like to thank my predecessor, Marlah Bonner-McDuffie, for her hard work, dedication, and direction of this campaign since its inception. And on a personal level, I would also like to express my thanks to the many people who have warmly welcomed me to the School of Music and the UI campus. I sincerely look forward to working with each of you to continue on our path toward a very bright future.
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:

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 members of the 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, the Music Building Auditorium, practice rooms and classroom facilities, 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 provide 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.

Unrestricted Gifts: In these ongoing times of economic uncertainty, the School of Music, like all institutions, needs the flexibility to manage our financial resources in strategic ways that continue to provide our students with the best possible education. An unrestricted gift will allow the School of Music to invite visiting guest artists to give master classes to our students, showcase our student ensembles in run-out performances outside of Urbana-Champaign, assist faculty with recruiting the best students in the nation, and much more. Consider making an unrestricted gift to assure that your support goes where it is most immediately needed.

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 Development Office at (217) 244-4119.

Illinois Music Educators Association Conference Alumni Reception
Friday, January 27, 2012
The Packard
211 NE Adams Street, Peoria, Illinois
6:00–8:00 p.m. Reception

Thirteenth Annual 21st Century Piano Commission Award Concert
Wednesday, February 8, 2012
Krannert Center for the Performing Arts
7:30 p.m. Recital, Foellinger Great Hall
9:15 p.m. Reception, Krannert Room

School of Music Twenty-Fifth Annual Awards Luncheon
Wednesday, April 25, 2012
Alice Campbell Alumni Center
601 S. Lincoln Avenue, Urbana
12:00–2:00 p.m. Ballroom

Varsity Men’s Glee Club 125th Anniversary Celebration
Rehearsals and Receptions: Thursday, April 26 through Sunday, April 29, 2012
Concert: 7:30 p.m. Saturday, April 28, 2012
Krannert Center for the Performing Arts

School of Music Convocation
Sunday, May 13, 2012
Smith Memorial Hall
805 S. Mathews Avenue, Urbana
5:30–6:45 p.m. Smith Recital Hall

102nd Illinois Homecoming Alumni Band Reunion and Performance
University of Illinois at Urbana-Champaign
1:00 p.m.–11:00 p.m., Friday, October 26, 2012
7:00 a.m.– 5:00 p.m., Saturday, October 27, 2012

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 Development Office at (217) 244-4119.
“WHO-NESS’ MATTERS MORE THAN THE ‘WHAT-NESS’ IN FINDING WAYS TO BRING MUSICAL EXPERIENCES CLOSER TO YOUNGSTERS.”
No, we’re not talking about Roger Daltrey’s, Pete Townshend’s, John Entwistle’s, and Keith Moon’s The Who. And the Music Education Division at the University of Illinois is more apt to encourage building instruments than destroying them, though the faculty would probably like to engender energetic performances among their university and, by extension, younger students.

Today’s music education faculty members could call one of their central missions the title of The Who’s 1978 album: Who Are You? They see themselves as looking for “The Who” in their students. As Chair Louis Bergonzi says, “The question that is more front-and-center than ever is ‘Who are the learners in front of you and how do you meet their needs?’ It is from this only that the questions of ‘What do I teach?’ and ‘How do I teach it?’ come to matter. First we look to recognize what our students bring to the table and then we encourage them to draw upon their own traditional and nontraditional experiences with music making, teaching, and learning. We think about what and how we do what we do in relation to the who because we appreciate that it’s the students that are changing in today’s classrooms.”

Gregory DeNardo, now the division’s senior faculty member and a professor of general music, elaborates on that theme, saying that the “who-ness” matters more than the “what-ness” in finding ways to bring musical experiences closer to youngsters. Assistant Professor Jeananne Nichols, the newest faculty member in music education, riffs on the mission: “We extend this outward as we prepare students to teach, passing on this value. We encourage them to think about who they teach, to learn about the communities they serve in, and consider how music learning can happen in meaningful ways wherever they are.”

“Every student brings to the classroom a different background, skill set, and understanding of education,” says David Allen, Director of Outreach and Public Engagement. “I tell student teachers that the time has come to design an IEP, an individual education plan, for everyone.”

Bridget Sweet, who specializes in choral music and has had extensive experience working with middle school students, characterizes the approach she takes as different from how she was taught: “Many choral directors in the past approached teaching in autocratic ways; they were the ‘sage on the
stage,” and students followed their direction. I prefer to be a ‘guide on the side.’ Although I come to rehearsals with a plan and ideas for the experience, I work hard to facilitate the growth of these ideas with the students during rehearsals. As a result, singers gain a sense of ownership and are more engaged and connected with the process of music creation. When I work with choral music education students at UI, I urge them to consider what outcomes they desire for their future students. I ask them, ‘Do you want your students to perform exactly as you instruct? Or do you want them to gain musical independence and understanding through your rehearsals? I often ask future teachers: ‘Why is this important to the students? Why should they care about this? What is meaningful about this for them?’”

Growing up in a digital age, students today not surprisingly bring quite different experiences to their music class lessons, both at the university and pre-college level, than did their parents and grandparents, something all the faculty seem to agree on. Assistant Professor Matthew Thibeault notes the “substantial cultural change” and continues: “Students today have grown up with an overabundance of content. When I grew up in the 1980s, music was much scarcer. You had to know people who owned recordings, and you were lucky if you had the opportunity to listen to a wide variety of music. Today, students have virtually instant access to everything through online sites and services. They have much more breadth of opportunity, although they may in fact develop more narrow tastes, listening deeply to a single style of music. They have spent and continue to spend more time with media than did students 20 years ago; the Kaiser Foundation reports that on average 8- to 18-year-old students spend seven-and-a-half hours every day with media, a third of that time in multitasking, and 2.5 hours of it with music. The issue for our profession is how to rethink the role of music education for students who have grown up with these changes.”

Asked how he and his colleagues deal with university students who have had only limited acquaintance with Western art music in their listening experiences, Thibeault responds, “Much of this is covered through their experience with ensembles. Our bands, choirs, and orchestras include great literature, and the act of making this music often increases the interest of students. Our university students also participate in more diverse ensemble offerings here at the School of Music, from Professor Davis’s Black Chorus to Professor...
“THE DIFFERENCE BETWEEN MUSIC EDUCATION TODAY AND THE WAY IT WAS PRACTICED 20 OR 30 YEARS AGO IS THAT WESTERN ART MUSIC IS NO LONGER THE SOLE FOCUS.”

Buchanan's Balkan Ensemble.” UI students participate every semester in various ensembles, including choral and instrumental ones, and they get individual voice or instrument instruction. They take music theory and music history, which Thibeault says can also get them excited about Western musical culture.

“Absolutely, we believe that all music has potential importance and value for students,” Thibeault continues. The difference between music education today and the way it was practiced 20 or 30 years ago is that Western art music is no longer the sole focus. For much of the history of music education in the United States, the emphasis was to improve the general level of culture through a focus on Western classical music. Largely as a result of the civil rights movement, the Eurocentric perspective is no longer the protagonist in music education. So, classical music, undoubtedly a central achievement of humanity, takes its place alongside many other traditions that are now seen as also having importance and validity. The trend has been toward broadening offerings, but we’ll never stop believing in the importance of Mozart.

“We also have adapted to some of these changes in our students’ experience and interests, for instance, by focusing more on music technology. We make sure also to include a broad variety of interesting music in the courses that we teach, to model for them music education that connects and synthesizes ideas across a variety of musical cultures.”

It is not only the breadth and diversity of repertoire that has changed in today’s music education courses, however. A second area that distinguishes today’s Music Education Division from that of years past is its concern with diversity in the populations it serves and how it goes about meeting the diverse educational needs of all students. Bergonzi calls it an ecosystem: “We want all our students to understand that the new ecosystem for music teaching and learning involves not only themselves as excellent musician-educators but also schools and students of all types. It extends to music learning that occurs formally and informally—both on- and off-grid. We operate under this generous conception of music education because this is the only way that we and music education can remain relevant in today's societies.” Bergonzi is professor of conducting and music education/strings and conducts the UI Philharmonia Orchestra.

Today's Music Education Division has evolved from a long distinguished history as a center of teacher training. A few generations ago the faculty included recognized professors such as Grace Wilson, Bjornar Bergethon, and Richard Colwell. Under Professor Charles Leonhard’s leadership, the division began a doctoral program at the UI School of Music, awarding its first doctorate degree to Robert House in 1955. By 1995 some 300 individuals had earned doctorates with an emphasis in music education at the school. The Music Education Division now offers both the Ed.D. and Ph.D. Among recently retired faculty members, Dr. Eve Harwood and Dr. Joe Grant were hired during Leonhard’s tenure. The late Eunice Boardman, who had earned her doctorate here, chaired graduate studies in music education beginning in 1989, with Grant chairing undergraduate studies. During Boardman’s tenure, technology-based music instruction was first taught by Dr. David Peters, and coursework in the psychology of music was added.

A summers-only degree was one of the most popular programs developed for music educators, allowing teachers to pursue a master’s degree over three summers of study while teaching during the school year. The program still exists as one of three options (the others are studying during the usual academic year and earning an M.M.E. degree with Initial Teacher Certification), with the distinction that it is the regular faculty who teach in the summer program, keeping the same standard as during the academic year. In the 1990s the music education faculty also undertook to expand the emphasis on multicultural components in the curriculum. There were 23 doctoral students then in residence, with another 18 students off campus but continuing to pursue their doctorates; at that time there were also 205 undergraduate students in music education. This, Boardman noted, made the program in Urbana one of the largest in the nation, although the numbers were somewhat lower than during the 1970s.

Boardman was a proponent of a “constant interaction between professional preparation as a musician-teacher-educator and development as a scholar-teacher.” She also taught and supervised student teachers at the Childhood Developmental Laboratory at Holy Cross Elementary School. In 1995 she stated: “It is my conviction, one I trust that is shared by other members of the faculty, that this interaction is the essential component of advanced study and that synergetic balance between these components is what has historically made this program unique. When a synthesis of theory and practice occurs, the professional music educator is able to construct curricula and engage in effective instructional practice that is firmly grounded in the theoretical concepts on which such practice must be based.”

That association between the practice of music education and its theoretical or research background went back to Charles Leonhard’s (1915-2002)
“WE ARE BRINGING TOPICS TO UNDERGRADUATES THAT USED TO BE ONLY IN THE GRADUATE COURSES.”

and Richard Colwell's founding of the Bulletin of the Council for Research in Music Education (known affectionately by the acronym CRME) in 1963. Housing the publication and offices of CRME continues to bring recognition to music education at UI for its research activities. Faculty members have also achieved recognition for plentiful publications. The textbooks by Leonhard, Colwell, Boardman, and Mary Hoffman achieved wide adoption across the country. The late Professor Marilyn Zimmerman, a specialist in early childhood education, was also a highly respected editor of the Bulletin and an adored teacher. DeNardo (a former student of Eunice Boardman from her years as educator and administrator in Wisconsin) was editor of the Bulletin for ten years until spring 2011. The publication will be available online as well as in print now that the University of Illinois Press will be publishing it. Professor Emeritus Eve Harwood, who has been a leader in early childhood education, has returned to serve as interim editor as well as undergraduate advisor in the Music Education Division.

Bergonzi says that the division continues to be connected to research, “but that is not enough. We constantly strive to connect theory and research to practice. We are bringing topics to undergraduates that used to be only in the graduate courses.” The division continues the practice of placing undergraduates in the field, including the Childhood Developmental Laboratory. Allen uses videos early on to supervise music education students in their field experience: “We do a lot with videos sent back to us by the students. The role of the site visit has changed a bit because the visit doesn’t serve as the first time we see the student teach in the school setting.”

“We have expanded on the Illinois tradition of having methods courses meet in relevant field settings so that by the time our students approach student teaching they will understand and have had experience in teaching,” Bergonzi says. “We build upon and value that our undergraduates have come to us with significant experience in music education—true, as learners, not teachers—but we value the fact they have learned from excellent role models (in many cases UI alumni new and old) and have been inculcated into what an excellent music education classroom looks and feels like for students.”

As might be expected, technology is much more central to music education today than 20 years ago, becoming an innate part of culture through digital media, and the focus has shifted since the early years when computers were new instruments and programmers were first developing software to teach theory and notation. Thibeault says, “The classroom, however, is evolving much more slowly than society. Adults and children today know that they can rapidly gain access to ideas, knowledge, content, etc. We are able to rapidly organize our lives, and the classroom needs to embrace some of these richer ways of learning and knowing and to give students more opportunities and avenues by which they can have deeper, fuller lives.

Thibeault, who has recently completed editing a section on media and music education for the forthcoming Oxford Handbook of Music Education, says, “My current research focus has been on understanding ways that the music education profession can respond to changes in practice brought about through media and technology. Even students who play unaccompanied cello suites by Bach are making music in a world where most experiences come through recordings, and this has profound consequences. Audiences are more likely to know the pieces, audiences and performers are more likely to have an expectation for a high level of performance, and the audiences may bring expectations for an interpretation shaped by listening repeatedly to a single cellist such as Yo-Yo Ma, Rostropovich, or Casals. On the other hand, audiences may have less experience connecting to a performer in a live setting because their musical-social habits developed around recordings. So music educators must think about the unique contribution that live performance makes and build on those unique contributions. In my research, I have pursued the idea that sound recordings led to radical changes in music, musician, and audience, changes that have resulted in what I call a postperformance era.”

This postperformance world, Thibeault says, has led to recording practices shaped by the “unprecedented abilities to edit and manipulate recordings from ProTools and GarageBand to AutoTune. It has led to listening habits shaped by music experienced through databases that deconstruct albums and make recommendations through statistical referral. It has juxtaposed concerts with the ability to listen to nearly everything ever recorded.
at home on YouTube, Spotify, and Pandora. And music educators have an opportunity to help shape these changes, to both embrace and critique them.”

A clear emphasis among the Music Education Division faculty members is the sense of a musical community and that participating in music making is central to learning. Professor DeNardo has been one of the more progressive faculty members in fostering community outreach on and off campus, both with university and public school populations. That DeNardo emphasizes community is no surprise, given his 12 years as consultant to the Milwaukee Symphony Orchestra. As a young public school music teacher, DeNardo started bringing youngsters with severe disabilities to Milwaukee Symphony concerts. After he began teaching in Bowling Green, Ohio, the Milwaukee Symphony’s manager called on him to begin an assessment of student learning that might occur from attendance at the orchestra’s youth concerts. DeNardo not only formulated an assessment protocol but also developed a series of in-school performances funded by the NEA called Arts in Community Education (ACE). A variety of smaller symphony-member ensembles went to schools and engaged youngsters in composing, performing, being listeners, and even in conducting. DeNardo’s doctoral students then reviewed and evaluated these projects.

One of DeNardo’s current projects is sending students for field experience to the Carle Hospital’s Auditory Oral School (with the startling acronym CHAOS). An outgrowth of a course he teaches called “Diversity in the Music Classroom,” the field experience involves special learning populations as part of the broader diverse student body. Both music education majors and performance majors from the UI’s School of Music are working with hearing-impaired youngsters, just one of the populations of special learners that students learn about. One of the participating university students is Jackline Madegwa, a young woman from Kenya who is working toward a D.M.A. degree in voice. She describes how excited the youngsters, some with cochlear or Baha implants, are as they hear and feel instruments, sing, and engage with music. “They can feel the vibrations coming from the cello itself! They can hear clarinets for the first time. Our trumpeter made neighing sounds, and we sang nursery rhymes and ‘O Danny Boy’ with them.”

DeNardo explains that for these children with hearing deficits, and even for normally hearing youngsters and many entering university students, it is a revelation to see how music is made, how it is produced acoustically rather than digitally generated. He says that children volunteer to be paired with the hearing-impaired CHAOS students of their age to help them acquire language skills once mechanical means have improved the youngsters’ capacity to hear. Among these volunteers are young children of D.M.A students at UI.

A believer in experiential learning, DeNardo, who also teaches “Music in the Elementary School” explains his approach: “Part of my philosophy is to connect theory to practice and to get music education students engaged in the field and experiencing the concepts they are learning.”

A congenial and communicative person, he finds it natural to foster among his music students his affinity for community. DeNardo is pleased that graduate students in performance are taking music education classes. For example, Marcelo Boccata Kuyumjian, a D.M.A. jazz student from Brazil, is learning to design lesson plans that involve teaching jazz and improvisation. The fruit of his efforts this fall 2011 is three Urbana public schools that are including his jazz unit. DeNardo comments, “It is important that children hear Ella Fitzgerald, for example, and other jazz greats, that they become acquainted with the founders of jazz and understand the idea of improvisation. And I like that performance students also have opportunities to be connected with public schools.”

Many music education students take advantage of the SOM jazz faculty, and they can also take a jazz pedagogy class that is counted in the Ed.D. cognate.

DeNardo continues the practice of teaching started by Boardman at the Children’s Development Laboratory (CDL). He explains that students now have three venues for field experiences: elementary general music grades 1-5 (at three Champaign and three Urbana schools), preschool (at the CDL on campus), and Carle’s Auditory Oral School. “Early fieldwork is a crucial component of teacher preparation,” says Jeananne Nichols, who this fall redesigned the structure of the field experience for students in elementary and middle school instrumental methods. “Instead of pre-service teachers going to one school as a large group to observe a middle school band director, getting to practice-teach only twice during the semester, the class
“I HELP STUDENTS INTERNALIZE WHAT THEY SEE ON THE MUSIC PAGE AND THEN PRODUCE THOSE SYMBOLS AS SOUND.”

is divided into teams of four or five students who are out in the schools twice a week. Our students have the opportunity to learn from several highly accomplished teachers whom I invited to ‘take ownership’ of this field experience. They have responded enthusiastically by assigning the students to work with small groups or individuals. Instrumental music education students change teaching sites several times during the semester so that they can work with a wider variety of students.”

Something as basic as reading and writing music notation continues to be a struggle among general music students, DeNardo admits, and if it is greater these days than in the past, he surmises that may in part result from a highly mobile society coupled with more limited music class time these days (generally twice weekly for just a half hour). He recommends “visual mediators” to his music education classes, that is, using pictures of sounds and durations, as an intermediate step in the path from hearing to music symbols, based on solfège or a number system. These can be augmented with tactile-kinesthetic associations. So many concepts have to be experienced hands on,” he says. “A lot of learning disabilities today result from students’ deficits in being able to spontaneously think of and use strategies that help one learn and correct.”

Andrea Solya, Clinical Assistant Professor of Music Education and Coordinator of Aural Skills, agrees with the need to develop music reading skills. A master teacher of Kodály at summer conferences, she oversees all levels of aural skill development—what used to be called ear training—on campus during the academic year. Using principles from both Robert Schumann† and Zoltan Kodaly, she says, “I help students internalize what they see on the music page and then produce those symbols as sound. Through the internal skill of singing, they connect symbols and sound; it is rather a new concept for the instrumentalists especially since playing an instrument is external.”

Strongly espousing an experiential connection to music, Thibeault has for three years taught a course titled “Designing Musical Experiences” that uses ukuleles. Students build their own ukuleles from a kit, working together as sort of an assembly line. They learn to play the ukuleles, create their own songbooks, and then share their favorite pieces with others in the group. They have formed an ensemble they call the Homebrew Ukulele Union that has performed at campus venues ranging from The Blind Pig, a local pub, to the Beckman Institute for Advanced Science and Technology. Counteracting the trend among performers (driven, Thibeault says, by the past century’s recorded examples) to strive for perfection, this ensemble has no pretenses of perfect performances. Instead the music education students learn how possible it is to develop a sense of community and a less stressful experience in making and sharing music.

Solya, who directs the Women’s Glee Club, shares some of Thibeault’s goals. “The Women’s Glee Club is open to all female students on campus by audition,” she says, “and it presents some musical challenges to non–music majors as well as to music education students.” Aware of the changes among students brought about by technology, she, too, fosters a sense of community and a less stressful environment. Describing her approach to the ensemble, she says, “I try to make the Women’s Glee Club also an island of security, a safe haven to feed the soul and spirit as a relief from all the running around students do in their usual activities. It’s a chance for us all to slow down from a fast-moving society, to enhance our days in a digital society. Our repertoire isn’t a full break from the past; I still introduce classical music, but adjust to students as they are today.”

It is remarkable, at some level, that in addressing the who in their students of today, Thibeault and Solya are continuing the spirit of musical participation on campus that dates back more than a century. By 1894 there was a University Mandolin, Banjo, and Guitar Club as well as a Glee Club. But the earliest large music ensemble at UI was a military band, already photographed in 1892. Nichols, who teaches future school band directors, appreciates that longtime tradition: “My focus at UI is both on preparing undergraduates students to teach band and working with graduate students on research. Both of these emphases have long, cherished roots at Illinois, and I am thrilled to be a part of this university and to contribute to its continuing tradition of excellence in music education at both the graduate and undergraduate levels.”

The Music Education Division continues to offer a broad array of required and elective courses in general education, teacher training for elementary through high school music programs, conducting, educational
methods, and ensembles, all geared to students today. “There are stigmas surrounding every grouping of students: elementary, middle school, high school, and college,” Sweet notes in describing her interest in teaching future educators about working with middle school students. “Teaching middle school choral students seems to create fear in young teachers, but in reality these young adolescents are no quirkier than any other population. It’s just a matter of learning about the quirks and using them to advantage. Voice change isn’t scary if you learn how to work with it, just as middle school emotions and mood swings don’t have to be scary if you learn how to harness that extra energy in your classroom. More than anything, middle school students want to be treated like adults. They are making the transition from child to adult, and helping them navigate this transition can be so rewarding!"

Student chapters on campus offer an additional venue for professional training along with social interaction. Solya has started a student chapter of the American Choral Directors Association at the SOM. “I want to restore their face-to-face communication and sense of community.” Similarly, Bergonzi has continued the UI tradition (begun by Paul Rolland) of sponsoring a student chapter of the American String Teachers Association.

Allen talks about an evolution he envisions in his work at UI in the future: “We are on a constant trek to remain relevant when contemplating our students. What’s in it for them? I ask myself this often when considering new plans or programs for Illinois Summer Youth Music (ISYM) or clinical experiences for our student teachers.”

“Times have changed for music education,” Bergonzi reiterates, “and we are meeting the new reality. We are not locked away behind some door pining for the ‘good old days.’ In many ways, our view of the realities for which our students need to be prepared is no longer limited to brick-and-mortar, K–12 school buildings. We see the possibilities within the traditions passed down to us but also the possibilities in adding to those traditions to better address the needs and resources of 21st-century schools and music studios. The most forward thinking educators, including many UI alumni, have transformed what happens in band, orchestra, and choral education. Others (like current M.M.E. student Nick Jaworski) have expanded what is meant by music education in ways that reflect today’s students and how music is created, performed, and distributed. We intend to honor the traditions, stay relevant to today, and be prepared for the future.”

*From Eunice Boardman, “UI Graduate Programs in Music Education,” Music (Summer 1994): vol. XIV, no. 3.

Anne Heiles, who earned a D.M.A. from the University of Illinois, has taught at UIUC as a visiting professor in the Music Education Division. She has also taught at the University of the Pacific, California State University, and Northwestern University; and she played viola as a member of the Detroit Symphony and was a regular substitute in the Chicago Symphony. She has written three books and dozens of articles, one of them winning a national award for educational presses. She is a past national president of the American String Teachers Association.
Brothers,

The Illinois Varsity Men’s Glee Club at 125
The choral salutation “Brothers, Sing On!” by Edvard Grieg serves as an invitation to alumni and friends of the Varsity Men’s Glee Club (VMGC) to return to campus for the 125th anniversary of the ensemble in 2012. Grieg’s powerful song has been sung by generations of glee clubbers, and it is a symbol of the joy and fellowship that makes the VMGC such an important part of campus life.

The anniversary celebrations will begin on Thursday, April 26, 2012, at 7:30 p.m. in the Foellinger Great Hall of the Krannert Center for the Performing Arts with a performance by the male a cappella group, Chanticleer, based in San Francisco. One of its members, Ben Jones, is an alumnus of both the VMGC and The Other Guys. On Friday, April 27, a workshop with Chanticleer, a group always willing to work with choirs, will be held, and on Saturday, April 28, at 7:30 p.m., again in Foellinger Great Hall, the 125th anniversary concert will be sung.

The men’s glee club was formed in 1886 under the title of the Apollo Club and was an outgrowth of the Philomathean Literary Society. There were many such literary societies on campus, and they included music and poetry readings among their activities. Somewhat later, the name of the Apollo Club was changed to the Varsity Men’s Glee and Mandolin Club, and in 1893 the club toured with the Guitar Club to Danville, Illinois.

Following the appointment of Walter Howe Jones as the first director of the School of Music in 1895, the club flourished. William L. Steele, who held the post of band director under Jones, wrote the following of him: “Walter Howe Jones was a musician to his finger-tips. It was my privilege to hear him play, more times than I can remember, in his studio in the old Main Building after everyone else had departed…. He gave us more than we ever gave him. His love for his work was hardly greater than his love for his students. Especially did he hold his glee club as the apple of his eye.”

As the years went by, the club’s name changed to the Illinois Varsity Men’s Glee Club, and the group averaged about 50 members drawn from across the various colleges and disciplines on campus. The club toured the state of Illinois, serving as musical ambassadors for the university. In 1933, for example, the club toured the eastern United States, making stops in various cities from Florida to Maine and in Canada as well. The culminating event of that tour was a performance at the Chicago World’s Fair.

Membership declined during World War II, owing to the need for men in uniform. However, with the end of the war, men taking advantage of the G.I. Bill came to campus in greater numbers, and an exciting period of growth under the leadership of Paul Young brought the VMGC to a new level of achievement.

Paul Young arrived on campus in 1949 to direct the Choral Division. He described his approach to the glee club with these words: “The vitality and vigor of a men’s chorus carries over to the conductor and back to the singers and in large measure constitutes the thrill the audience gets from hearing a fine men’s glee club…. A performance by a first-class men’s glee club will inevitably stir the emotions and arouse the greatest audience response.”

Young was an energetic man (one of his students recently reminisced, “He reminded me of the Energizer Bunny!”). His programs were rich and varied, often featuring faculty soloists as guests. A program for an in-state tour of Illinois in 1956 included music by William Byrd, Randall Thompson, Benjamin Britten, Aaron Copland, Samuel Barber, and Vaughan Williams. That program also included a song with a most interesting title: “Marry A Woman Uglier Than You.” In the mid-1950s, the group under Young appeared on Ed Sullivan’s nationally televised Toast of the Town.

In 1957, Harold Decker came to the campus to direct the Choral Division. In his 33 years at Illinois, he made the Choral Division one of the premiere choral institutions in the country, among his achievements being the development of the first DMA program designed to train musicians in the art of choral conducting at the highest level. He also played a role in the creation of the American Choral Directors Association, and in 1997 he was awarded its highest honor, the Robert Shaw Award, in recognition of his service to choral music in this country.

As part of his duties, Decker prepared the VMGC for one of its most important tours when in 1958 the U. S. State Department invited the club to perform at the U. S. Pavilion at the World’s Fair in Brussels, Belgium. The VMGC was the only male chorus to receive such an invitation. Raising over $50,000 for transportation costs, the club was aided by the Lions Club, the University of Illinois Foundation, other campus organizations, and local

Above: Performance program cover with Director Paul Young.
business and professional groups. Touring two weeks in Europe, the club participated in the Belgium International Choral Festival and also performed in Munich, Heidelberg, and Paris.

In 1959, the VMGC performed at a celebration honoring Lincoln's 150th birthday and also began the practice of performing in joint concerts with other glee clubs for the annual Dad's Day Concert on campus. During the 1960s, clubs from Michigan, Northwestern, Wisconsin, Purdue, and Notre Dame performed with the VMGC. There was always a bit of friendly rivalry at these events, enhanced from the 1970s by the traditional singing of “The Big Ten Medley,” with alumni of the VMGC invited to join the present group on the stage. Currently, the Women's Glee Club performs with the VMGC at the Dad's Day Concerts.

Decker again toured Europe with the VMGC in 1961 with stops in Edinburgh, Bergen, Oslo, Stockholm, Copenhagen, Lübeck, Hamburg, and Berlin. Guest artists for this tour included Duane Branigan, director of the School of Music, and Bruce Foote, professor of voice. Branigan accompanied Foote in selections appropriate for each region on the tour—in Norway and Sweden, music by Grieg and Sibelius was sung, while in Germany the music was by Brahms and Richard Strauss. The remainder of the program was drawn from the rich repertoire of music for male chorus from the Baroque period to the contemporary, with a little bit of Broadway thrown in for good measure.

In 1967, Decker passed on the reins of the VMGC to John Leman, who had served as his assistant conductor. Leman served for one year, and, in the fall of 1968, William Olson became the director of the VMGC, a position he held until his retirement in 1996.

William Olson had his plate full his first year as he prepared the VMGC for its 1969 tour to Europe. Bruce Johnson, who was a member that year, remembers the time fondly: “My fondest memories of VMGC involved our 1969 European tour, a courageous undertaking for Bill Olson after only his first year as director. We sang concerts in France, Switzerland, and Italy over about a two- or three-week period, and the following school year, we made an LP recording featuring much of the music from the tour.” The VMGC also met up with the Concert Choir in Vienna during that tour and participated in a symposium devoted to the music of the Viennese classical composers.

Olson had an outstanding baritone voice, and he was able to impart his love of the voice and singing to his charges. His groups were always known for their superb diction, blend, and richness of tone. Students so enjoyed singing in the VMGC that they would often come back for graduate study at Illinois so they could sing with the club again. One such student was Brian Claricoates, who sang with the VMGC from 1973-76 and again from 1979-81.

In an article Claricoates wrote for the Spring 2010 issue of Gaudeamus, the newsletter of the VMGC, he described his time as president: “I was then elected president my senior year, which was somewhat of a hard sell, as I was studying to be a high school chemistry teacher and knew I would be up in the suburbs for the first half of my second semester. Like any good politician, I promised I would be at every rehearsal, even during my student teaching.... I actually made it to about half.” After teaching high school for three years, Claricoates “came back to the U of I to get an MBA. I chose U of I for the sole reason that I wanted to be in the VMGC again.”

Another development during Olson’s first year with the VMGC was the start of The Other Guys (OGs). Again, Bruce Johnson, one of the founding members, provides this insight: “The Other Guys were established during Olson’s first year (with his blessing) by eight of us who were in the club at the time. The instigator was Chris Parker, a grad student who had been in the Michigan Glee Club while an undergrad and had sung in that group’s small ensemble, The Friars. Chris taught us many of the Friars’ songs, and we ‘borrowed’ others from recordings from a couple of cappella groups at Yale (including The Whiffenpoofs). After a couple of years, the OGs started making their own arrangements—and the rest is history.”

One of the most popular songs sung by The Other Guys is Johnson’s "The Morrow Plots Song," a ballad about the reasoning behind building the Undergraduate Library at Illinois underground (“You can’t throw shade on the corn!”). No VMGC concert is complete without this delightful piece.

Olson was always committed to in-state tours by the VMGC, and he tried every four years to take the club on a tour to Europe. To help cover expenses, a number of alumni decided to establish the William W. Olson Travel Fund in 1994. The fund is an endowment created and controlled by the VMGC and managed by the University of Illinois Foundation. The fund reached its goal of $100,000 dollars in 2005, and the interest is now available for authorized travel. The VMGC has thus been able to continue its tradition of European tours every four years (2000, 2004, and 2008).

Olson stepped down from his position as assistant dean for student affairs in the College of Fine and Applied Arts in 1992, but he continued to direct the VMGC until his retirement in 1996. His final concert was a celebration of the man and the many lives he touched through the gift of music. Andrew Louis Goldberg was president of the VMGC at that time, and he wrote about it in the Spring 2011 issue of Gaudeamus: “One of my fondest memories of Club was the April 1996 Spring Concert and all the week-
end activities around it— Bill Olson’s send-off into retirement. ‘Andrew, we’re going to have a big concert, sing lots of favorites, invite lots of alumni on stage, and then head off to the Jolly Roger [a restaurant in downtown Urbana]—someone said to me.”

Goldberg continues: “That weekend in spring of ’96 was nothing short of magical. More than 200 alumni arrived for a secret rehearsal (unknown to Olson) on the Saturday afternoon of the concert in the Music Building Auditorium. All alums had received sheet music for ‘We Will Still Sing Your Songs’—a beautiful song dedicated to Bill Olson, written by Marty Sirvatka and Mike Ferguson.”

The evening was very special indeed. Goldberg writes: “The concert itself was a piece of art, with two acts: the first act was a Bill Olson special—a concert of his greatest hits. One highlight was when Olson turned to the audience and spoke (he rarely did this between songs)—he announced that the next song was for Marjorie, his wife. It was ‘Down by the Salley Gardens.’ And then the alumni came up and more fun continued! A surprise visit from the Marching Illini; the world’s biggest Q-tip; an original painting collage of Olson; ‘We Will Sing Your Songs’; and the final time the ‘Big Ten Medley’ truly was ‘Ten’. And then it was off to party, where we all celebrated an amazing career with singing, laughing, and, of course, drinking. Months later [September 1996], we learned that Bill Olson had passed away. I like to believe that he lived his life for us, the men of VMGC, and it was only because he felt his work was complete, and that he knew we would be in good hands with Barrington Coleman, that [it] was ok for him to move on.”

Barrington Coleman came to Illinois from Illinois Wesleyan University, his alma mater, where he was professor of voice and conductor of the Limited Edition Jazz Choral Ensemble. Holding additional degrees from Northwestern and Juilliard, Dr. Coleman embraced the traditions of the Olson years, but also brought his own blend of classical and jazz training to bear on the development of the VMGC.

While maintaining the traditional structure of the VMGC concert, including a first section devoted to repertoire from the broad spectrum of music for men’s voices and a middle section featuring The Other Guys, it was the third section, devoted to more light-hearted repertoire, where change was most apparent.

In addition to possessing a lyric tenor voice, he is a gifted jazz pianist and serves as director, arranger, pianist, and vocalist for the Barrington Coleman Trio. Often, the trio would join the VMGC in some selections from the popular repertoire. In addition, Coleman would also bring his theatrical know-how (he has sung at Covent Garden in London, La Fenice in Venice, and at the Glyndebourne Festival) and stage some numbers, especially selections from American musical theatre.

Touring has continued under Coleman’s direction. His first tour in 1998 included stops in Illinois, Michigan, and Indiana. There was a joint concert with the University of Michigan Men’s Glee Club and also a visit with the Notre Dame Men’s Glee Club. Europe beckoned in 2000 with a tour whose itinerary reflected Olson’s last tour to Europe in 1989. There were concerts in Rome, Assisi, Florence, Venice, Innsbruck, Salzburg, Strasbourg, and Paris. Singing at St. Peter’s in Rome that year was especially significant since it was the millennial Jubilee year of the Roman Catholic Church.

In 2004, the VMGC toured Europe again, making stops in Wales—a country known for its outstanding male choruses—England, and France, where the club sang at a ceremony commemorating the 60th anniversary of D-Day. After singing at Rouen Cathedral, VMGC performed an evening mass at Notre Dame in Paris. Myron Rahn, writing in the Fall 2010 issue of Gaudeamus, remembers an impromptu concert at the Eiffel Tower: "It was a quiet, peaceful night. Nobody was really directing us. We just sang and entertained numerous people also out wandering the city in the late evening, I can’t think of too many perfect moments in life, but singing on that night, with the Eiffel Tower illuminated in the background, with some of my best friends, that was perfect.”

In 2008 the club’s tour involved stops in Munich, Salzburg, Lucerne, and Paris (another mass at Notre Dame, a concert at the Madeleine Church, and an outdoor concert at the Luxembourg Gardens). The 2012 tour will be over spring break in the U.S., since all efforts are being directed to the 125th anniversary weekend celebration on campus at the end of April.

Celebrating 125 years of brotherhood and tradition, the anniversary concert will begin with the VMGC entering single file and singing, “We are marching for dear old Illini.” Once in place, the president of the club will conduct the traditional student song “Gaudeamus Igitur,” and Coleman will make his entrance. The concert will end, as it always does, with “The Big Ten Medley” arranged by William Buhr. This time there will be twelve tunes since Nebraska is now a member of the Big Ten, with the crowd rising to its feet as the Illinois fight song is sung. The Illinois state song will be followed by “Hail to the Orange.” As the VMGC files out through the crowd and up into the Foellinger Great Hall lobby, ending as it began with the singing of “We are marching for dear old Illini,” another generation of brothers will have shared their joy with the gift of song—“Brothers, Sing On!”

Thomas H. Schleis is manager and principal coach of the Opera Program at the University of Illinois. He gratefully acknowledges the assistance of Barrington Coleman, Andrew Louis Goldberg, B. Suzanne Hassler, Bruce Johnson, Marjorie Olson, Ian Michael Pozdol, Kevin Rockmann, and John Wagstaff in the preparation of this article.
You know how some musicians make jokes about certain instruments like the banjo, tuba, and trombone. Steely Dan jokesters and founders Walter Becker and Donald Fagen boasted of “no trombones” in their touring band. Jim Pugh, the distinguished professor of jazz trombone at Illinois, made them change their mind. They asked him to join their touring band. That was in the year 2000. “All of a sudden I’m on tour with them and then I’m on the next tour and 11 years later, they can’t get rid of me,” Pugh joked.

The most recent one, “Shuffle Diplomacy,” took Pugh to 51 venues in the United States, among them Tanglewood, and then a dozen or so venues in Australia and New Zealand. Not new ground to Pugh. He toured Down Under before—twice on his own, once with Steely Dan, and another time with Chick Corea’s “Return to Forever” in the late ’70s. Back then, Pugh admits, he was “not all that familiar” with Steely Dan’s music, a distinctive blend of jazz, rock, pop, and blues. “When they were making their albums in the ’70s, I was in the Woody Herman Band. I was listening to less jazz-rock and more jazz,” he said.

Now, of course, Pugh appreciates, not to mention knows well, the Dan’s melodic hooks, intricate harmonies and time signature, and cryptic—some say sardonic—lyrics. “Walter and Donald were both English majors at Bard College,” Pugh said. “They enjoy language and playing with language so much. You can see that in their lyrics. They make obscure references, literary and poetic. They get together, and it’s almost like listening to two great jazz players. They both try to build on what absurdity the last one said and then push the absurdity. It’s awfully fun to watch.”

Pugh also finds it fun as well as challenging to play the music, something that surprised him. “I did a lot of Broadway shows, and I don’t do well with repetition,” said Pugh, who for more than 25 years, before coming to the UI in 2003, was the go-to trombone man in New York. “Some tunes Steely Dan does at every show, but I’m still surprised that the end of the two-and-a-half hour show comes so quickly,” he said. “It speaks to Walter’s and Donald’s friendship and leadership. It speaks to how good the band is and how good the music is.”

The music is definitely not the standard jazz form, said Pugh, who also writes classical music, in addition to jazz. “Whether it’s the combination of chords and bass lines or the clarity of the tune, the roles of the different instruments are so well-defined. Lyrically the band’s certainly distinctive, again by the poetic density of the lyrics.”

And with the horns—Pugh’s trombone, two saxophones and one trumpet—many motifs and counterpoints play against the harmonies and the melodies, the professor said. However, Pugh doesn’t have a lot of room for improvisation. “It’s usually fairly contained within the composition,” he said. “Many of the

continued
solos are very structured and exactly the same length.”

Pugh digs the structure of Steely Dan concerts, though. “They start out with high intensity, like a jazz set. Then they move to stuff that’s more thoughtful and laid back. Then after the intro, they do their hits and they end with ‘Reelin’ in the Years’ (1972), and the audience goes nuts.”

“All of a sudden Steely Dan was golden again,” he said. “After that, the promoters came out of the woodwork.” And he said Steely Dan’s “concept concerts” are really interesting and have really taken off since the band started doing them around ’08. At those shows Steely Dan performs tracks from their hit albums Aja, Gaucho, and The Royal Scam, in the order they appear on the recordings. Before the band starts playing, a backup singer goes to a turntable at the front of the stage. She places the needle on the first track of a vinyl LP; the audience hears the scratchy sound. After Steely Dan finishes the tunes on the first side, the singer flips over the album and sets down the needle again.

Pugh also enjoys how Steely Dan mixes it up at special shows, like the seven they did in September at the legendary Beacon Theatre in New York. They performed a different set each night. (One evening Pugh looked out at the Beacon audience and saw actor Bruce Willis.) In the set “Dawn of the Dan,” the Dan performed songs from their first three albums: Can’t Buy a Thrill, Countdown to Ecstasy, and Pretzel Logic. In Rarities, the Dan played numbers familiar only to Fagen, Becker, and hard-core fans. “They all sound very interesting because most of the people in the audience haven’t heard them and neither have we,” Pugh said.

Most people in the U.S. Steely Dan audiences are roughly of the baby-boom era and often include comedian/actor Chevy Chase, a good friend of Fagen’s, Pugh said. At the overseas concerts, younger folks take in the Dan’s concerts.

And once, in the VIP bar of a Paris theater where Steely Dan had just played, Pugh and the band stumbled upon French actress Catherine Deneuve, who appears ageless. “All we could do is stop and stare,” Pugh remembered. “She really is gorgeous, in that classic sense of gorgeous.”

While on the road with Steely Dan, Pugh occasionally is asked for his autograph. He and the other Danners, though, are usually “sequestered” once they board their bus or enter or leave venues. “Donald and Walter exit while we play one more tune, and they get into a car-service limo for the airport,” Pugh said. “Whatever luxuries they’re afforded, they’ve certainly earned. They have every right to be shuttled on private jets. The two of them are
Steely Dan. None of us are Steely Dan. We are all infinitely replaceable. They are not.”

Pugh’s way of travel with Steely Dan is not shabby, though. When he and the other nine band members, sans Becker and Fagen, fly, they go first class. On U.S. tours, Steely Dan’s band travels like most big-name rockers: on generously comfortable buses with leather seats, big-screen TVs, and stereo sound.

“There are no rock-and-roll shenanigans,” Pugh said of life on the road with Steely Dan, except maybe for a road-crew member who dressed in a monkey suit and scampered across the stage during a Toledo Zoo amphitheater concert. “It’s not like a wacky band because all of the horn players and other musicians and singers all come from backgrounds of being freelance and session players,” Pugh said. “We’re all professionals.”

One of the few, if any, big drawbacks of touring for Pugh is he misses his wife, Grace Talusan, and their son, Mattox, who’s not yet 2 years old. The family did, however, get to go along for the Boston and New York stops on the tour.

Sometimes on breaks from touring, Pugh has to leave the family again, as he did during a 10-day break from “Shuffle Diplomacy,” when he went to New York to lay down tracks for Fagen’s solo project. “They come at it with a meticulous approach,” Pugh said. “The mix takes a long time. It will be a while before the record is out.”

So far Pugh appears on four Steely Dan, Fagen, and Becker albums: *Two Against Nature*, released in 2000, winning the band four Grammy awards including album of the year; *Everything Must Go*, released in 2003 and the only Steely Dan studio album not certified at least gold; Becker’s second solo album, *Circus Money* (2008); and Fagen’s 1993 Grammy-winning *Kamakiriad*.

Pugh appears on 4,000 other recordings, among them movie soundtracks and radio and TV advertisements. For five years the New York recording community voted him the tenor trombone MVP. He enjoys the distinction of being the only recipient of the Virtuoso Tenor Trombone Award from the National Academy of Recording Arts & Sciences.

Pugh, who is 60, enjoys passing on his knowledge to students at Illinois, where he teaches jazz composition and a studio of trombone students and conducts a concert jazz ensemble. He doesn’t know how much longer he’ll lend his trombone to Steely Dan. “I guess as long as I feel I can still do a good job, assuming that they would ask me to be there,” he said. “Steely Dan is not unknown, particularly among musicians. There’s a certain delightful cachet in being part of this group.”

Melissa Merli covers the arts and entertainment for The News-Gazette in Champaign.
New Appointments
Edward Rath, Associate Director Emeritus, School of Music

Sally Takada Bernhardsson, Director of Development, holds an M.M. in cello performance with honors from the New England Conservatory of Music, and she has a B.A. cum laude with a double major in economics and music from Barnard College of Columbia University. She has undertaken additional studies in development-related courses, including some offered by the Center on Philanthropy at Indiana University.

Prior to her arriving in the CU community, Sally spent five years as development director of Music@Menlo Chamber Arts Festival and Institute in California. In that position, she launched the organization’s initial capital campaign, oversaw a 150-member volunteer fundraising team, and exceeded an annual fundraising goal of $1.25 million. Prior to her California experience, she worked in development efforts in Boston (Harvard and Children’s Hospital), and in New York City she interned in a public relations firm and served as a program coordinator at Columbia University. Currently, she also serves as executive director of DoCha, the Downtown Champaign Chamber Music Festival.

Charles Daval, Assistant Professor of Music (trumpet), is currently principal trumpet of the Chicago Symphony for many years. Additional highlights from his performance career include appearances on PBS broadcasts of “Evening at Pops” with conductor-composer John Williams from 1984 to 1988. In 1986, he was featured on Maryland Public Television’s “Live from Wolf Trap” as cornet soloist with Keith Brion’s “New Sousa Band.” Additional appearances as soloist include concerts with the Boston Pops, Cincinnati Pops, Toronto Symphony, Rochester Philharmonic, Detroit Symphony, Indianapolis Symphony, Naples (Florida) Philharmonic, Seattle Symphony, and Carmel Bach Festival. In the spring of 2008, Mr. Daval received his law degree cum laude from the Duquesne University Law School.

James Gortner, Assistant Director for Operations and Finance, had long been associated with UI’s Allerton Park & Retreat Center, most recently serving as its associate director since 2007. In addition to his administrative and supervisory duties, Jim was responsible for operations and budget management. He has proven leadership abilities and brings much experience and knowledge in working with UI Facilities & Services, other campus units, and outside vendors that will no doubt be beneficial to the School of Music. His major accomplishments at Allerton include managing a $5.8 million dollar capital improvement campaign, collaborating with UI students in the Sustainable Campus initiative, working extensively in historic preservation as Allerton became listed on the National Register, and, most importantly, over the last five years shepherding the entire Allerton operation through an exhaustive review process that paved the way for Allerton to emerge as a more focused and fiscally sound unit. Jim is a graduate of Illinois State but over the last 18 years has managed to memorize all of the UI fight songs.

Michael Holmes, Enrollment Management Director, is an accomplished saxophonist and a regular performing musician with the St. Louis Symphony. He is completing a D.M.A. (ABD) in saxophone performance and literature at the University of Illinois School of Music, where he also received his M.M. in saxophone performance. In addition, Michael holds a Bachelor of Music Education from Bowling Green State University. He brings a wealth of knowledge of the music industry to Illinois. Immediately prior to his joining the School of Music administrative staff, Michael was the director of product marketing for reed instruments at Conn-Selmer, Inc. in Elkhart, Indiana, one of the largest and most prestigious musical instrument firms in the world. Earlier in his career, Michael worked as a product specialist and artistic advisor for the Vandoren Corporation. In addition to his administrative duties at Illinois, Michael will assist Professor Debra Richtmeyer with teaching our classical saxophone students.

Barry Houser, Visiting Assistant Director of Bands and Conductor of Athletic Bands, most recently served as acting director of bands and director of athletic bands at Eastern Illinois. Earlier in his career, he taught at NorthWood High School in Nappanee, Indiana, where the band performed at the Festival 500 Parade, Target Thanksgiving Day Parade in Chicago, Outback Bowl Parade and Half-Time Show in Tampa, 74th annual Hollywood Christmas Parade, and Washington, D.C. National Memorial Parade (representing the state of Indiana) and with Maynard Ferguson. Prior to his position at NorthWood, Mr. Houser served as the assistant director of bands at Buchholz High School in Gainesville, Florida. Houser earned his master’s degree from the University of Illinois, where he worked with the Marching Illini, basketball bands, and concert
bands while in residence. He is active nationally as a guest conductor and clinician for honor bands, festivals, and conferences and is one of the directors of the Macy’s Great American Marching Band. Many students first become familiar with Professor Houser in his role as director and head clinician for the Smith-Walbridge Clinics, one of the largest camps of its type in the nation.

Nichols’ work has been published in the Bulletin of the Council for Research in Music Education, the International Journal of Education and the Arts, and Narrative Soundings: An Anthology of Narrative Inquiry in Music Education.

Dr. Angela Schmid, Enrollment Management Assistant Director, hails from Colorado. An accomplished oboist, she holds a Bachelor of Music from the University of Colorado and an M.M. in oboe performance from the University of Illinois and is completing her D.M.A. (ABD) in oboe performance and literature also at Illinois. Ms. Schmid began her career in the School of Music’s admissions and financial aid office in 2007 as a graduate assistant. Establishing herself as a leader working with music admissions, she took on additional responsibilities in 2010, including the scheduling of all on-campus auditions, coordinating volunteers for recruitment and admission events, and becoming an expert in international admissions.

Aaron Ziegel, Visiting Lecturer in Musicology, teaches the music history course for music majors and "Introduction to the Art of Music" for non-music majors. Dr. Ziegel earned his Bachelor of Music in piano performance summa cum laude at the University of Cincinnati College-Conservatory of Music, where he also earned his M.M. in music history; he received the Ph.D. in musicology from the University of Illinois. His research interests range widely, encompassing such diverse outlets as film music, American popular song, and the eighteenth-century keyboard sonata, while his dissertation explored the now little known composition and production of American operas during the 1910s. His teaching and research are balanced by his activities as a pianist and accompanist. Ziegel won the National Opera Association’s 2010 Scholarly Paper Competition with material from his dissertation that examined the formation of an American style of opera libretto during the early years of the twentieth century. This work was also included in The Opera Journal. Beyond American opera, Ziegel is a specialist on the music of Vernon Duke, a composer equally adept at writing popular songs and classical concert music. The journal American Music published Ziegel’s reassessment of Duke’s compositional style in 2010. Ziegel also contributed a revised biographical entry on the composer to the forthcoming second edition of The Grove Dictionary of American Music (Amerigrove II). Ziegel’s most recent publication, in the Fall 2011 issue of Music Research Forum, compares the alternate film scores for Cocteau’s La Belle et la Bête composed by Georges Auric and Philip Glass.

Daniel E. Michelsen, Manager and Logistics Associate for University Bands, brings many years of business, music education, and instrument repair experience to the UI Band Program. Serving more than 850 students, his primary responsibilities are centered in logistical and administrative assistance with athletic bands and properties management, including maintaining instruments, uniforms, equipment, storage, and the overall facility. Oversight of keys, lockers, special access, and facility setups are also part of this position. In selected terms, Mr. Michelsen will also teach a course in instrument maintenance geared toward music education majors.

Jeananne Nichols, Assistant Professor of Music Education, comes to us from Olivet College in Olivet, Michigan, where she was associate professor of music and director of instrumental studies. She earned a Bachelor of Music Education degree from Carson Newman College in Tennessee, an M.M. in conducting from the University of Tennessee, Knoxville, and a D.M.A. in music education from Arizona State University. Earlier in her career, Dr. Nichols taught middle and high school band in public schools in Georgia and Tennessee. In 1994, she founded the Knoxville Youth Concert Band, a pioneering effort to provide instrumental music education to homeschooled students in the East Tennessee region. Dr. Nichols’ research highlights the lived experiences of persons whose voices may otherwise be muted in the prevailing discourses of music and music education. Her specific projects include music education practices in homeschooling, the United States Air Force “Women in the Air Force” (WAF) Band (1951-1961), and LGBT students in school music. A regular presenter at regional and national research conferences, Dr.

FA C U L T Y  M I L E S T O N E S

PROMOTIONS

Dr. Christina Bashford
(Musicology) promotion to Associate Professor with indefinite tenure

Yvonne Redman
(Voice) Associate Professor with indefinite tenure

RETIREMENTS

Dr. Chester Alwes
(Choral, Music Education) to Associate Professor Emeritus

Dr. Ian Hobson
(Piano) to Swanlund Chair Emeritus and Professor Emeritus

Sherban Lupu
(Violin) to Associate Professor Emeritus

Dr. Edward Rath
(Administration) to Associate Director Emeritus and Assistant Professor Emeritus

Scott Wyatt
(Composition-Theory) to Professor Emeritus
A world-class music school is built from the inside out. Countless hours are spent in practice rooms and classrooms, honing skills in theory and technique, learning historical context, and building a core repertoire of works for solo and massed forces. Eventually the component parts have to be assembled, and the art takes on a public face. This is where the conducted ensembles take center stage.

The University of Illinois School of Music has been training choral, band, and orchestra conductors for decades, placing hundreds of musicians who lead ensembles in public schools, universities, and professional groups around the world. With two new advanced degree programs now among the many previous offerings, music students have even more resources to prepare themselves for the challenges of a competitive and rewarding profession.

This fall Illinois inaugurated the Doctor of Musical Arts degrees for orchestra and band conducting, completing a trio of D.M.A. degrees with the existing choral conducting program, as well as the long established Master of Music degrees in all three disciplines. The D.M.A. programs educate students using the school’s most advanced course work and a wealth of hands-on training, all of which contribute to the goal of career preparation in professional performance and academia.

Even before these new degrees bear fruit, the three conducting programs have produced dozens of graduates who have achieved considerable success. Professor Donald Schleicher’s former student Robert Mirakian (M.M. ’04) has been the music director and conductor of the Richmond (VA) Philharmonic since 2006. He is also on the staff of the Toledo Symphony Orchestra and is music director of the University of Toledo Symphony. Carolyn Kuan (M.M. ’01) has conducted many top American orchestras (San Francisco, Louisville, and Seattle) and was recently appointed as the music director of the Hartford Symphony Orchestra, and he is a finalist for the Illinois Symphony music director search.

“Attending the University of Illinois and studying conducting with Prof. Donald Schleicher gave me my first glimpse into the world of which I now reside, that of a professional working classical musician,” writes Cabrera. “[T]he fundamentals of music and music making, the tools of my trade, were formed and honed through the excellent faculty/musicians of this storied School of Music. I am immensely proud to be an alumnus of the University of Illinois.”

Professor Eduardo Diazmuñoz has mentored outstanding students in both opera and contemporary music conducting, including Kevin Class (D.M.A. ’07), his first assistant and pianist/coach for one year. He currently works at the University of Tennessee in Knoxville, and in 2009 he founded the Seoul International Opera Program. Another standout was Sergei Pavlov, (M.M. ’07, D.M.A. ’11) who, like many conducting majors, gained valuable experience performing with student ensembles, including the Opera Division’s spring 2009 production of Neely Bruce’s Hansel and Gretel at the Krannert Center. Subsequently, he was invited to the Spoleto Festival, and last year he was chorus master of the Théâtre du Châtelet in Paris for a production of Scott Joplin’s Treemonisha.

Director of Bands Robert Rumbelow notes that students on other degree tracks benefit greatly from the conducting programs, most notably in music education. Polly Middleton and John Burdett, Ed.D. candidates,
hold the posts of assistant director of bands at Virginia Tech and the director of bands at Cal Poly Pomona, respectively. One of Illinois’ most distinguished Ed.D. alumni is Richard Mark Heidel (Ed.D. ’99), the director of bands at the University of Iowa, one of the nation’s premiere programs.

In the choral area, there have been multiple standouts spanning several generations. Anton Armstrong (M.M. ’80) is a professor at St. Olaf College and conductor of the renowned St. Olaf Choir. Stephen Sieck (M.M. ’03, D.M.A. ’06) is co-director of choirs at the Lawrence University Conservatory. For four seasons, Donald Nally (D.M.A. ’95) was the chorus master of the Lyric Opera of Chicago and is now directing professional choral ensembles in Philadelphia and Cincinnati.

Even before graduates polish their CVs for the job market, they often embark on School of Music projects that are more associated with the professional musical realm than academia. The band program has a long tradition of recording stretching back to the 1930’s with a discography of close to 100 projects, many from the legendary Director of Bands Harry Begian. Current Director Robert Rumbelow has been working on several discs for the Naxos and Summit labels. His conducting students receive first-hand experience in the rigors of the recording process from the booth and are also involved in Web casts of Illinois Wind Symphony concerts.

Since John Phillip Sousa composed the “University of Illinois March” for Harding in 1929 (recognizing the University of Illinois Band as the “world’s greatest college band”), the campus has hosted many of the world’s most esteemed conductors, visits that inspire budding conductors to further excellence. Sir Thomas Beecham led a Mozart program of choral and orchestral music in 1956, and more recently the Wind Symphony has hosted the likes of Donald Hunsberger (Eastman Wind Ensemble emeritus conductor) and Timothy Foley (retired conductor of “The President’s Own” Marine Band). In 2009 New York Philharmonic chorus master Joseph Flummerfelt (D.M.A. ’71) led the University of Illinois Symphony Orchestra and chorus in an inspired performance of Brahms’ Requiem.

Four world-class orchestras and several professional choruses reside within a 180-mile radius of Champaign-Urbana (Chicago Symphony, Lyric Opera, St. Louis Symphony, Indianapolis Symphony), and several touring orchestras visit the Krannert Center each season. During a recent visit by the San Francisco Symphony, Michael Tilson Thomas conducted a University Symphony Orchestra rehearsal that had conducting students on the edge of their seats.

Competition for jobs in the field is as fierce as ever, but Rumbelow believes there is room for optimism. "The critical degree for college band directors has become the D.M.A. over the last decade, and our D.M.A. students have a very reasonable expectation of landing a college job upon graduation. Our M.M. students will have a number of options available to them as well…wind bands on the college and professional level are growing in size and in the need for faculty. Although professional level wind groups in the military have always been important to the wind band landscape, a number of new professional ensembles have sprung up all over the nation with credible seasons, strong attendance, and interesting repertoire."

School of Music faculty conductors have well-defined performance philosophies honed from years of experience at the highest professional levels. Professor Diazmuñoz brings to the podium his considerable experience with such conducting titans as Leonard Bernstein, León Barzin, Eduardo Mata, and Francisco Savín. “I always do my best to inspire my students by example, first and foremost. One is basically a coordinator of many different will powers, talents, and bright minds and should facilitate the processes of each of them to converge all this energy into one powerful and effectively transmitting force.” Professor Schleicher is an active participant in several conducting workshops, including the International Conducting Institute in the Czech Republic and the International Conducting Workshop in Ann Arbor.

As part of his approach to choral conducting, Professor Fred Stoltzfus emphasizes “formal musical understanding and efficient rehearsal technique as well as subtle skills: physical gesture, voice pedagogy, and stylistic nuance. That usually involves a balance between work accomplished in small conducting master classes and individual coaching. I recognize the unique paths that musicians must take to realize their potential as conductors.”

Professor Rumbelow emphasizes the value of a limited number of degree candidates so that each student conducts with the Campus and University Bands throughout their tenure as part of a rotation through each of the upper tier ensembles (Illinois Wind Symphony, Wind Orchestra, Harding Symphonic Band, and Hindsley Symphonic Band). “They are always working with two ensembles and observing rehearsals of the Illinois Wind Symphony. Students also take courses and assist with each of our four faculty conductors, so their experience is rich as they move through the program of study. Lastly, with one of the world’s finest wind band performance collections, and the Sousa Archives and Center for American Music both located in the Harding Band Building, amazing research materials/projects are readily available.”

Throughout its distinguished history, the School of Music has proven to be fertile ground for future generations of conductors. With these two new degree programs on the books, the next wave of maestros now has a full range of options for studies at the highest possible level.

Michael Cameron, UI’s professor of double bass, is internationally active as a performer and teacher. As a writer, he has contributed hundreds of articles to the Chicago Tribune, Fanfare, Chicago Classical Review, American String Teachers, and Bass World.
Reid Alexander (piano pedagogy) visited Korea where he gave guest lectures and master classes at Yonsei University, SooKyung University, Sangmyung University, Ewha Women's University, and Hansei University. Additionally, he was the keynote speaker and featured recitalist and artist clinician for the annual meeting of that country's prestigious Korean Association of Piano Pedagogy. A widely published author, he and Dr. Cathy Albergo have co-authored the fifth edition of the standard bibliographic resource on piano literature, Piano Repertoire Guide: Intermediate and Advanced Literature (Stipes Publishing), which was premièred at the 2011 national conference of Music Teachers National Association in Milwaukee, Wisconsin.

Christina Bashford (musicology) gave an invited talk, “Players, Promotion & the Geography of Chamber Music,” at a symposium (Street Music: 200 Years of Musical Enterprise and Achievement in Regent Street [London], 1813-2013) at the University of London in May 2011. In July she traveled to the UK again, this time to give a presentation on the Victorian Christmas carol at the Music in Nineteenth Century Britain Conference in Belfast. She also spoke at the American Musicological Society meeting in San Francisco (November); her paper there was called “Art, Commerce and Artisanship: Violin Culture in Late Nineteenth-Century Britain.”

Louis Bergonzi (music education) served as guest lecturer for students and faculty at Westminster Choir College and Michigan State University on LGBT studies’ potential to inform music education research and practice. He was awarded the 2011 Catalyst Award from the UI’s LGBT Resource Center for providing impetus for change by promoting social justice both on campus and in the broader community. In 2011, he led the South Carolina All-State Orchestra as well as the Minnesota All-State Orchestra that performed Professor Stephen Taylor’s composition, “In the Balance.” Bergonzi’s arrangement for middle school string orchestra of the Andante from Mendelssohn’s Violin Concerto in E minor is slated to be published by Kjos Music Publishers. It was one of the pieces he performed in July with ISYM’s middle school orchestra and at the Indiana Chapter of ASTA’s Summer Reading Session in Indianapolis.

Philipp Blume (composition-theory) has written a new chamber piece entitled “Kennst Du das Land?” for the Ensemble Dal Niente, which will be premièred at KCPA in March 2012 as part of the group’s Rohlen residency. Other current projects include a collaboration with British poet Simon Howard to create a monodrama, based on the poetry of Yannis Ritos, for the Ann Arbor-based ensemble Brave New Works and soprano Jennifer Goltz; a new trombone quartet for the composers slide quartet (Stuttgart); a faculty recital in January 2012; and continued work on the chamber music cycle Rausch des Vergessens, all making for a busy academic year.

Zack Browning (emeritus, composition-theory) gave lectures at Trinity College and University College Cork in Ireland, at the University of South Florida, University of Tampa, and University of Central Florida. Premieres included “Song Arirang” for soprano Hein Jung and piano trio, “Flying Tones” for percussion ensemble, and “Head Swap” for violin and interactive robotic painting machine. Innova Recordings released two solo CDs of his music: Venus Notorious, featuring performances by several UI faculty, and Secret Pulse featuring the Jack Quartet. The Prism Quartet recorded “Funk Assault” for its CD Breath Beneath (New Dynamic Records) and “Howler Back” on their CD Dedication (Innova).

All-State Orchestra as well as the Minnesota All-State Orchestra that performed Professor Stephen Taylor’s composition, “In the Balance.” Bergonzi’s arrangement for middle school string orchestra of the Andante from Mendelssohn’s Violin Concerto in E minor is slated to be published by Kjos Music Publishers. It was one of the pieces he performed in July with ISYM’s middle school orchestra and at the Indiana Chapter of ASTA’s Summer Reading Session in Indianapolis.

Donna Buchanan (musicology) spent 2010–11 in Sofia as a Fulbright-Hays grant recipient, conducting research on Bulgarian-Armenian music and dance and Bulgarian cosmology and sound art in the postsocialist context, particularly concerning the significance of bells. She co-founded the Atanasov Foundation for Bulgarian and Balkan Ethnomusicology and gave papers at the American Research Center and a Fulbright conference on EU integration. During 2011–12 she will present additional findings at OSD, SEM, and the University of Chicago. She revised the “Bulgaria: Traditional Music” entry for Grove Music Online, is book review editor for Ethnomusicology, and is editing a Festschrift honoring Gerard Béhague.

Tito Carrillo (trumpet) was selected as one of nine jazz trumpeters, led by legendary trumpeter Jon Faddis, to participate in the Jazz Institute of Chicago's Opening Night Gala Concert, “A Pride of Trumpets: Celebrating Chicago's Jazz Trumpet Legacy.” Carrillo has had several artist-in-residence engagements over the past year, including performances and master classes at the University of Nebraska at Omaha, the University of Denver, Texas Tech University, and Arizona State University. His debut solo CD, Opening Statement, features all original compositions and arrangements and was released by Origin Records in November of 2011.

Elliott Chasanov (trombone) has been invited to appear as a featured trombonist at the 2012 Kutztown University Brass Day in February. Professor Chasanov’s brass ensemble arrangements were performed at the 2011 Pentabass Festival in Italy and arrangements for brass quintet in fall 2011 at Texas Pan-American Brass Day by the University of Texas Pan-American Faculty Brass Quintet.
Ollie Watts Davis (voice) appeared as soprano soloist for the “Gershwin in Blue” concerts with the Elgin Symphony (IL) and delivered key addresses for the Illinois Leadership “Power of the Individual” conference, Upward Bound College Preparatory Program, Illini Christian Faculty, Delta Sigma Theta Sorority, and Broadview Baptist Church (IL). She also served on the committee to select university scholars and co-chaired the Council on Gender Equity. She hosted the Tenth Black Sacred Music Symposium, and under her direction, the Black Chorus premiered “Refuge,” a piece she co-wrote with K. Edward Copeland for the tenth anniversary September 11th memorial concert at Smith Recital Hall.

John Dee (oboe) was honored once again by the International Double Reed Society, having been invited to perform four world premieres works written for him for oboe and double reeds at the 2011 IDRS Conference. This past summer also included the sixth successful ISYM Double Reed Camp, bringing students from all over the country to the University of Illinois for an intense week of oboe and bassoon studies. Professor Dee was a featured soloist at the Allerton Barn Festival, performing Mozart’s Quartet in F major, K. 370 with the Pacifica Quartet. Professor Dee was invited to perform and teach oboe master classes at major universities throughout Ohio and Indiana this past October, and in September he participated in a recital at the Mills Breast Cancer Institute with Thomas Jostlein, the associate principal horn of the St. Louis Symphony and a fellow Illinois University, and the University of Arizona. Professor Flores, was invited to perform at the 2011 Percussive Arts Society International Convention as part of a mass steel band concert, featuring soloists Liam Teague, Christopher Hanning, and Professor Flores. Other future engagements include performances and presentations at the Illinois Music Educators Conference, Western Illinois University, and the University of Arizona.

Eduardo Díazmuñoz (oboe) will present a lecture entitled “The Life and Art of Daniel Catán” in Los Angeles and Washington in January 2012, remembering the opera composer upon his unexpected passing last April. Díazmuñoz, a founding member of the board of the Daniel Catán Foundation, had a long-time personal and professional relationship with Dr. Catán. In February 2009, Dr. Catán visited the UI campus for the Opera Division’s premiere of his opera, Rappaccini’s Daughter. Maestro Díazmuñoz organized a celebration concert in homage to the composer and his work in Mexico, Catán’s home country, at the Palacio de Bellas Artes. Held in September, the nationally broadcasted concert featured seven vocalists and the internationally renowned and Grammy-winning percussion quartet, Tambuco.

Timothy Ehlen (piano) had his recordings of volumes 2 and 3 of the Beethoven sonata cycle with Azica Records released in 2010 to critical acclaim; volume 4 was released in September 2011. Ehlen’s chapter, “Genre References in Beethoven Sonatas,” appeared in the book The Pianist’s Craft: Mastering the Works of Great Composers (Scarecrow Press, 2011). He presented five lectures on Beethoven piano sonatas, gave a solo recital broadcasted live on the Internet, led master classes, and performed chamber works at the Brevard Music Festival. Other activities include chairing the international jury of the World Piano Competition and performing a concerto with the Champaign-Urbana Symphony.

Ricardo Flores (percussion) performed with drum set great Peter Erskine and presented a clinic on Afro-Cuban percussion at the Ohio Day of Percussion at Wright State University in Dayton, Ohio. The University of Illinois Steel Band, directed by Flores, was invited to perform at the 2011 Percussive Arts Society International Convention as part of a mass steel band concert, featuring soloists Liam Teague, Christopher Hanning, and Professor Flores. Other future engagements include performances and presentations at the Illinois Music Educators Conference, Western Illinois University, and the University of Arizona.

Larry Gray (jazz) is in the middle of a very busy year of performing and recording, both with his group, The Larry Gray Trio, and with various internationally acclaimed jazz artists. The trio’s new release, 3 =1, is on Chicago Sessions. Neil Tesser calls the group “one of contemporary jazz’s great guitar trios.” Larry performed in 2011 with notable jazz artists such as Tom Harrell, Donald Harrison, Claudio Rodity, Harry Allen, and Ira Sullivan. Last fall featured performances with Benny Golson and others and a trip to Tbilisi, Georgia, for a concert with the Larry Coryell Trio.

Joyce Griggs (executive administration) recently accepted the appointment of associate director for the UI School of Music. She now manages the academic affairs office, including degree requirements, curriculum, and student policy, and serves as the director of graduate studies. Last year, Ms. Griggs also edited and published through RBC Inc. five works for saxophone chamber ensemble originally arranged/composed by Percy Grainger. These works are part of a larger collection, with the complete set scheduled to be published by December 2012.

Nathan Gunn (voice) and Julie Gunn (accompanying) have had a fun-filled year exploring cabaret and musical theater. They started at the Allerton Barn Festival and went on to give 30 cabaret performances at venues ranging from the Orange County Center for the Performing Arts to the Dallas Opera Gala to the legendary Café Carlyle in Manhattan. The Gunn’s are inspired by their new relationship with Broadway and film star Mandy Patinkin, with whom they developed a two-man show that was presented at the Ravinia Festival in August and will come to the Krannert Center in March.

Rudolf Haken (viola) performed and taught at the Universität für Musik und darstellende Kunst in Vienna (performing his own compositions with Christian Frohn, principal violist of the Vienna Philharmonic); Universität Siegen in Germany; Salle Jacques Brel in Montigny-le-Bretonneux (France); Conservatorio Oficial de Música in Cáceres (Spain); and Yildiz Teknik Üniversitesi in Istanbul. Last April, Stefan Milenkovich premiered Haken’s new violin concerto in Novi Sad and Belgrade, Serbia, where Radio Srbija reported: “The huge applause and screaming made it seem like we are all at a rock concert . . . a standing ovation from the audience of all generations . . . ”
**Faculty News**

**Dana Hall** (jazz and musicology) was named artistic director of the renowned Chicago Jazz Ensemble. The big band, based at Columbia College in Chicago, began its season September 1 at Millennium Park, where it played one of the most coveted engagements of the season, opening night of the Chicago Jazz Festival. The concert featured the world premiere of a composition by Professor Hall that was commissioned by the Jazz Institute of Chicago and the Chicago Department of Cultural Affairs specifically for the occasion.

**Dawn Harris** (voice), a nationally recognized expert in the staging and style of Gilbert and Sullivan comic operas, directed *Princess Ida*, a seldom-produced Gilbert & Sullivan opera, starring international soprano Faith Esham for the Southern Ohio Light Opera. Harris was featured in the leading role of Margaret Johnson in *The Light in the Piazza* with the Celebration Company at the Station Theatre; performed the 2nd soprano solos in Bach’s B minor Mass with the Baroque Artists of Champaign-Urbana under the baton of Chester Alwes; and appeared on the opening night concert for the Allerton Barn Festival as soprano soloist. Professor Harris taught the master class “The Singer as Actor” at Northwestern University this past July as part of its Vocal Seminar.

**J. David Harris** (clarinet) was the featured soloist at three clarinet conferences in 2010-11. Professor Harris performed for the Kansai Clarinet Society in Osaka, Japan, with graduate students Usoon Choi, Geon Joo Kim, Minjung Kang, and Pamela Shuler and local clarinetist Solomon Baer (D.M.A. ’02). He traveled to New York City for a performance with the Traumerei Clarinet Ensemble at Good Shepherd-Faith Presbyterian Church at Lincoln Center. Harris was also the featured soloist and clinician for Clarinet Day at Troy University (AL), where Timothy Phillips (M.M. ’03, D.M.A. ’06) one of Harris’s former students, is the clarinet professor. In July Harris served as music director and conductor for the Southern Ohio Light Opera Company in Portsmouth, Ohio, conducting three performances of Gilbert and Sullivan’s *Princess Ida*.

**William H. Heiles** (piano) spent a week in Taiwan at the invitation of several former students and with the support of the Taiwan National Science Council and the Taiwan UI Alumni Association. Professor Heiles was the major performer on a UI School of Music Alumni Concert at the Steinway Arts Center in Taipei; presented two lecture-recitals and several master classes at National Taiwan Normal University, as well as other universities; and taught a number of private lessons to potential UI applicants.

**Dennis Helmrich** (accompanying) designed super-titles for two School of Music opera productions in 2010-2011: Verdi’s *Rigoletto* in the fall and Cavalli’s *La Calisto* in the spring. In July he participated in the Yachats Music Festival on the Oregon coast.

**Ricardo Herrera** (voice) has recently performed in several venues in the U.S. and Mexico. He sang the role of Jose Inocente in *María La O* by Ernesto Lecuona with the Chicago Chamber Opera and sang the baritone solo in Beethoven’s *Ninth Symphony* with the Allegro Chorale in Midland, Texas, and also with Orquesta Filarmonica de Chihuahua in Cd. Chihuahua, México. Performing in Montana, Herrera was the soloist in Durufle’s *Requiem* and Mozart’s *Requiem* with the Glacier Symphony and Chorale in Whitefish and was the soloist in *Mass in Time of War* by Haydn with the Great Falls Symphony. For the Allerton Barn Festival, he sang the bass solo in Bach’s Cantata 198. With Sinfonia da Camera, Herrera recorded the baritone solo in *On Freedom’s Ground* by W. Schuman for Albany Records. He also directed and sang in Piazzolla’s *Maria de Buenos Aires* in Cd. Juarez, Mexico, and El Paso, Texas; and in the spring of 2011, Professor Herrera directed the UI production of the opera *La Calisto* by Cavalli.

**Joan Hickey** (jazz studies and piano pedagogy) participated in the American Pianists Association’s Cole Porter Fellowship Competition as a judge. It brought her to Indianapolis six times, judging five performances and as a guest at the finals. The winner received $50,000 and two years’ support in touring, recording and performances, the largest award for a jazz piano competition in the world. Joan held a clinic at New Trier High School Jazz Festival, where she directed two jazz combos for Nic Meyer. She performed with the Chicago Chamber Musicians for their annual gala at the Union League Club. The theme of the gala showcased jazz influenced work. Larry Combs joined Joan and her trio on clarinet.

**Jonathan Keeble** (flute) assumed the position of chair of the National Flute Association, the highest elected position in the world’s largest flute organization. As part of the Auletheia Duo with Ann Yeung, Keeble appeared on concerts in Tallahassee, San Francisco, Vancouver, Seattle, and elsewhere. Keeble continued in his role as flute faculty at Aria International and Madeline Island Music Camp. As a featured guest artist, Keeble taught and performed at events held by the Seattle Flute Society, the Dana Flute Festival, the Texas Flute Society, and the Northeast Ohio Flute Association. Additionally, he served as a sabbatical replacement at Florida State University. Reviews of recent recordings lauded Keeble as “having an infinitely flexible sound, with many subtle colors,” and “the lines he draws with his sound are stunningly poignant.”

**William Kinderman** (musicology) presented and performed at the University of Munich, Germany, and at Bartók Symposium in Szombathely, Hungary. He presented on “Creative Process Studies on Beethoven” at the national meeting of the American Musicological Society. He was the keynote speaker at the Tracking the Creative Process in Music conference in Lille, France. His paper “Beethoven’s Dedications to Musicians in his Circle” was presented at the Beethoven-Haus at Bonn. Kinderman contributed the major part of the commentary of a two-volume edition of the autograph score of Beethoven’s *Diabelli Variations* and presented lecture recitals of that work at King’s College London, the Beethoven-Haus at Bonn, and at UIUC. He was a featured speaker at the symposium on “Authorship and Collaboration in New Music” sponsored by the Sacher Foundation in Basel.
Dmitri Kouzov (cello) had solo appearances with the Johannesburg Philharmonic, Cape Town Philharmonic, KZN Philharmonic (South Africa), Rockford Symphony Orchestra, and Minnesota Sinfonia. He recorded Dialogus for cello and orchestra by Pulitzer prize-winning African-American composer George Walker with the Sinfonia Varsovia (Poland) conducted by Ian Hobson and Shostakovitch Concerto No. 1 for cello and orchestra with the St. Petersburg Symphony Orchestra conducted by Vladimir Lande. His CD Three Piano Trios by Schumann (Onyx Classics) with Ilya Gringolts (violin) and Peter Laul (piano) was released. In addition he had several solo recitals that included performances in the Chicago Mostly Music Series and at the University of Illinois and over 30 recitals with the Manhattan Piano Trio in the U.S. and Italy.

Erik Lund (composition-theory) was invited for a one-week residency at Yildiz Teknik Universitesi in Istanbul, Turkey, where he performed and presented a lecture on his music. In other activities, he performed with the Evrim Demirel Jazz Quintet and was granted a two-week residency at the Ragdale Artist Colony, during which time he composed “Unknown Origins” for the Fidelio Trio (London). For the 2011 Allerton Barn Music Festival, Lund was commissioned to write a piece, which resulted in the creation of “Credo.” Lund performed with Compost Q, a music and dance group that focuses on improvisation, and received an Urbana Arts Grant for the group to perform in local schools, libraries, and media centers. He developed a new course with Kirstie Simpson of the UI dance faculty based on collaboration between musicians, composers, dancers, and mechanical engineers. The class gave six performances and participated in the campus-wide Innovation Summit sponsored by the vice chancellor for research.


Jeffrey Magee (musicology) has completed his book, Irving Berlin’s American Musical Theater (Oxford University Press), which explores Berlin’s half-century career as a pioneering figure on Broadway. With an expected spring 2012 publication date, the book includes music and lyrics that have never been published and offers new perspectives on familiar songs, such as “There’s No Business Like Show Business,” “God Bless America,” “A Pretty Girl Is Like a Melody,” and “Easter Parade,” by considering them in their original theatrical contexts. Magee and Megan Woller, a graduate student in musicology, participated in the Harvard-Princeton Forum on Music and the Moving Image, an invited daylong panel featuring discussion of papers by panelists from theater, dance, and music.

Timothy McGovern (bassoon) taught and performed with the Prairie Winds quintet at the Madeline Island Music Camp. Other recent Prairie Winds performances include concerts in New Mexico, British Columbia, New York, and Illinois. He performed as principal bassoon in the Distant Worlds Philharmonic Orchestra on two concerts at Symphony Center in Chicago this last July. As a member of the Illinois Symphony Orchestra’s negotiation committee, Professor McGovern helped to negotiate the orchestra’s first American Federation of Musicians’ contract. He hosted William Ludwig (Indiana University) and Karen Pierson (The Ohio State University) for recitals and master classes this fall at the UI. Professors McGovern and Dee took a fall recital tour together, presenting recitals and master classes at The Ohio State University, Indiana University, and four other universities.

Chip McNeill (jazz) and the UI Concert Jazz Band (CJB) began their year with a performance at the 2011 MEIA conference and continued with over 15 more invited performances at Chicago area high schools. The CJB was also invited to perform at the Midwest Band Clinic conference at McCormick Place in Chicago. Performances with the UI Jazz Vocal Ensemble included an invited performance at the Western Michigan Vocal Jazzfest. In addition, Professor McNeill toured with Grammy Award-winning jazz vocalist Natalie Cole in Florida and also toured with Grammy Award-winning jazz trumpeter Arturo Sandoval, including performances in New York at the Iridium Jazz Club and in Boston at Sculler’s Jazz Club. Both the CJB CD Freeplay and Professor McNeill’s latest CD The Whirl were submitted for Grammy Award nominations in 2012.

Stefan Milenkovich (violin), Serbia’s “Brand Personality of Year for 2010,” performed with the Belgrade Philharmonic under the baton of Sir Neville Marriner; Radio Television Orchestra of Slovenia under conductor En Shao; and the Adana and Izmir Symphony Orchestras with Ibrahim Yazici. This season also featured a collaboration with lutist Edin Karamazov, which included an extensive tour of the Balkans, as well as a CD recording and appearance at the Guitar Art Festival in Belgrade and the world premiere of Rudolf Haken’s Violin Concerto at the NOMUS Music Festival in Novi Sad, Serbia. A musician of broad stylistic interests, Milenkovich’s most recent project is a collaboration with guitarist Vlatko Stefanovski and his trio, which explores the realm of improvisation and acoustic-electric violin.

Charlotte Mattax Moersch (harpsichord/organ) performed the solo harpsichord concerti of Johann Sebastian Bach with the Festival Orchestra of the Bethlehem Bach Choir in a series of concerts celebrating its 105th season. Her solo recital appearances included a guest performance at the historic Handel House Museum in London in a concert featuring pieces from the Babell Manuscript, which was compiled in London in 1702. In November 2011, she recorded the harpsichord works of the 18th century French composer Armand-Louis Couperin with partial funding from a Creative Arts Award from the College of Fine and Applied Arts.
Faculty News

**William Moersch** (percussion) was a featured soloist for the 50th Anniversary Percussive Arts Society International Convention; he also served on the juries for the PAS International Solo Competition and PAS International Percussion Ensemble Competition. His recent commissions include Alejandro Viñao’s *Book of Grooves* for marimba duo. Following last season’s concerto appearance with Sinfonia da Camera in Boris Papandopulo’s *Concerto for Xylophone and Strings*, he will perform Joseph Schwantner’s *Concerto for Percussion and Orchestra* with the UI Symphony Orchestra in May 2012.

**Linda Moorhouse** (bands) served as a conducting clinician at the Waynesburg University (PA) Conducting Symposium; as a guest conductor and clinician for the Tennessee Tech University Honor Band Symposium; as a guest conductor for Illinois’ District 87 Honor Band; and as an adjudicator for the prestigious Disney Honors Music Festival in Orlando, Florida. She also served as a dance adjudicator for the New Orleans Saints’ dance squad, the “Saintsations.” She adjudicated for the Plainfield (IL) Band Festival, conducted an ISYM concert band, and headed up the (Band) Director’s Workshop for the 2011 Smith-Walbridge Summer Clinic. As a contributing author, she submitted material for an upcoming GIA publication in the “Teaching Music Through Performance in Band” series—this new edition features works for solo instrument and wind band. As editor of the National Band Association’s NBA Journal, she compiled the four quarterly editions this past year. Moorhouse attended the Midwest International Band and Orchestra Clinic, the Illinois Music Educators Association conference, and the American Bandsmasters Association convention in Norfolk, Virginia. In the last year, she also served as a clinician for several high school bands in the region surrounding Urbana-Champaign.

**Bruno Nettl** (emeritus, musicology) published several articles including “Contemplating Ethnomusicology: What Have We Learned?” in *Archiv für Musikwissenschaft* 67:173-86, 2010. In October 2010, he lectured on history of ethnomusicology at the University of Cincinnati, and in February of 2011 he gave a three-day residence with lectures and seminars at the University of North Texas. Nettl, along with Professor Thomas Turino, emeriti faculty Charles Capwell and Isabel Wong, and UI alumnus Philip Bohlman, is the author of the sixth edition of the widely used text, *Excursions in World Music*, (Pearson/Prentice Hall). The first edition of this textbook was published in 1991.

**Susan Parisi** (research scholar) is the editor of a new book that has been awarded a publication subvention by the American Musicological Society. Now in press, the volume will be published this winter by Harmonie Park Press and was produced together with Robert Lamar Weaver and John Karr. It examines the large performing collection—some 400 surviving manuscript and printed scores—collected between about 1750 and 1860 by a Florentine family of the high nobility. The publication brings together documentary studies and a catalogue of more than 1,400 compositions. This year Dr. Parisi will chair the Levy Prize Committee of the American Musicological Society.

**Yvonne Gonzales Redman** (voice) appeared in concert and recorded Matthew Turpin’s *Three Spanish Songs* with the Illinois Wind Symphony under the baton of Robert Rumbelow in March 2011. In April, she had the pleasure to perform a series of cabaret songs with Chip Stephens at the Lincoln Awards Ceremony held at Krannert Center for the Performing Arts. In October 2011 Professor Redman performed with Professor Jonathan Keeble on a faculty recital at Krannert Center for the Performing Arts. Also in the fall, she performed on a fundraiser for Sinfonia da Camera conducted by Maestro Ian Hobson.

**Debra Richtmeyer** (saxophone) was invited to be a member of the jury for the 3rd Jean-Marie Londeix International Saxophone Competition held July 4-16, 2011, at Mahidol University in Bangkok, Thailand. The jury included Jean-Marie Londeix, president (France); Arno Bornkamp (Netherlands); Daniel Kientzy (France); Lars Mlekusch (Austria); Debra Richtmeyer (United States); and Narong Prangcharoen (Thailand).

**Dana Robinson** (harpischord/organ) gave recitals and master classes during the second semester at Arizona State University, where he performed both on the North German style organ by Paul Fritts and on the 18th-century Italian organ (Traeri) and at Redpath Hall, McGill University. In February he was the soloist with the UI Chamber Orchestra, conducted by Donald Schleicher, in Widor’s *Sinfonia Sacra*. In April, he joined the UI Singers, directed by Fred Stoltzfus, in the solo organ version of Durufle’s *Requiem*. In June he played a recital sponsored by the New Hampshire Chapter of the American Guild of Organists.

**Ronald Romm**, (trumpet) has been elected to receive the International Trumpet Guild Honorary Award. The Honorary Award is one of only 25 presented since the inception of the International Trumpet Guild and is given in recognition of individuals who have made extraordinary contributions to the art of trumpet playing through performance, teaching, publishing, research and/or composition. Professor Romm’s international activities this year included a trip to Italy in September for the Pentabrass Festival where he conducted, coached, and performed and an invitation to the Isla Verde Bronces Festival in Argentina in February to coach brass ensembles and perform as a soloist.

**Robert W. Rumbelow** (bands/conducting) conducted all over the United States this past year including two weeks at the prestigious Interlochen Summer Arts Academy. Rumbelow had two compositions published by C. Alan Music (“Soundscapes” for organ and percussion quartet and “Face of Honor” for concert band). He composed a work entitled “The Unseen Power” for chorus and wind band commissioned by a group in the Pittsburgh area. In addition, Dr. Rumbelow took the Illinois Wind Symphony to perform for an enthusiastic audience at the annual Illinois Music Educators Association Conference.
Donald Schleicher (orchestra/conducting) was the guest conductor of the Missouri Opera Theater production of The Merry Widow. Among his other activities, Schleicher acted as the head judge for the National Concerto Competition in Midland, Texas, and the University of Colorado, Boulder, invited him to present clinics. For three weeks, he was the principal conducting teacher for the International Conducting Institute in the Czech Republic and, along with Gustav Meier, he performed the same role at the International Conducting Workshop held in Ann Arbor, Michigan. In addition, he gave master classes at the Conducting Master Class and Workshop Series held in Chicago.

Thomas H. Schleis (opera) celebrates two anniversaries this year—his 30th year teaching the undergraduate vocal literature class and his 24th year as principal coach of the Opera Division. During the summer of 2011, he coached the ISYM Musical Theatre Camp. He and Dawn Harris taught a Road Scholar (Elderhostel) class devoted to the musical theatre of Rodgers and Hammerstein. He is the program annotator for the Opera Division, and he contributes program notes for Sinfonia da Camera. He is also a member of the board of directors of the East Central Illinois Chapter of the American Guild of Organists.

Bernhard Scully (horn) has performed in the past year with the Chicago Symphony and the San Francisco Symphony, including their European tour. He has played principal horn with both the Saint Paul Chamber Orchestra and Violon du Roy (Quebec City, QC), including for their recent recording on the Naïve label. Scully released his new solo horn and piano recording, Dialogues en Français, and his solo album, G. Schirmer Horn Library (Hal Leonard), was favorably reviewed in The Instrumentalist magazine. He gave the world premiere of With Reverence, a new horn concerto by Kirsten Broberg, with the Ensemble Dal Niente of Chicago. He was featured as a soloist with the Saint Paul Chamber Orchestra, The Contrapunctus Brass Trio, Champaign-Urbana Symphony, Palo Alto Philharmonic, and others. Scully was a featured artist at the Kendall Bets Horn Camp, the Rafael Mendez Brass Institute, the Northeast Horn Workshop, University of Western Michigan-Kalamazoo Horn Day, and the North Country Chamber Players. He has given recitals and lectures across North America, including being a visiting guest artist at the Glen Gould School in Toronto, Ontario.

Sylvia Stone (voice) spent the summer teaching voice in Italy and Austria. The program for young opera singers, which she directed in Urbiana, Italy, was in its eighth season and hosted students from Latin, Germany, New Zealand, Mexico, Columbia, and the U.S. The singers performed opera highlights in historic venues in the region of Le Marche. In Salzburg, she taught mostly American and Canadian students, who studied German and prepared roles for six performances each of Die Zauberflöte and Der Schauspieldirektor. They also presented a Liederabend at Schloss Frohnburg, which was the locale used for the Trapp family villa in The Sound of Music.

Gabriel Solis (musicology) has just returned from Australia, where he was a visiting lecturer in musicology. His article “I Did It My Way: Rock and the Logic of Covers” was published in the journal Popular Music and Society this year. He continues to work on two books: one focuses on Thelonious Monk’s live concert recording from Carnegie Hall with John Coltrane and the other on Tom Waits. He will return to the Papua New Guinea Highlands this spring to continue research there on local music in the school music education programs.

Bridget Sweet (music education) presented the session “Exploring Elements of Identity in Music Education” at the 2011 Leading Music Education International Conference in London, Ontario, Canada. She and four colleagues from around the country presented the research poster, “Learning from and with each other: Experiences in a professional development community of music teacher educators,” at the 2011 Symposium on Music Teacher Education at the University of North Carolina, Greensboro. Dr. Sweet also directed the Illinois Summer Youth Music (ISYM) Junior Chorus.

Heinrich Taube (composition-theory) had his composition Aeolean Harp performed on tour last fall in Taiwan by the pianist Shiau-eun Ding, with the opening concert taking place in the National Concert Hall in Taipei. Taube received a research board grant to continue work on the Chorale Composer software used in Music 101, 102, and 201, and the awarded grant was desig-
nated an Arnold O. Beckmann research project. His software, Common Music, and a recent viola tape piece, "Tacoma Narrows," received favorable reviews in *Linux Journal* and *Computer Music Journal* respectively, and Common Music continues to be widely used with thousands of downloads from SourceForge.

"Wind Moving Colors in the Air" for chamber orchestra was written for the Spoleto USA festival and premiered in Charleston, South Carolina. Professor Ann Yeung premiered his new solo harp piece "Shindychew Dances" in July. He also arranged songs for two new CDs from the band Pink Martini and collaborated with rock singer Storm Large for concerts with the Oregon Symphony in March 2011.

**Sever Tipei** (composition-theory) presented a paper “Narrative and Continuity—Are They Necessary?” at the SEAMUS conference in Miami, Florida. He performed, on campus and at SEAMUS, his piano and fixed media work, “HB with G & E,” dedicated to the memory of Herbert Brun and realized with DISSCO, software for composition and sound synthesis developed at the Computer Music Project. Tipei’s composition for computer-generated sounds, “Sound Walk,” was performed every day between September 9 and 14 at the Musica Viva 2011 Festival organized by Miso Music Portugal at the Belém Arts Centre.

**Stephen Taylor** (composition-theory) was commissioned by the University of Houston to write “Everywhere Entangled” for percussion ensemble; it was featured at the Percussive Arts Society in Indianapolis.

"Shindychew Dances" and was the emcee and a performer for the Ceren Necipoglu Tribute in Vancouver at the prestigious triennial World Harp Congress. Yeung performed world premieres in 2011 of works by Reynold Tharp and Julia Kay Jamieson (M.M ’02). As part of the Aletheia Duo with Jonathan Keeble, she toured the North American coast; their recording, Voyage: American Works for Flute and Harp, received critical acclaim. She was elected director-at-large to the American Harp Society Board of Directors. Her article on harmonics appeared in the June/August 2011 issue of *Harp Column*.

**Reynold Tharp** (composition-theory) is currently working on pieces for the New Juilliard Ensemble and the Chicago-based Ensemble Dal Niente. His new piece “Chaparral” (Cantilena alla memoria di John Thow) was recorded for a CD on the Albany label of music inspired by nature featuring Jonathan Keeble and Ann Yeung, who performed the piece at Indiana University this fall.

**Matthew Thibeault** (music education) accepted appointments to the advisory boards of the Council for Research in Music Education and Action, Criticism, and Theory for Music Education. He edited the media section in the forthcoming *Oxford Handbook of Music Education* and authored a chapter for *The Place of Music in the 21st Century*. Reaching out to practitioners, he will present invited sessions at the IMEA Conference and the "New Directions" conference at Michigan State University. Dr. Thibeault’s piece on creative rights was published in September’s *University of Chicago Press*.

**Christos Tsitsaras** (piano pedagogy) published *Symmetrical Warm-Ups* (Hal Leonard Publishing Corporation), a technical compendium of short, daily exercises to promote flexibility and strength. The book is the result of Professor Tsitsaras’ research on Chopin’s ideas on technique outlined in his *Esquisses Pour Une Méthode de Piano* and was presented at the 2011 National Conference on Keyboard Pedagogy in Chicago. Hal Leonard Corporation also published his newly composed “Fantasia on Polish Christmas Carols,” a late intermediate work based on seven traditional “kolendy” (August 2011.)

**Glenn Wilson** (jazz) was an artist-in-residence for three days at the University of Virginia in April. He appeared in concert with the UVA Jazz Ensemble and conducted workshops and clinics in jazz improvisation and music business. He also performed concerts and workshops at Connecticut College, Marshall University, and James Madison University in the spring. This past summer, for the fourth year, Wilson produced a concert series “Glenn Wilson and Friends” at the Illinois Shakespeare Festival in Normal, featuring 25 concerts of jazz and ‘eclectic’ music. He is also about to release a new CD with his group, TrombBari, featuring trombonist Jim Pugh.

**Ann Yeung** (harp) was a jury member for the triennial Lily Laskine International Harp Competition in Paris. She gave the world premiere of Stephen Taylor’s

"Shindychew Dances" and was the emcee and a performer for the Ceren Necipoglu Tribute in Vancouver at the prestigious triennial World Harp Congress. Yeung performed world premieres in 2011 of works by Reynold Tharp and Julia Kay Jamieson (M.M ’02). As part of the Aletheia Duo with Jonathan Keeble, she toured the North American coast; their recording, Voyage: American Works for Flute and Harp, received critical acclaim. She was elected director-at-large to the American Harp Society Board of Directors. Her article on harmonics appeared in the June/August 2011 issue of *Harp Column*.

**Aaron Ziegel** (musicology) published two journal articles in the fall of 2011. *The Opera Journal* issued "Enacting the Nation on Stage: Style, Subjects and Themes in American Opera Librettos of the 1910s," an excerpt from his dissertation. Additionally, *Music Research Forum* printed “Reshaped and Redefined: Watching Cocteau’s La Belle et la Bête with Auric and Glass," which compares two contrasting musical scores to the Cocteau film. Ziegel, an advisee of Gayle Magee, received his Ph.D. from the University of Illinois in May 2011 and is currently teaching the School of Music’s undergraduate music history survey and other courses.

The *Pacificqua Quartet*, which garnered great acclaim for its 2010–11 performances of Dmitri Shostakovich’s complete string quartets in New York and Chicago and at the Krannert Center for the Performing Arts (KCPA) on the University of Illinois campus, has reprised that cycle for chamber music enthusiasts everywhere with a series of studio recordings for Cedille Records. Recorded in Foellinger Great Hall at KCPA, the first in a four-part series, *The Soviet Experience: String Quartets by Dmitri Shostakovich and his Contemporaries, Volume I*, became available in September and includes Shostakovich’s String Quartets No. 5 in B-flat major, Op. 92; No. 6 in G major, Op. 101; No. 7 in F-sharp minor, Op. 108; and No. 8 in C minor, Op. 110; and Nikolai Miaskovsky’s String Quartet No. 13 in A minor, Op. 86.

In conjunction with its performances of Shostakovich’s quartets at the KCPA, last spring semester the Quartet participated in a cross-unit, two-day symposium on campus called "Shostakovich: The Quartets in Context." Visit [www.pacificquaquartet.com](http://www.pacificquaquartet.com) for further information about the new recording.
New Publications and Recordings
John Wagstaff, Head, Music and Performing Arts Library

Back in the USSR

The double CD set, *The Soviet Experience: String Quartets by Dmitri Shostakovich and his Contemporaries, Volume I*, is the first in a four-part series from the Pacifica Quartet, UI’s quartet in residence since 2003. Last year, the Pacifica performed the entire cycle of Shostakovich’s quartets in New York and Chicago and at the Krannert Center for the Performing Arts. In February 2011, the quartet also performed Nos. 11, 13, 14, and 15 at a two-day symposium called “Shostakovich: The Quartets in Context,” presented by the Slavic Languages and Literatures Department with co-sponsorship from various units across the campus. The Pacifica’s Shostakovich cycle for Cedille is unique for including quartets by other notable Soviet-era composers. This first volume comprises Quartets 5-8, plus the final quartet (No. 13, in A minor) of Nikolai Miaskovsky, an influential and prolific composer who was twenty-five years Shostakovich’s senior. The works by Shostakovich on this set were composed over a timespan of eight years, between 1952 and 1960, with Nos. 7 and 8 (Op. 108 and 110), both from 1960, separated in opus number only by the song cycle “Satires,” Op. 109. Shostakovich wrote fifteen quartets in all and—probably coincidentally—fifteen symphonies. But whereas the symphonies date from all periods of his life, spanning the years from 1923 to 1971, he waited a long time before starting on a string quartet, a genre that is traditionally regarded as one of the most severe tests for any composer. Thus, it is that the first quartet carries the relatively high opus number 49 and was not written until 1938 when Shostakovich was already in his thirties. By this time he had already produced several very significant works, such as the opera *Lady Macbeth of the Mtsensk District*, his first piano concerto, and the fifth symphony.

The Pacifica Quartet is, of course, one of the musical jewels in the crown of the University of Illinois, and its recording of these quartets is thoughtful, considered, and technically outstanding. This probably stems partly from the fact that the Quartet performs works several times in public before committing them to CD and lets projects evolve at their own pace. Each of Quartets 5-8 has its own distinctive character, from the short No. 7 in F sharp minor (Shostakovich’s first quartet in a minor key) and the happier No. 6 in G major to the semi-autobiographical, and probably best known, Quartet No. 8 in C minor. Once released in its entirety, Pacifica’s version of this quartet cycle will constitute one of very few complete recordings and is bound to be in high demand.

Dmitri Shostakovich, Quartets Nos. 5-8. CD Cedille 90000-127 (2 CD set), published by Chicago Classical Recording Foundation, 2011 (www.cedillerecords.org) [with String Quartet No. 13 by Nikolai Miaskovsky]

Tour de France

Professor Charlotte Mattax Moersch’s 2010 recording of keyboard suites by eighteenth-century French composer Pierre Fevrier (1696-1760) presents works by a composer who, while he may be less well known than other members of the French school of keyboard writing, produced several suites of intelligent and pleasing music. Two of the suites from his first book of *Pièces de clavecin* (1734) begin, unconventionally, with fugues and may have drawn their inspiration from works by George Frideric Handel. Several of the pieces from both books are character pieces with names such as “L’Intrépide” and “La Grotesque,” while the first suite from Fevrier’s second book includes the characters of three females, “La Caressante,” “La Frettillante”—an energetic, leaping piece—and “La Coquette.” There are several pieces of a gentle nature, such as the rondeau “Les tendres tourterelles” [The tender doves], “La Délectable,” “Le tendre langage” [The tender language], and “Le berceau” [The cradle]. The secret to playing these pieces is to bring out these varied characters but to make a convinc-
of the pieces is based upon so-called “magic squares” in which the numbers are arranged so that—to quote the composer—“the sum of each row, column, and diagonal is the same amount.” This technique tends to produce compositions that are multi-sectional, full of variety, and pique the intellect and the ear. Or to put it another way, rather like a meal with many different courses, the pieces move from one textural or rhythmic “flavor” to another. This makes them highly accessible, and, if you are a person who thinks you do not like “modern music,” this CD might well change your mind. Browning’s penchant for short titles is fully in evidence in works such as “Blockhouse,” “Execution 88” (for solo piano, “88” reflecting the number of notes on a piano keyboard), and “Flute Soldier.” The work from which the CD takes its name, “Venus Notorious,” is an extended composition lasting almost fifteen minutes and is scored for two pianos, xylophone, and drum set. Browning’s music has often been described as “high energy,” and this piece—and much of the other music on the CD—shows clearly why.


An Extraordinary Waltz

Professor William Kinderman has had a long association with Beethoven’s so-called “Diabelli Variations,” having performed them several times, published a book-length study of them with Oxford University Press, and recorded them for Hyperion records in 1994 (this recording was re-released by Arietta in 2007). This, allied to the fact that he has written extensively on Beethoven’s piano music, must have made him a natural choice to supply an extended essay, “The Evolution of Beethoven’s Diabelli Variations,” to this new facsimile edition of the autograph score and first edition of the work. The story of the variations is well known: composer and music publisher Anton Diabelli wished to publish a work on behalf of a body he called the “Vaterländischer Künstlerverein” and in connection with his project wrote to several composers, including Beethoven, to ask them to write a single variation on a theme of his own composition. These variations would then be published in an anthology. Beethoven originally seems to have treated Diabelli’s theme, and the whole project, with derision; but as time went by he apparently became more and more intrigued by its compositional possibilities. Since he took some four years, between 1819 and 1823, to write what eventually became thirty-three variations and turned into a work lasting almost an hour, he clearly missed Diabelli’s original deadline. Kinderman’s essay examines the creative process behind Beethoven’s set of variations, carefully explicating the work piece by piece in a manner that will already be familiar to those who have read previous work such as his Beethoven biography or his monograph on Mozart’s piano music.


A Winning Combination

What makes the flute and harp such an attractive duo? Perhaps, it is the fact that both instruments match agility with lyricism, even if, of course, the harp does not have the sustaining power of the piano. But the piano mechanism is, ultimately, percussive, with a hammer striking metal strings: responsive to touch, of course, but with finger and string not in such a close and intimate relationship as is the case with the harp. Moreover, the harp has been prized, often as an accompaniment to poetry declaimed or sung, for centuries, and thus has a special place in many world cultures, while the flute likewise has a long history as a classical and folk instrument. Perhaps, then, both flute and harp speak to something deep within us, with their individual effect increased when they appear together.

The majority of works on this new CD from UI Professors Jonathan Keeble (flute) and Ann Yeung (harp) are by composers born in the second half of the twentieth century, and several are recorded here for the first time. Not all the compositions use both instruments, so, for example, “Rapid Fire” by Jennifer Higdon is a highly virtuosic work for flute alone, and two of the pieces by UI faculty composer Stephen Andrew Taylor are for flute and electronics. The works cover a wide range of styles: Higdon’s is an uncompromising response to mindless slaughter on city streets, while Stella Sung’s “Dance of the White Lotus under the Silver Moon” is lyrical and poetic both in title and character. Two of Taylor’s three pieces are charming tributes to parenthood: “Pulse Aria” a response to first hearing his unborn baby’s heartbeat and “Achoo Lullaby” to the baby’s sneeze, with the actual heartbeat and sneeze used within their respective compositions (one wonders whether any performance royalties will be coming to the child in the future). The only other attempt at a sneeze in Western classical music comes at the beginning of the Hary Janus suite by Zoltán Kodály, so perhaps these two pieces will now form the basis for a new field of musicological study to be called “Niesenmusik” (“niesen’ being the German word used to describe this particular type of nasal explosion).

The remaining compositions on the CD are “Voyage” by John Corigliano, a response to an English translation of Charles Baudelaire’s poem “L’invitation au voyage”; “O bien aimée” by Marcel Grandjany (a French transplant to the Juilliard School, which justifies his inclusion on a disc of “American” works), based on a poem by Paul Verlaine; and “The Song of the Lark” by Charles Rochester Young, who currently teaches at the University of Wisconsin. His piece is a response to a painting by French artist Jules Breton. Stephen Taylor’s remaining piece is based on the novella, Paradises Lost, by Ursula Le Guin; his full-length opera of that title will receive its world premiere at the University of Illinois in April 2012. Finally, Gary Schocker’s “In Memoriam,” which happily is not listed as a response to anything in particular, is a simpler work both as regards structure and character, but is none the worse for that—a pleasant, encore-type piece to send the audience home happy. All in all, this is an adventurous CD with both performers on top form.

Chris Butler, a graduate student in percussion, received the 2011 Theodore Presser Graduate Music Award for the continued development of his new music ensemble, TV Buddha. Ongoing projects supported by the Presser Award include the “New Music Commissioning Fund,” instrument and equipment acquisitions, recording the group’s first album, and a tour through the Midwest.

John Paul Burdett was appointed assistant professor of instrumental music at California State Polytechnic University Pomona, where he directs concert band and teaches a variety of performing and music education courses. John will be continuing as adjudicator with the Music Center of Los Angeles Spotlight Awards and will be the guest conductor of the second Region IX Honor Band in Flour Bluff, Texas. He is continuing research on middle/high school musicians with hearing and vision loss participating in instrumental music ensembles and will present, with UI faculty member Dr. Abel Ramirez, “Authentic Multicultural Repertoire for the Wind Band: The Performance Practice of Spanish Paso Dobles,” at the Southern California School Band and Orchestra Association conference.

Tai-Kuang Chao is one of four composers selected by the National Taiwan Symphony Orchestra as a finalist for the NTSO’s Music Composition Selection Project. His orchestra piece, Glitter, was presented at a concert by the NTSO, featuring the four compositions on November 29th at Taichung Chung-Hsin Hall in Taiwan. There are also plans to record the pieces for CD release.

Keshena Cisneros-Watson, a senior in vocal performance and choral music education, was selected as a Young Artist for SongFest 2011 at Pepperdine University and received an honorable mention at the 2010 Illinois District National Association of Teachers of Singing (NATS) Auditions. Keshena is a student of Professor Ollie Watts Davis.

Peter Deal, a student of Professor Elliot Chasanov, attended the trombone seminar of world-renowned French trombone soloist, Jacques Mauger, for a week outside of Paris in July 2011 at Mauger’s invitation.

Chris Dye presented his ongoing research, “A Description of Alternative Routes to Music Education Certification in Selected States,” and Margaux Bookbinder Millman presented her research titled “The Role of Practice in the Choral Classroom: Teacher Methods and Perceptions” at the 2011 Symposium for Music Teacher Education at the University of North Carolina-Greensboro.

Lindsay Eckhardt, a graduate student of Professor Yvonne Gonzales Redman, sang the roles of Antonia in Man of La Mancha and Eterina in La Calisto in the UI Opera Division’s 2010-11 season. In the summer 2011, Lindsay sang the role of Josephine in HMS Pinafore with Prairie Fire Theatre in Bloomington, IL. Most recently, she appeared as the Queen of the Night in the UI opera production of Die Zauberflöte.

Yohei Endo performed for the Summer Organ Series of St. John’s Church in Bangor, Maine. The series featured the church’s restored 3-manual 1860 E. & G. G. Hook and Hastings organ, one of the most important historic instruments in the United States. While in New England, Yohei visited the workshop of C. B. Fisk Organ builders, and took a tour of notable instruments in the Boston area with Japanese concert organist Hatsumi Miura. Yohei is the organist at McKinley Presbyterian Church in Champaign.

Alexis Evers and Tamara Liu attended the Madeline Island Music Camp, and Aria International summer festival, respectively.

Amy Feather, soprano, was featured as Violetta in two performances of La Traviata with the Rogue Opera Company in Oregon last April.

Tim Fernando, a student of Jonathan Keeble, attended the Brevard Music Festival, was principal flutist in the Iowa All-State Orchestra, and won the Iowa Flute Festival’s Flute Wonders Competition.

Karen Gallant was selected for the 2011 National Flute Association’s Master Class Performer’s Competition. She performed in the master class with Paula Robison at the NFA Convention in Charlotte, NC.

John Gomez performed the role of Duca di Mantova in the UI production of Rigoletto and may be heard (and seen) in a variety of operatic scenes and arias on YouTube under “juanguillermogomez.”

Timothy Graf was selected to be the clarinet section feature soloist for the American Wind Symphony Orchestra’s Summer 2012 tour. Timothy will be performing “Wuaraira Repano” for clarinet and chamber orchestra (2006) by Efraín Amaya under the baton of Music Director Robert Boudreau.

Agnes Hall was the harp apprentice for the 2011 Hot Springs Festival in Arkansas, and she was selected to perform for a master class with Joan Holland at the 2011 American Harp Society National Summer Institute in Denton, Texas.

Eduardo Herrera was invited to Buenos Aires in June 2011 to commemorate the 50th anniversary of the Centro Latinoamericano de Altos Estudios Musicales at the Di Tella Institute by the Ministry of Culture of Argentina. His work on the international perspective of this center was published in a chapter of the book La Música en el Di Tella: Resonancias de la Modernidad. He presented “Sounds of Latin America and the Caribbean: Music as Pedagogical Tool in the K-12 Classroom,” for the Illinois Council for the Social Studies conference and released a CD with his band, Sandunga, called La fiesta no es para feos.

Christopher Holman was the first-prize winner in the undergraduate division of the 2010 Albert Schweitzer International Organ Competition and traveled to Connecticut to perform at the winner’s recital. Chris also was an active participant in the McGill Organ Academy in Montreal, studying with John Grew and William Porter, and as an organ scholar at the Royal School of Church Music Summer Choir Camp in Charlotte, NC. This fall he was appointed organist and choir master of Westminster Presbyterian Church in Decatur, the collegiate church of Millikin University. In addition to playing for Sunday services, he directs a 16-voice professional choir, drawn from the University Choir and two other ensembles.

Chen-Yu Huang, D.M.A., harp student, received honorable mention in the 2011 Lyon & Healy National Awards Competition and was appointed adjunct instructor of harp at Illinois Wesleyan University for fall...
Student News

2011. She also performed as a piano accomplice for Jing-Jang’s (D.M.A. ’09) lecture-recital at the Eleventh World Harp Congress in Vancouver. During the 2011 Illinois Summer Harp Class, they performed the world premiere of the harp and piano reduction of Parish Alvar's Fantaisie on Bellini’s Norma.

Cassandra Jackson, a sophomore mezzo-soprano, appeared with Desiree Hassler (D.M.A. ’11), soprano, as soloists in Bach’s Cantata BWV 198 under the direction of Fred Stoltzfus at the 2011 Allerton Music Barn Festival.

Nick Jaworski launched an online music education magazine, Leading Notes (www.leadingnotes.org). He continues to serve as the magazine’s co-editor. The site features a new podcast, and the first episode includes an interview with choral conductor, James Jordan. Additionally, Nick presented sessions at the New Directions in Music Education conference at Michigan State University, the TiME National Conference in Louisville, Kentucky, and the Illinois Music Education Conference in Peoria. As an active blogger on music education (nickjaworski.com), Nick was interviewed for two separate issues of Teaching Music magazine, most recently for the publication’s August 2011 cover story about the role of FOX’s Glee in music education.

Art Joslin, a student of Professor Jerold Siena, has been appointed to the position of adjunct professor of voice at Cornerstone University and Aquinas College, both in Grand Rapids, Michigan. Graduate student Aaron Kaplan, (B.M.E/B.M. ’11) was the music director for a new historical musical, 1787: We the People that premiered at the Virginia Theatre in Champaign. Senior Corbin Dixon played the role of Alexander Hamilton, and Sam Dewese, baritone, played the role of Washington’s personal valet slave.

Brian Kellum recently returned from a three-month visit to Venezuela, funded by the School of Music’s Presser Foundation. Traveling through much of the country, he collected data for his dissertation study on access to music education within the case of El Sistema, the Venezuelan System of Youth Orchestras. While there, he conducted a rehearsal of Beethoven’s Fifth Symphony with talented students from the Barlovento region east of Caracas. He currently teaches strings part time in Atlanta’s Fulton County Schools while he completes his Ed.D.

Zachary Klobnak and Jin-Kyung Lim, students of Professor Dana Robinson, have accepted positions as organist of Wesley United Methodist Church in Urbana and organist of the Lutheran Church of Los Altos, California, respectively.

Adam Kosberg, a doctoral student of Professor Elliot Chasanov, won the bass trombone audition for the 2011 American Wind Symphony conducted by Robert Boudreau.

Eun Sun Kuk, soprano, won first prize in the 2011 Southern Illinois Young Artist Association’s 8th Annual Vocal Competition. She also won the Bella Voce Award, as well as the Bravo Award at the Bel Canto Foundation Competition in Chicago.

Gina Leija, a flute master’s candidate, continues in her position with the Army Field Band.

Colin Levin has appeared with Opera Boston and St. Petersburg Opera in a variety of productions. He will sing the East Coast premiere of Jake Heggie’s song cycle for baritone, “For a Look or a Touch” under the supervision of the composer.

Jackline Madegwa, a doctoral student in vocal performance and literature, was a finalist in the 2010 Illinois District NATS auditions. She was a finalist and audience favorite for the Rochester Oratorio Society Classical Idol Competition and finalist for the Bel Canto Foundation Competition, and she was a Stern Fellow for SongFest 2011 at Pepperdine University.

Graduate harp student Molly McKenzie (B.M./B.M.E. ’11) was awarded the Roslyn Rensch Fellowship in the fall of 2011.

Polly Middleton, Ed.D. candidate, is the new assistant director of athletic bands at Virginia Tech in Blacksburg, VA. This position includes working with the Marching Virginians, directing the Hokie Basketball Band, conducting the Symphony Band, and teaching sight singing. Middleton also plays horn in a faculty chamber group.

Phil Pierick, master’s student and saxophone teaching assistant, was a semi-finalist in the Third Jean-Marie Londeix International Saxophone Competition, held in July 2011 at Mahidol University in Bangkok, Thailand.

Eugene Power was appointed music director of the McHenry County Youth Orchestra.

Katy Reiswig, mezzo-soprano, was cast as Butter Cream Lady in Brigadoon with the Music by the Lake Festival in the summer of 2011.

Matthew Scollin was a member of the Santa Fe Opera Apprentice Program and was featured in a photomontage with Nathan Gunn (B.M. ’94) in Opera News.

Ju Ri Seo, was selected as a composition fellow at the Tanglewood festival this past summer. Her commissioned piece, Im Mai, was also premiered at the SoundSCAPE Festival in Pavia, Italy. As recipient of the Kate Neal Kinley Memorial Fellowship, she will study in Italy this year.

Jennifer Shanahan attended Domaine Forget, was a finalist in the Illinois Flute Society Young Artist Competition, was selected to participate in the National Flute Association’s Collegiate Flute Choir, and attended the Madeline Island Music Camp.

Jenny Shin won second place in the Crescendo Music Awards and won the Illinois Flute Society Young Artist Competition.

Yu-Chi Tai won the 34th annual Young Artists Piano Concerto Competition held at Olivet Nazarene University. Two other UI students, Hye Young Kim and Kyu-Youn Sim, were among the six finalists.

Candace Thomas, a doctoral student, won the 2010/11 Meir Rimon Commissioning Grant that funded four new pieces featuring horn, all of which were given their premiere on her recital in Smith Hall in May 2011.

Noël Wan was featured in a concert tour in the Netherlands in February 2011 as the first-prize winner of the 1st International Harp Competition in The Netherlands (2010) that she won at the age of sixteen. She was also featured in a solo recital at the prestigious Eleventh World Harp Congress in Vancouver, BC, in July 2011.
Ashley Fu-Tsun Wang is the winner of the Yvar Mikahyosh Pianist/Composer Commissioning Project. The commissioned work will be premiered in Carnegie Hall’s Zankel Hall in spring 2012. Ashley’s compositions have been selected to be performed at two international music festivals: the Music11 Festival in Blonay, Switzerland, and the Bowdoin International Music Festival. Her string quartets were performed on MIVOS Quartet’s Italy and Asia tours. In 2010, Ashley was the recipient of the American Composers Forum’s Encore Grant. Also in 2010, Ashley’s composition Intimate Rejection, for solo piano, was released under the ArpaViva Foundation Inc. label, and was broadcast on WNYC as part of John Schaefer’s New Sounds program. She is a doctoral student of Professor Reynold Tharp.

Kai-Hsuan Wang, a D.M.A. candidate, continues in her position as flute professor in Tainan University in Taiwan.

Kathleen Winters, a graduate flute student, won a position as second flute with the Duluth Symphony and was selected to attend the Aspen Music Festival.

Jonathan Young was selected as alternate winner in the Mu Phi Epsilon International Competition. One of only five finalists during the final round held at the Eastman School of Music, he performed his program on a recently completed replica of the 1776 Casparini organ in the Holy Ghost Church in Vilnius. The organ was constructed using historical techniques by the Göteborg, Sweden, Organ Art Institute in conjunction with their restoration and documentation of the original instrument. The replica instrument is housed in Christ Church, adjacent to the Eastman campus. Jonathan has been appointed director of music at Immaculate Conception Parish in Mattoon.

Marc Zyla, a doctoral student, won the principal horn position of the Quad Cities Symphony and the Champaign-Urbana Symphony.

MORE GRADUATE STUDENT RESEARCH NEWS

Hannah Chan-Hartley presented a paper on Wagner reception at the American Musicological Society conference in San Francisco.

Eduardo Herrera presented at the annual Society for Ethnomusicology meeting in Philadelphia and at a conference in celebration of the 50th anniversary of the Indiana University Latin American Music Center in Bloomington, IN. His article, “El compositor uruguayo Coriún Aharonián en sus setenta años,” was accepted for publication in an upcoming issue of the Latin American Music Review.

Matthew Knight presented at the Society for Ethnomusicology conference in Philadelphia. His project is titled, “Music, Dancing, and Other Tools of the Devil: Forbidden Performing Arts in Anabaptist Religious Communities.”

Marie Rivers Rule will be presenting at the Brahms in the New Century conference in March 2012 in NYC.

Nick Stefanie presented the results of his M.M.E. thesis, “Developing Notational Understanding Through an Icon of Rhythm: An Embedded Mixed-Methods Study” at the 2011 Symposium on Music Teacher Education (SMTE) in Greensboro, NC.


Congratulations to our students for their outstanding work and accomplishments!

2010-11 AWARD RECIPIENTS

Thirteenth Annual 21st Century Piano Commission Award: William Andrew Burnson (composition/ theory) and Casey G. Dierlam (piano)

Theodore Presser Undergraduate Music Award: Jennifer Chihiro Kashiwakura (instrumental music education and bassoon)

Theodore Presser Graduate Music Award: Christopher Butler (percussion)

Chancellor’s Scholars:

Katherine V. Bokenkamp (voice); Erin M. Brooker (instrumental music); Kelsey L. Cunningham (music education); Brendan J. Doshi (jazz performance); Colin H. Drozdoff (jazz performance); Erik J. Elmgren (instrumental music); John Jaworski (instrumental music); Holly M. Leyden (jazz music education); Jeremy N. Loui (music education); Emily Malamud (music education); Alek J. Mann (music education); Tabitha J. Nelson (music); Sylvia L. Niemira (music education); Karen M. Theis (music education); Karen A. Wanner (music education)

Kate Neal Kinley Memorial Fellowship: Ju Ri Seo (composition)

Clara Rolland Piano Award: Remington Clark (music education)

Paul Rolland Memorial Violin Award: Brian Ostrega (violin)

Krannert Debut: Patrycia Likos (cello) and Chu-Chun Yen (piano)

University of Illinois Symphony Orchestra Concerto Competition: Minjing Chung (cello); Colby Fahrenbacher (tuba); Taekyung Lee (piano); first alternate - Han-Jui Chen (double bass); second alternate - Jacob Adams (piano)
Rabin Honored for His Lifetime Commitment to Music for All Children
Sally Bernhardsson, Director of Development, School of Music

Dr. Marvin Rabin, (Ed.D. ’68) has been honored with a Lifetime Achievement Award in Music Education by the Wisconsin Foundation for School Music. This award salutes and honors Wisconsin natives or residents who have made outstanding contributions to music and music education throughout their lives. To date, only two people have been honored with this award.

Widely known for his commitment to providing all youths with opportunities to learn music, Rabin, 95, founded the Wisconsin Youth Symphony Orchestra in 1966 and served as its conductor for six years. He also helped create the National String Workshop held each summer for music teachers from around the U.S. and initiated a graduate program in string development at the University of Wisconsin-Madison. He also commuted to inner-city Milwaukee to teach Suzuki violin to low-income preschoolers. Today, the Wisconsin Youth Symphony Orchestra runs three full orchestras, a string orchestra, a chamber music program, a harp program, a percussion ensemble, and a brass choir program for young students.

Throughout his career, Rabin has conducted in 48 states and studied the youth orchestra movement in countries around the world. Prior to moving to Wisconsin, Rabin founded the Greater Boston Youth Symphony Orchestra while on the faculty of Boston University and also developed the Central Kentucky Youth Symphony Orchestra while on the faculty of University of Kentucky.

Rabin started the violin in his hometown of South Bend, Indiana, and then won a scholarship to a small Kentucky college where he taught the viola in exchange for room, board, and tuition. Through a GI bill, he received his master’s degree from the Eastman School of Music and then earned his doctorate from the UI School of Music.

Rabin recently visited the School of Music as a guest of the Music Education Division. He spoke to music education and orchestral conducting students and attended rehearsals of the UI Symphony Orchestra and Philharmonia Orchestra.

Dr. Paul Rosene (Ed.D. ’76) was inducted into the Illinois State University College of Fine Arts Alumni Hall of Fame, the first to be so honored by that university. A professional music educator, with more than 45 years of experience as a supervisor and band director at Illinois schools and with the United States Air Force, this honor was attributed to Rosene’s “truly outstanding” leadership and “amazing contributions and lifelong work as an educator in Illinois schools.”

Rosene’s work is well known throughout the Midwest through his coordination and supervision of thousands of music student teachers for Illinois State. In addition, he has served on many state and national committees for the improvement of music education and appeared at numerous state music education conferences. His doctoral research on “A Field Study of Wind Instrument Training for Educable Mentally Handicapped Children,” completed at the University of Illinois under the supervision of Dr. Charles Leonard, has been presented at three international conventions.

While a professor of music at ISU, Rosene founded its current music therapy degree program; organized and directed the University Handbells/Choirchime Ensembles and the Central Illinois Community Concert Band; and taught many music education courses. His public school positions consistently produced contest winning school bands.

Even while a young musician at Elgin High School, Rosene was totally immersed in making music as a member of the dance band and high school orchestra and as president of the EHS Band during his senior year. He and his wife, Doris, who is also a music educator, are now retired and live in Orlando, Florida, where he continues to serve as a guest conductor, clinician, and education workshop leader for music therapy programs, school band and orchestra festivals, and handbell/choirchime programs, as well as an adjudicator for school band and orchestra contests.

Rosene Recognized for Contributions to Music Education by Illinois State University
B. Suzanne Hassler, Contributing Writer
Flautist and American Composer Robert Wykes Is Celebrated

B. Suzanne Hassler, Contributing Writer

Robert Wykes
(D.M.A. ’56)
was honored
by peers with
a retrospec-
tive concert,
“The Music of
Robert Wykes
in Celebration of His 85th Birthday,”
held on February 22, 2011, in conjunc-
tion with the Danforth University
Chamber Music Series. The concert
brought Wykes’s art and life together
with colleagues and friends on a pro-
gram featuring repertoire composed
over the past 30 years and performed
by members of the St. Louis Symphony
Orchestra and Trinity Piano Trio, with
the honoree taking the part of the
reader in Lake
Music, which he
composed in 2004
for solo bass flute.

Born in Aliquippa,
Pennsylvania, in
1926, Wykes began
his life in music at
age nine; the flute
was his first instru-
ment. As a teenag-
er, he won a Young
Artists audition
and performed as
a soloist with the
Pittsburgh Little
Symphony. After service in World
War II, he earned
his master’s degree in music theory
at the Eastman School of Music and a
D.M.A. at the University of Illinois.

In 1955, Wykes joined the Washington
University faculty in St. Louis and
continued to play the flute with the
St. Louis Symphony Orchestra and
the Studio for New Music. He became
full professor in 1965, and in 1975,
the university recognized him with
its Distinguished Faculty Award. After
his retirement in 1989, he was invited
to be composer-in-residence at the
Djerassi Foundation in Woodside,
California, and a visiting scholar at
Stanford University’s Computer Center
for Research in Music and Acoustic.
The Philadelphia Orchestra, the
Minnesota Orchestra, the St. Louis
Symphony, the National Orchestra
and the Pro Arte Symphony of Brazil,
and the Denver Symphony have
all performed Wykes major orches-
tral works. A Lyric Symphony won a
Friedham Award in 1980. More re-
cently, his work was performed at the
Royal Academy of Music.

In addition to symphonic and choral
music for ensembles and solo perform-
ers, Wykes has
written for the
theater, dance,
and film. His scores
for Guggenheim
Productions are
now in the National
Archives. They in-
clude the Academy
Award-winning
Robert Kennedy
Remembered; two
Cine Golden Eagle
Award winners; John
F. Kennedy 1916-
1963, commissioned
by the Kennedy
Library; and The Eye of Thomas
Jefferson, part of the National Gallery
of Art collection. Monument to the
Dream marries Wykes’s music with
the striking visual imagery of filmmaker
Charles Guggenheim in a testament to
human industry that has been seen by
millions and was winner of the Venice
Film Festivals Mercuro d’Oro.

For a complete listing of compositions by
Robert Wykes, visit ascap.com.

“Besides his affable and
engaging nature and his
energetic approach to life, and
his being rather encyclopedic
in matters musical in the
region, Bob Wykes is one
of those determined artists
who at some point arrives at
a stage where he or she can
be called a living American
treasure.”

— Robert W. Duffy, St. Louis Beacon
February 16, 2011
1950-1959

Robert Wykes (D.M.A. ‘55) was honored with a retrospective concert, “The Music of Robert Wykes in Celebration of His 85th Birthday.” See the article in the Alumni Notes section of this issue for the full story.

1960-1969

Marvin Rabin (Ed.D. ‘68) visited the School of Music recently as a guest of the Music Education Division. See the article in the Alumni Notes section of this issue about Dr. Rabin’s recent lifetime achievement award.

Anne Schnoebelen (Ph.D. ‘66) was honored by The Society for Seventeenth-Century Music at the 2010 conference in Houston, having been conferred honorary membership, the society’s highest honor. She is the Joseph and Ida K. Mullen Professor Emerita of Musicology at Rice University and is currently completing a database of all Mass music published in Italy from the sixteenth to the early eighteenth centuries.

1970-1979

Mary Ferer (Ph.D. ‘76), associate professor of music at West Virginia University, has a book in press that is scheduled to appear in March 2012: Music and Ceremony at the Court of Charles V: The Capilla Flamenca and the Art of Political Promotion (Boydell and Brewer). This year she is president of the Allegheny Chapter of the American Musicological Society.

Jeffrey Kurtzman (Ph.D. ‘72) gave the 2011 Robert Stone Tangeman Lecture at the Yale Institute of Sacred Music on “Claudio Monteverdi’s Vespro della Beata Vergine of 1610. What is it and why was it published?” preceding a performance of the Vespers by the Yale Schola Cantorum. Sherezade Panthaki (M.M. ’01) sang in the performance.

Marvin Lamb (D.M.A. ‘77) continues to serve as professor of music and head of the composition program at the University of Oklahoma, Norman, where he served as dean of the College of Fine Arts from 1998-2005. His recent chamber music and orchestral performances include performances by Ensemble ACJW at Carnegie Hall, the Kennesaw State University Orchestra, the Los Angeles New Music Ensemble, the University of Toledo New Music Festival, and the University of Washington New Music Ensemble. He was selected as the 2010 OMTA Commissioned Composer of the Year and has been a guest composer at the University of Washington, Seattle; Penn State University; Hamilton (NY) College; and the University of Tulsa. Lamb is a former student of Paul Martin Zoon and Ben Johnston.

Lucinda Lawrence (B.M. ’77, M.M. ’79), composer and UI staff member, wrote the score for the musical 1787: We the People, an original work about the writing of the U.S. Constitution, which premiered at the historic Virgin Theatre in Champaign on June 30, 2011. The UI Opera Studio, under the direction of Professors Dawn Harris and Ricardo Herrera, furthered development of the musical with a semi-staged presentation of several songs at the Krannert Center for the Performing Arts in 2009, and videographer Brian Jewett was engaged to film the production’s progress for a documentary concerning the community-wide project. The stage director was Leonard Rumery. (Alumni may remember taking graduate studies with him in the Choral Music Division; he is now an attorney in Monticello, Illinois.) The music director was Aaron Kaplan (B.M./B.M.E. ’11), who is currently pursuing a master’s degree at Illinois in instrumental conducting. Several current and former students—music majors of the UI School of Music, as well as non-majors—made up the 1787 ensemble and production team.

Robert Morgan (Ph.D. ‘74), retired jazz studies director of the High School for the Performing and Visual Arts in Houston, Texas, has trained many students during his career who have made national and international reputations for themselves. Most recently, jazz pianist and HSPVA grad Jason Moran was awarded a MacArthur Fellowship. The level of interest being paid to the magnet school’s jazz musicians in national publications has also grown to include The New York Times. In January 2011, New York City’s TriBeCa neighborhood in concert performances, dubbed “713 to 212: Houstonians in NYC” (organized by Moran and with Morgan, his former teacher in attendance), were the subject of a lengthy review, “Houston’s Jazz Stars, Celebrated in TriBeCa.” The critic’s assessment took approving notice of the artists’ extensive Houston roots, particularly their shared background at HSPVA and teacher Morgan, specifically.
Paul Rosene (Ed.D. ’76) was the first inductee into the Illinois State University College of Fine Arts Alumni Hall of Fame. Please see the article in the Alumni Notes section of this issue for the full story.

Alma Santosusso (Ph.D., ’79), professor and coordinator of music history at Wilfrid Laurier University, presented “The Medieval Labyrinth” of music history at the Sixth Annual Colloquium in Celebration of Medieval Studies at Laurier in October 2010.

Jack Wise (B.M. ’74) and his wife, Barbara Given Wise (B.M. ’75), have both retired from long successful teaching careers. Jack worked 34 years in CUSD #300, the last 18 years at Algonquin Middle School leading the concert and jazz band programs at Dundee-Crown High School. He also served on program review committees advocating for balance in funding and maintenance of music programs in that large district and was nominated for the 2009-2010 Q & F Chicagoland Educator of the Year, sponsored annually by Quinlan & Fabish Music Company. Barbara taught middle school, high school and, for the last 25 years, at the elementary level, each year exciting the minds of more than 700 first-through-fifth-graders with the wonder of music and performance. The Wises look forward to continued playing and performing and to time spent with family.

Jerry Young (M.S. ’78, Ed.D. ’80) was elected vice-president/president-elect of the International Tuba/Euphonium Association last spring. A former member of the organization’s board of directors and twice the editor-in-chief of its journal, his new role began July 1, 2011. Young is professor emeritus of tuba/euphonium and music education at the University of Wisconsin-Eau Claire, where he was a member of the music faculty from 1983-2011. Young’s edition of The Arban Complete Method for Tuba has been the international top-selling method book for tuba since 1996. He serves as a board member of the Leonard Falcone International Euphonium and Tuba Festival held each summer at the Blue Lake Fine Arts Camp and is a former member of the music faculty of the Interlochen Arts Camp. In 2010, he received the Clifford Bevan Award for life-long contributions to research and low brass scholarship. While at the University of Illinois, he was a student of Daniel Perantoni, Charles Leonhard, Richard Colwell (Ed.D. ’61), and Mary Hoffman.

Daniel Adams (D.M.A. ’85) currently serves as president of the South Central Chapter of the College Music Society. In 2011 International Conference. While attending the conference, Adams presented a master class to composition students of Dr. Park Eun Hye. Following the conference, he met with graduate and undergraduate composition majors who presented scores and recordings of their music to him and discussed their musical activities and professional goals. He also shared several of his compositions and spoke about the artistic, economic, and professional aspects of music composition in the U.S.

Philip Bohlman (Ph.D ’84) has been elected a Fellow of the American Academy of Arts and Sciences. Bohlman is currently professor of music at the University of Chicago, specializing in ethnomusicology and an advisee of Professor Bruno Nettl. The Academy, founded in 1780 by John Adams, consists of approximately 3000 leaders in all fields of academia, government, the arts, and public life. At present Bohlman is one of six ethnomusicologists who are fellows.

Wyeth W. Duncan (B.S. ’85, M.S. ’86), who began his service as a church musician 40 years ago, delivered the keynote address, “Reflections on 40 Years: Lessons I’ve Learned,” during the 10th Black Sacred Music Symposium sponsored by the UI Black Chorus in February 2011. Duncan was the organist and/or choir director for 20 years for African Methodist Episcopal (AME) churches in North Chicago, Champaign, and Waukegan, Illinois. In 1989, he was licensed and ordained as a minister and is now an active member of Christ Church Lake Forest, where he serves as organist, pianist, worship leader, and choir accompanist. As an educator, he worked nearly 20 years for various public school districts within Lake County, including 12 years as the choral teaching assistant and piano accompanist at Lake Forest High School, in which role he accompanied choirs on tours of Germany, France, and Italy. For two years, he was the director of choral music at Warren Township High School in Gurnee, Illinois. Currently, he is an adjunct instructor at the College of Lake County, where he accompanies three choirs and is the teaching assistant to Director of Choirs Dr. C. Charles Clency.

Barbara Haggh-Huglo (Ph.D. ’88) professor of musicology at the University of Maryland, College Park, published “Credit for Music in Court and City in the Low Countries, 1467-1500,” in Essays in Renaissance Music in Honour of David Fallows, ed. Fabrice Fitch and Jacobijn Kiel (Boydell and Brewer, 2011), 318-25, and a review in Early Music 38 (2010). She is preparing a monograph on the 9th-century treatise Musica disciplina and books on a 15th-century Marian office and on two ordinals from Ghent and Dijon. She is vice-president of the International Musicological Society and is past chair of the IMS Study Group “Cantus Planus.”

Marcello Sorce Keller (Ph.D. ’86) has been appointed professor and board member of the Mediterranean Institute of the University of Malta. He recently authored “L’Italia in musica. Ricostruzione ad ampi squarci (e un po’ temeraria) di un’identità problematica” [Italy in music: A broadly drawn (and somewhat bold)
reconstruction of a problematic identity] in Musica/Realtà 30 (2009), and reviews in Current Musicology 87 (2009) and Yearbook for Traditional Music 41 (2009).

John Mula (B.M.E. ‘86) has been inducted into the Hall of Fame of Monticello High School. A clarinetist and educator, Mula has been a member of “The President’s Own” US Marine Band in Washington, D.C. He has soloed with the band and orchestra six times and has performed regularly at the White House. Mula is also a tour coordinator for the Marine Band’s annual concert tours, performing in and managing travel and concert site details in 48 states. He received the Navy Marine Corps Achievement Medal for his work on the 2002 Concert Tour of the Northeastern States.

Linda Veleckis Nussbaum (B.M. ‘86) and Andrew Eckard (B.M. ‘86, M.M. ‘88) had a reunion with their former teacher, Professor Emeritus Paul Vermel, in June 2010 and celebrated the occasion with a photo. Maestro Vermel is currently conducting the Northwest Symphony Orchestra and enjoying life in the Chicago suburbs; Linda is an active freelancer and orchestra manager for the Illinois Philharmonic Orchestra; and Drew is freelancing in Los Angeles after 15 years with the Honolulu Symphony.


1990-1999

Don Cabrera (M.M. ’99) was appointed music director of Green Bay Symphony.

Steven M. Whiting (Ph.D. ’91) associate professor of musicology at the University of Michigan, published “Serious Immobilities: Musings on Satie’s Vexations,” Archiv für Musikwissenschaft 67 (2010).

2000-2009

Theresa Allison (M.D. ’06, Ph.D. ’10) has been appointed assistant clinical professor of family and community medicine and geriatrics at the University of California in San Francisco. Dr. Allison was an advisee of Professor Emeritus Bruno Nettl, and her Ph.D. dissertation was an ethnomusicological study of a nursing home emphasizing music and art.

David Anderson (M.M. ’06) was appointed music director of the Lake Geneva Symphony.

Adrian Bettridge-Wiese (B.M. ’08, MHRIR ‘10) began working as a development assistant for the Aspen Music Festival and School in January 2011.

Keturah Bixby (B.M. ’08) received an honorable mention from the 2011 National Science Foundation Graduate Research Fellowships. She presented a poster at the Society for Music Perception and Cognition 2011 Conference of research showing that perceptual grouping in musicians differs from that of non-musicians. She is currently in the Cognitive Science Ph.D. program at the University of Rochester.

Elizabeth Buckley (M.M. ’98, D.M.A. ’09) sang her début recital at Carnegie Hall as the 2011 first-prize winner of the Barry Alexander International Vocal Competition and competed in the Concert Artists Guild Victor Elmaleh Competition in the fall. Her début solo CD, Must the Winter Come So Soon? was released in September and features Brahms’ Zwei Gesänge with Grammy Award-winning violinist and University of Illinois faculty member Masumi Per Rostad of the Pacifica Quartet and pianist and SOM alumnus Dewitt Tipton (M.M. ’79). In 2010, Elizabeth was named director of music at St. Matthew Lutheran Church and is currently preparing for the upcoming recording of Elisabeth-Claude Jacquet de La Guerre’s sacred cantatas with harpsichordist and UI faculty member Charlotte Mattax-Moersch and Benjamin Hayek (B.M. ’96, M.M. ’98), gambist and SOM alumnus.

Stephanie Chigas, mezzo-soprano and former student of Professor Sylvia Stone, is now a permanent member of the regular ensemble at the Metropolitan Opera House.

Sara Fraker (D.M.A. ’09) has been named principal oboe of the Tucson Symphony Orchestra. Sara was selected to perform at the 2010 and 2011 conferences of the International Double Reed Society. She is also a founding member of the Paloma Winds, a quintet that performs throughout Arizona. Sara and her husband Chris Fraker (M.M. ’05) recently celebrated the birth of their son, Ethan Patrick.

Jennifer Gartley (D.M.A. ’09) is entering her fourth season as an artistic director and flutist for Chamber Project St. Louis (www.chamberprojectstl.com) founded in 2008 with two other University of Illinois graduates. She is also principal flutist for Winter Opera St. Louis and is an applied faculty member at McKendree University in Lebanon, IL. In addition to a busy freelancing schedule, she works in development and operations for Washington University in St. Louis.

Audrey Good (B.M. ’07), a former student of Professor Kaz Machala, won the second horn position with the Toronto Symphony Orchestra.

Claire Happel (B.M. ’04) was a fellowship recipient at the 2011 Saratoga Harp Colony in New York.

Rebecca Hinkle (M.M. ’07) has a new job with Carnegie Hall’s Weill Music Institute. She is manager of “The Achievement Program,” which offers professional training workshops that provide young artists with unique opportunities to explore aspects of musical life with leading artists of our time.

Julia Kay Jamieson (M.M. ’02) was commissioned to compose tiktaalik for multiple harps or voices that was premiered by the Illinois Summer Harp Class (iSHC) Harp Jam in June 2011. She continues to perform as the substitute...
principal harp for the Cleveland Chamber Symphony in Ohio.

**Jing-J Jang** (M.M. ’04 harp, M.M. ’06 piano, D.M.A. ’09) gave a lecture-recital on Parish Alvars’ Fantaisie on Bellini’s Norma for harp and orchestra at the Eleventh World Harp Congress in July 2011 derived from her D.M.A. thesis. Her edition of Parish Alvars’ previously unpublished work, including her own piano reduction, full score and parts, and solo harp part, was published by the Wales-based UK publisher Adlais Music in July 2011. Several international music retailers are distributing her edition.

**Elizabeth Jaxon** (B.M. ’06) was appointed to the full-time position of lecturer of harp at Mahidol University College of Music in Bangkok, Thailand, where she is also the principal harpist of the Thailand Philharmonic Orchestra. Her harp duo with Marta Power Luce, the Atlantic Harp Duo, released its premiere CD, A Journey with Chopin, in May 2011 (recorded in the Krannert Center for the Performing Arts). She has also been named an ambassador of the Dutch Harp Centre for the Performing Arts. She has been named an ambassador of the Dutch Harp Centre for the Performing Arts. She has published three books and articles, with her most recent book, The Harp in Music: From Antiquity to the Present (Turnhout: Brepols, 2011). She is a frequent performer and presenter at international conferences and festivals, and has given masterclasses at music schools and universities around the world.

**Stacey Jocoy** (Ph.D. ’05) has been promoted to associate professor of musicology with tenure at Texas Tech University. In the past year she authored two articles on Henry Lawes in The Palatine Discourse and was appointed music editor for the newly launched newsletter as well as the official blogger. She also received a $1,000 award from the College of Humanities and Social Sciences. She has also conducted three international tours. In addition to her classroom teaching, Jocoy coordinates three major educational outreach events each year that draw more than a thousand students, teachers, and parents to campus from across the country.

**Seth Killen** (M.M. ’08) is the assistant professor of voice and director of opera workshop at Eastern Illinois University.

**Carolyn Kuan** (M.M. ’01) was appointed music director of the Hartford Symphony.

**Jie-Youn Lee** (D.M.A. ’05) performs as principal flute of Prime Philharmonic Orchestra and as flutist of the Euterpe Woodwind Quintet, the Noul Trio, and the Soloists Chamber Group and is instructor in several universities in the Seoul, South Korea area.

**Erin Lodes** (B.M.E. ’06, B.M. ’07), a band and music technology teacher at Urbana Middle School, was honored as an Apple Distinguished Educator for her use of technology in the classroom. The award aims to recognize and to contribute to the professional development of teachers who use Apple technology and to create a community of teachers who can work together to exchange ideas and projects.


**Ilana Lubitsch** (B.M./B.M.E.’98, M.M. ’00) won soprano soloist for four concerts at the Breckenridge Music Festival in Colorado.

**Charles W. Lynch III** (M.M. ’02, D.M.A. ’09) presented a recital at the 39th National Flute Association Convention in Charlotte, North Carolina, with flutist Kimberly Goodman in August 2011. He has also been appointed as adjunct harp instructor at St. Mary’s College in Notre Dame, Indiana.

**Peter Madsen** (D.M.A. ’00), associate professor of music in the College of Communication, Fine Arts and Media at The University of Nebraska at Omaha, was one of nine faculty members recognized in April 2011 by the UNO Alumni Association with an Outstanding Teaching Award during the Faculty Honors Convocation. Peer committees in each college chose the recipients, each of whom also received a $1,000 award. Madsen’s primary areas of focus are the trombone studio and jazz program. Under his direction, the UNO jazz ensembles have performed at numerous regional and national conferences and jazz festivals. They have also conducted three international tours. In addition to his classroom teaching, Madsen coordinates three major educational outreach events each year that draw more than a thousand students, teachers, and parents to campus from across the country.

**Joanna Martin** (B.M. ’06) won the position of principal flute with the Abilene Philharmonic and won the Byron Hester Memorial Flute Competition.

**Travis Jürgens** (M.M. ’09) won second prize in The American Prize in Conducting. Jürgens is music director/conductor of the Philharmonia of Greater Kansas City. The American Prize is a series of new non-profit national competitions unique in scope and structure, designed to recognize and reward the very best in the performing arts in the United States.

**Help us out—please complete the alumni survey online**

Since 1933, the UI School of Music has been an accredited member of the National Association of Schools of Music. Accreditation evaluations occur every ten years, and this year the UI School of Music will undergo its review. The on-site visit will take place in early March, and prior to this visit, we are working to assemble the required documents for compiling this extensive report. We are collecting information to submit to the national organization and ask for your participation. If you would like to participate, we encourage you to complete our alumni survey. It is available online at: [www.music.illinois.edu/NASM_Review](http://www.music.illinois.edu/NASM_Review).
Anna Mudroch (B.M.E. ’06) received her Master’s of Music Education degree at VanderCook College of Music in 2010. Ms. Mudroch was appointed associate director of bands at Lockport Township High School in 2007 where her responsibilities include directing a freshman band, concert band, concert winds, symphonic band, and assisting with the wind symphony. Additionally, Ms. Mudroch heads up the Student Leadership Program for the marching band, is actively involved in the pep band, and also runs her own jazz ensemble. Ms. Mudroch is an active performer and maintains a private woodwind studio both at Lockport and at Midwest Music Academy in Plainfield, IL.

Petra Music (D.M.A. ’08) continues in her position as the Altus Flutes artist relations coordinator.

Jennifer Nelson (B.M. ’06) won the Farwell Prize at the Chicago Musicians Club of Women scholarship competition in 2010 and was awarded a position with the U.S. Air Force Band of Flight in January 2011.

Ji-Yon Shim (D.M.A. ’04) is cellist in the Trio Puelli (violin, cello, piano), which in 2010 released a recording of works by six contemporary Brazilian composers. She is also cellist on the recent recordings Músicas de Guerra (apoio FAPESP) and Mahler – Canção de Terra, listed for the 2010 Carlos Games Prize. She teaches cello and chamber music in the Faculdades Cantareira and in the Escola Municipal de Música in São Paulo.

Leann Schuering (M.M. ’06) was awarded third place at the Metropolitan Opera National Council Auditions (MONCA) Regional Competition in Kansas City on January 30, 2011. The soprano won the St. Louis District Competition in November 2010, earning her a spot in the regional competition. She is a former student of Dr. Ollie Watts Davis.

Robert Freund Schwartz (Ph.D. ’01), associate professor of musicology at the University of Kansas, is author of “Iowa Stubborn: Meredith Wilson’s Musical Characterization of his Fellow Iowans,” in Studies in Musical Theatre III: The American Musical Theatre in 1957, ed. Paul R. Laird (Intellect Bristol, 2009). She is working on a monograph about the Chicago or “hokum” blues of the 1930s. She serves as the advising director of the KU Archive of Recorded Sound.

Charles Joseph Smith (M.M. ’95, D.M.A. ’02) performed an all-Liszt solo piano recital in Smith Hall in Urbana in January 2011; performed three Liszt transcriptions of Schubert art songs at the “Schubertiade,” in honor of Liszt’s 200th birthday at the Fine Arts Building in Chicago; and accompanied tenor Jean-Baptiste de Boissiere in a performance at the Chicago Art Institute. In recognition of the bicentennial of Liszt’s birth, he also created “The Etude Project,” a series of re-interpretations of selected etudes such as the Transcendental Etude No. 10. Fifteen of these interpretations were presented in recital in February 2009, and there are plans for more recitals featuring this work in the future. Dr. Smith currently serves as accompanist for voice teacher Andrew Schultz, and he is accompanist for the Hartzell United Methodist Church choir in Chicago.

Colleen Potter Thorburn (B.M. ’06) performed Reinhold Gliere’s concert in March in Wrentham, MA, with the Neponset Valley Philharmonic with which she plays regularly as principal harp. She premiered several new orchestral and chamber works involving harp as the harp fellow at the 2011 Atlantic Music Festival in Maine. She also commissions and performs new pieces for harp and horn as a founding member of the duo, Apple Orange Pair. In addition to performing, she teaches piano and harp privately throughout Connecticut and music history as a part-time lecturer at Naugatuck Valley Community College in Waterbury, CT.

Joseph Michael Tomasso (B.M. ’06) won the 9th International Music Competition Premio “Citta di Padova” and the 9th International Edition of “Premio Virtuoso” Competition. Both competitions are sponsored by the AGIMUS Association of Young Musicians in Italy. In addition to cash prizes, Joe will be given a five-concert tour of Europe and a journalistic interview in an Italian music publication. Joe and his primary instructor, Debra Richtmeyer, will have their names inscribed in gold on the AGIMUS registry of honor.

Elivi Varga (D.M.A. ’07) will release her CD, Silver Tunes: Music for Flute and Organ, in October 2011 on Sterling Records. The CD includes a world-premiere recording of Lowell Liebermann’s “Air” as well as music by Augusta Read Thomas, Erland von Koch, Jean Langlais, Hildegard von Bingen, and Johann Roman. Elivi currently resides in Philadelphia, PA, where she teaches at Alvernia University, Community College of Philadelphia, Nelly Berman School of Music, and Settlement Music School.

Charles Joseph Smith (M.M. ’95, D.M.A. ’02) performed an all-Liszt solo piano recital in Smith Hall in Urbana in January 2011; performed three Liszt transcriptions of Schubert art songs at the “Schubertiade,” in honor of Liszt’s 200th birthday at the Fine Arts Building in Chicago; and accompanied tenor Jean-Baptiste de Boissiere in a performance at the Chicago Art Institute. In recognition of the bicentennial of Liszt’s birth, he also created “The Etude Project,” a series of re-interpretations of selected etudes such as the Transcendental Etude No. 10. Fifteen of these interpretations were presented in recital in February 2009, and there are plans for more recitals featuring this work in the future. Dr. Smith currently serves as accompanist for voice teacher Andrew Schultz, and he is accompanist for the Hartzell United Methodist Church choir in Chicago.

Brittany Viola (B.M./B.M.E. ’09) is editor-in-chief since spring 2011 of the Illinois Law Review, the UI College of Law’s top journal.

Angela Yang (B.M. ’09, M.M. ’11) accepted the organist position at St. Peter’s United Church of Christ in Champaign.

Judy White (D.M.A. ’09) assumed a position with Burkart Flutes as its sales & customer service associate. She was recently invited to play a concerto with the Kankakee Valley Symphony Orchestra.

Wilson Wong (B.M. ’09) was selected as the bass trombonist of the 2011 National Repertory Orchestra in Breckenridge, CO, under the direction of Carl Topilow. He was also runner up for the only bass trombone spot at the Colburn School of Music in Los Angeles. Wong, a former student of Elliot Chasanov, received his M.M. at the Manhattan School of Music in 2011 where he studied with Metropolitan Opera bass trombonist, Stephen Norrell. He is currently pursuing a D.M.A. at the University of Georgia.

Mark Zanter (D.M.A. ’01) published his text Music Fundamentals for the Developing Musician. He is an active composer/performer, and his Star Pulse for wind ensemble was premiered by Rick Kurasz at Western Illinois University and by the composer at Marshall University. In the fall he was composer/guest lecturer at UFG, Goiania, and UDESC, Florianopolis, Brazil. Dr. Zanter is a professor at Marshall University.

Joshua Zink (M.M. ’08) performed Schubert’s Winterreisse with pianist John Wustman on the Crescendo Concert Series at St. John United Church of Christ in St. Louis in September 2011. Recent operatic engagements include Marullo in Verdi’s Rigoletto with Nashville Opera, the role of Don Giovanni on tour as a Mary Ragland Young Artist; and The Mikado and Die Entführung aus dem Serail with Opera New Jersey. As an advocate for new works, he collaborated with composer Michael Ching to workshop A Midsummer Night’s Dream, a new a cappella opera showcased at Opera America in New York City in the summer of 2009. Recent concert performances include singing with the Dayton Philharmonic in Bach’s St. John Passion and as a soloist in Handel’s Israel in Egypt. In 2007, he participated in The Song Continues giv-
en by Marilyn Horne at Lincoln Center to promote and preserve the art of song recital.

2010-2011

Hillary Anderson (M.M. ’11), soprano, was first place winner of the Nicholas Raimondi Vocal Scholarship in the Casa Italia Vocal Competition.

Benjamin Charles (M.M. ’11) entered the D.M.A. program at the University of Miami and is teaching percussion and percussion ensemble as an adjunct lecturer at Florida Atlantic University in Boca Raton, FL.

Yi-Chun Chen (D.M.A. ’11) recently assumed the role of flute professor at Taiwan National University.

Aaron Abrahamson Cote (M.M. ’10) returned to Rhode Island and established himself on the local music scene, including appearances at the Newport BridgeFest, Newport Jazz Festival, and on radio and television in Provincetown, Worcester, and Boston. He will be performing on a number of cruises with the Holland America Line, circling first the Mediterranean Sea and then the Caribbean.

Noa Even (M.M. ’10) won third place in the Third Jean-Marie Londeix International Saxophone Competition held July 4-16, 2011, at Mahidol University in Bangkok, Thailand. She was one of ten competitors from the United States in this competition.

Stephanie Gustafson (B.M. ’11) was the first recipient of the Agnes Krueger Scholarship and received $20,000 toward her graduate studies in harp at the Manhattan School of Music for the 2011-12 year. She was also the State of Illinois ASTA Solo Competition winner and was one of only two harp finalists selected to compete in the 2011 American String Teachers Association National Solo Competition Finals in Kansas City after a seven-month selection process. The ASTA Solo Competition is held every two years.

Sara Heimbecker Haeferl (Ph.D. ’11) successfully defended her dissertation on John Cage’s HPSCD (1969) in the spring of 2011. This piece was premiered on the campus of the University of Illinois. Sara is currently assistant professor of musicology at Ithaca College.

Deseree Hassler (D.M.A. ’11) is a lecturer in voice at Moody Bible College and a full-time chorus member of the Lyric Opera of Chicago.

Rebecca Johnson (D.M.A. ’10) is in her fifth year teaching at Eastern Illinois University. In addition to recitals and master classes throughout the Midwest, she was invited to perform at the Convenzione Internazionale de Flautisti in Quito, Ecuador, in June 2011. At the National Flute Association Convention in August 2011, she presented her work as a winner of the NFA’s Graduate Research Competition and was invited to play on a concert of music for flute and electronics.

Jung hyun Kim (M.M. ’10, D.M.A. ’09) has been offered a teaching position at the New School for Music Study, which is one of the most prestigious pre-collegiate preparatory programs on the East Coast. The School serves as the pedagogy laboratory program for piano pedagogy degrees offered through Westminster/Rider University.

Sara Kohnke (B.M. ’10) began working as an expert tutor for the Every Child Musician Programme, a first-of-its-kind program that provides free instruments and lessons to every public school student aged 9 and 10 in the London Borough of Newham, England.

Richard Andrew Miller (M.M. ’11) received a Fulbright Grant for research and study in Bogota, Colombia, under the project rubric, “Classical and World Percussion: New Music for Social Change,” including the commission, performance, and exchange of American and Colombian new music for solo percussion, as well as popular music of Colombia.

Simon Rowe (D.M.A. ’10) was appointed the new director of the Dave Brubeck Institute at the University of the Pacific in Stockton, CA. He was the first recipient of a D.M.A. in jazz studies from the University of Illinois.

Ogni Suono Saxophone Duo, formed in 2010 by Phil Pierick (B.M. ’09) and Noa Even (M.M. ’10), performed and presented master classes at Rajabhat University in Songkla, Thailand in July. On their tour, they also performed at the Central Market Annexe Gallery in Kuala Lumpur, Malaysia, and at the 2011 Singapore Saxophone Symposium held at the Nanyang Academy of Fine Arts in Singapore.

Tyler Schell (B.A. ’11) was selected by the Student Alumni Ambassadors and the University of Illinois Alumni Association for recognition in the Senior 100 Honorary for outstanding achievement in leadership, academics, and campus involvement. He was one of three FAA undergraduates to receive this recognition in May 2011. The Senior 100 Honorary is a UIAA program that acknowledges notable seniors for both their past achievement and their future commitment to the University. He has interned at Sony Music Entertainment and Universal Music Group and is now working at the Recording Academy in Santa Monica, CA.

Jacqueline Schiffer (B.M. ’11) was a 2011 recipient of the Foreign Language and Area Studies Fellowship through the U.S. Department of Education. Schiffer recently completed her requirements for a Bachelor of Music degree in voice with a minor in Italian. Currently based in Florence, Italy, she enjoys cooking lessons and singing while she is not busy completing her fellowship duties.

Jennifer Vannatta-Hall (Ed.D. ’10) was offered a tenure-track position as assistant professor of music education at Middle Tennessee State University, a post previously held by Nancy Boone Allsbrook. Vannatta-Hall also serves as director of music at First Christian Church in Shelbyville, Tennessee. She wishes to thank Professor Matthew Thibeault for his mentoring and encouragement over the past few years and for his assistance in preparing her for this new chapter in her life.

Justin Vickers (D.M.A. ’11) and recent graduate Joseph Jones (M.M. ’05, Ph.D. ’09) presented at the Analyser Les Processus de creation musicale (Tracking the Creative Process in Music) conference in Lille, France, in September 2011. Vickers is now an assistant professor of voice at Illinois Wesleyan University.
In Memoriam

Jack Gottlieb (D.M.A. ‘64) died on February 23, 2011. Jack was born October 12, 1930. He received his B.A. from Queens College and M.F.A. from Brandeis University. Synagogue composer Max Helfman, Jack’s first mentor, was the one to inspire him to write sacred music. Jack also studied with Aaron Copland and Boris Blacher at the Berkshire Music Center. From 1958 to 1966, Jack was Leonard Bernstein’s assistant at the New York Philharmonic. From 1973 to 1977, he was the first full-time professor of music at the School of Sacred Music, Hebrew Union College. In 1977, he joined the [now called] Leonard Bernstein Office, Inc. as publications director and served as consultant for the Bernstein estate. The New York Philharmonic named him as the Leonard Bernstein Scholar-in-Residence for the 2010-2011 season. Jack was past president of the American Society for Jewish Music and received numerous awards, most recently from the Zamir Choral Foundation. Some of his secular works are inspired by iconic movies, including “Downtown Blues for Uptown Halls,” songs; “The Silent Flickers” for 4-hand piano; “Rick’s Place,” piano trio; “Three Frankenstein Portraits” for a cappella chorus; and an opera, The Listener’s Guide to Old-Time Movies. His books Working with Bernstein, a memoir (Amadeus Press, 2010), and Funny, It Doesn’t Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway, and Hollywood (Library of Congress and SUNY Press, 2004) have received rave reviews nationwide. A concert of his music and celebration of his life will be held in New York City in February of 2012. Visit www.jackgottlieb.com for more detailed information.

Wallace (“Wally”) J. Rave (M.M. ’65, Ph.D. ’72) died at the age of 74 on January 28, 2011, after a nine-month battle with leukemia. Wally earned his bachelor’s degree in music education at Illinois State University, after which time he served for three years as a teacher in the choral and instrumental areas at Stockton (IL) High School. While teaching at the University of Minnesota, he received a Fulbright Scholarship to study in Paris the following year. During work on his master’s degree, Wally wrote a thesis on the lute music of Jacques Bittner under the supervision of Dragan Plamenac, which was the beginning of Wally’s pioneering research in the field of baroque lute manuscripts. His doctoral dissertation in the same area became a foundation for subsequent studies in lute music of the French Baroque. In 1967 he joined the music faculty of the Arizona State University, where he “wore many hats”:

teacher of classes in music history and popular music, adviser, assistant chair, and acting chair. During his 34-year tenure at ASU, he authored many articles on music history and jazz, and he lectured on various topics for the Phoenix Symphony and Arizona Opera. He was past president and board member of the Phoenix Early Music Society and Gold Canyon Arts Council and a board member of the Phoenix Chamber Music Society. He wrote program notes for various concerts and also wrote liner notes for LP and CD productions. He is survived by his wife, Karen; a son and a daughter; a granddaughter; two brothers; and many nieces, nephews, and friends. A private family service took place on February 19, 2011, followed by a celebration of life.

Thelma Elizabeth Willett (M.M. ‘46) died at the age of 86 on December 21, 2009. She was born in Mansfield, Ohio, and later attended high school in Granville, Ohio. She attended the Denison University College in Granville, where she received her Bachelor of Arts degree. After graduating from the University of Illinois, she later attended the University of Michigan and Indiana University. Mrs. Willett taught music and piano at the University of Illinois and in 1949 moved to Grand Forks, North Dakota, where she taught at Wesley College until 1953 when she moved to the University of North Dakota (UND) to become associate professor of music. She retired from UND in 1989. Thelma was honored at a memorial service held at the Federated Church in Grand Forks on January 5, 2010. Prior to her death, she established the Thelma Willett Endowment for Piano Scholarships to support undergraduate piano students at the University of Illinois School of Music.

Eric Dalheim (M.M. ‘61), professor emeritus of vocal accompanying and coaching, died April 18, 2011. He began his piano studies at the age of seven and within several years was accompanying his father’s voice students in their home. He attended Baldwin-Wallace College Conservatory (1950-1955), graduating with bachelor’s degrees in both piano performance and music education. He then spent two years in the United States Army, stationed mainly in Lyons, France. In 1959, he came to the University of Illinois, where he received a master’s degree in music, studying piano with Webster Aiken and Stanley Fletcher. He began his 43 years as a faculty member in the UI School of Music in 1961, where he taught the vocal literature class for 31 years and accompanied nearly a thousand voice student and faculty recitals. Dalheim retired as professor emeritus in 2004. The late tenor Jerry Hadley said of Eric that he was one of the “most quintessential and passionate teachers. . . . He possesses[d] that rare combination of genius and humility [that] are the hallmarks of all truly great artists.” In addition to Hadley, Professor Dalheim had collaborated in concerts with artists such as Ara Berberian, Blanche Thebom, Eleanor Steber, William Warfield, Szymon Goldberg, Joel Krosnick, Michel Debost, and Roger Bobo. In 1974, Dalheim was honored as a distinguished alumnus of Baldwin-Wallace College, and he served as the official accompanist for the National Association of Teachers of Singing (NATS). More recently, he had assisted in nearly 20 Thursday noon concerts at the Mills Breast Cancer Institute in Urbana, and he was a co-editor and consultant for the Virtuosic Obbligato Aria Collection. For several years he and baritone Ronald Hedlund performed songs of World War I through World War II locally and at the Veterans Home in Danville. Professor Dalheim collaborated with Mr. Hadley and cellist Barbara Hedlund in the Emmy Award-winning PBS performance documentary, “The Song and the Slogan.” Among many hobbies, Eric was a pocket billiards enthusiast, counting it no disgrace that he once lost an exhibition match to the legendary billiards master Willie Mosconi. Eric is survived by his wife, Barbara; two daughters; and four brothers. There was a visitation on April 23, and a musical memorial was held November 5, 2011, in Smith Memorial Recital Hall. At the request of the family, memorials should be directed to the School of Music (memo: Eric Dalheim Scholarship) or the American Heart Association.

George Hunter, professor emeritus of music, died March 26, 2011, in Urbana. Professor Hunter was born in Columbus, Ohio, on Jan. 30, 1918, attended The Ohio State University and Indiana University, and later earned a master’s degree at Yale University, where he studied with Paul Hindemith. He was a member of the School of Music faculty at the University of Illinois from 1948 until his retirement in 1981. Hunter was a pioneer in the area of early music performance practices and founded the School of Music Collegium Musicum.
which toured extensively in the U.S. in the 1950s. He was the principal teacher of harpsichord during his time at the UI and spent much of his retirement years building harpsichords. Professor Hunter also edited and published a great deal of 16th and 17th century ensemble music, particularly for viol consort. He is survived by daughters Rebecca Hunter of Elgin, Kate Hunter of Urbana, and Rachel Hunter of Essex, New York, and grandsons Benjamin Goldwasser and Jacob Goldwasser.

Gabriel (Gábor) Magyar, noted Hungarian cellist and professor emeritus of music, died on June 8, 2011, at Clark Linden Village in Urbana at the age of 96. Born in Budapest on December 5, 1914, Professor Magyar was a student at the National Music Conservatory in Budapest and the Royal Hungarian Franz Liszt School of Music, where he studied with Zoltán Kodály, Leo Weiner, Antal Frisch, and Jenő Kerpely. His early career as a soloist was interrupted during WWII while confined to a German concentration camp. After his escape, he immigrated to Caracas, Venezuela, to resume private teaching and pursue his solo career. He later relocated to the United States as professor of cello and chamber music at the University of Oklahoma (1951–1956), during which time he performed as a soloist nationwide. In 1956, Magyar became a member of the Hungarian String Quartet, performing and recording internationally for 16 years. After the quartet disbanded in 1972, he joined the music faculty at the University of Illinois, where he served as a professor of cello and chamber music until his retirement in 1980. His honors include having received the Bartók Award from the Bartók Kuratorium (1967) and the Chevalier du Violoncelle Award from the Eva Janzer Memorial Cello Center at Indiana University (2000). He also possessed a talent for art, and his drawings were exhibited locally at the Illini Union Gallery and the Springer Cultural Center. His wife of many years, Julie (“Nyuszika”), preceded him in death. A funeral Mass was celebrated on June 15, 2011, at St. Mary’s Church, Champaign. Memorials may be made to the University of Illinois School of Music (memo: Magyar Cello Scholarship) or to St. Mary’s Church in Champaign.

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