THE MANY FACETED CHORAL PROGRAM
from the dean

Excellence in core disciplines and musical forms; rising interdisciplinary collaborations; growing integration of technology with teaching, performance, and composition; and the development of innovative curricula portend an exciting future for our School of Music.

As the school celebrates the 55th anniversary of the DMA in Choral Conducting, it heralds a new era under Professor Andrew Megill’s leadership as director of choral activities. Our new Lyric Theatre @ Illinois program builds on the school’s established strength in opera and broadens training to include sung theatre, delivering integrated instruction in singing, acting, and movement. Operatic star and Illinois alumnus, Professor Nathan Gunn, directs Lyric Theatre with the help of an outstanding team of faculty, including new colleagues Sarah Wigley Johnson and Michael Tilley. The school’s rekindled scholarship and teaching in music education continues with the addition of Assistant Professor Adam Kruse, a scholar of race, gender, and hip-hop musicianship.

Work at the intersection of music and technology is an emerging strength. Assistant Professor Erin Gee’s work is featured in the iPad game *Blek*. Professor Heinrich Taube is commercializing his music theory teaching tool, *Harmonia*, with the help of a grant from the Illinois Proof of Concept program, a partnership of the Office of Technology Management and the College of Fine + Applied Arts. *Harmonia* is the first app created at Illinois to appear in Apple’s iTunes store for computer applications. Professor Stephen Taylor, whose compositions explore the intersection of music and science, is winner of a 2014 Guggenheim Fellowship.

To help advance excellence in the work of the school, the campus and college are investing more than $1.7 million to refurbish practice rooms and introduce new technology and lighting in classrooms. This project is in addition to the ongoing major renovations of Smith Memorial Hall.

As always, the support of our alumni is critical to the success of our School of Music students and faculty. Thank you!

Edward Feser  
Professor and Dean  
College of Fine + Applied Arts
from the director

The School of Music is in dynamic transition—one that demands driving forward with a clear rearview of past excellence. In this issue you’ll read about four new faculty members and a key staff member who have joined our ranks, bringing unique professional and academic experiences and exciting new perspectives as they help us build on our traditional strengths. The choral program provides our cover article, from its illustrious roots in Harold Decker’s pioneering efforts in the 1950s to its continuation under the energetic vision of newcomer Andrew Megill. Professor Emeritus Chester Alwes, who wrote the story, expertly bridges the Decker and Megill eras—and knows more about the program than anyone. This issue also brings you up-to-date on technological innovations within the school and a new approach to sung theater, which we’ve dubbed Lyric Theatre @ Illinois, led by a trio of faculty members with extensive experience in that arena: Nathan Gunn, Jerold Siena, and Julie Gunn.

The UIUC campus and College of Fine + Applied Arts have committed significant funds for aesthetic, safety, and technological upgrades to the Music Building, and we look forward to Phase 2 of the Smith Memorial Hall renovation in 2017 as that hallowed hall approaches its centenary. Last May, the Recital Hall again hosted the School’s annual convocation, graced by the inspiring keynote address, published here, by distinguished composer Augusta Read Thomas. Two other major (and Pulitzer Prize-winning) composers enjoyed extended residencies in 2013–14: Gunther Schuller and William Bolcom.

As we move forward, we must also acknowledge the past. We recently said goodbye to Austin McDowell, who entered the School of Music as a freshman in 1938 and retired as its director a half century later, having served for decades as a beloved clarinet professor. His wife Ellen wrote the touching eulogy. We lost several other crucial members of the School of Music community as well, and they are likewise commemorated.

Nothing in the School so well embodies the merger of past, present, and future as our Smith Music Legacy Project, launched a year ago. It has become a magnet for generous friends of the School, who have increased our scholarship funds while commemorating friends, mentors, and loved ones with plaques to be installed on Recital Hall seat-backs and on studio and practice-room doors. We are grateful for gifts received through the Smith Legacy Project—and for many others, on which the School of Music depends increasingly in its quest to sustain more than a century of excellence.

Jeffrey Magee
Professor and Director, School of Music
2014 Allerton Music Barn Festival

For the eighth consecutive year eager listeners flocked to Monticello, IL where they enjoyed the sonorous sounds of School of Music artists resonate through the rafters of the idyllic Allerton Music Barn. The four-day festival treated listeners to music of all styles and showcased different programs within the SoM.

Opening night featured the Jupiter Quartet, the SoM’s quartet-in-residence, with guests. Ending the program as a sextet, the ensemble included the two student winners of the second annual Guest Artist Award, Kim Uwate (viola) and Seugwon Chung (cello), in a performance of the Brahms Sextet No. 2 in G Major, op. 36. The Quartet also played Dvořák’s String Quartet in F Major, op. 96 (“American”) and a set of American spirituals arranged by Stephen Taylor, professor of composition and theory, which featured Ollie Watts Davis, professor of voice.

On Friday night, the UI jazz faculty took the stage to celebrate the 60th anniversary of Art Blakey and the Jazz Messengers. Led by Chip McNeil, the band played tribute to the powerful drumming of Blakey and 1950s hard bop style through selections from Jazz Messengers recordings.

Two near sell-out crowds enjoyed the concert version of Cy Coleman’s musical On the Twentieth Century, which featured School of Music students, alumni, and faculty (including Yvonne Redman, Ricardo Herrera, and Dawn Harris) under the stage direction of Stephen Fiol.

The festival concluded with a Sunday morning Bach cantata performance led by new Director of Choral Activities, Andrew Megill. In reviving this tradition, the Allerton Bach Choir and soloists sang “O Ewiges Feuer, O Ursprung der Liebe,” BWV 34 (for Pentecost) and “Herr, gehe nicht ins Gericht,” BWV 105 (for Trinity).

Check the School of Music website during Summer 2015 to find information on the next Allerton Music Barn Festival.

—Emily Wuchner, associate editor

2014 Fall Convocation

The School of Music held its second annual convocation in the Smith Recital Hall on Aug 24. New students attended the event, which introduced them to faculty members and organizations within the SoM. Building on last year’s theme of entrepreneurship, Jeff Kimpton, president of Interlochen Center for the Arts, delivered a speech entitled “The New Normal in Arts Leadership.”

Illinois Wind Symphony to perform at CBDNA

The Illinois Wind Symphony, Linda R. Moorhouse, conductor, was invited to perform at the 2015 biennial national conference of the College Band Directors National Association (CBDNA) in Nashville, TN at the end of March. The last time the Wind Symphony performed at this conference was in 1991. The Illinois Wind Symphony will cap off the conference with an 8 pm concert on Sunday, March 28 at the Schermerhorn Symphony Center.
Black Chorus Hosts Sacred Music Symposium

The Black Sacred Music Symposium, presented by the University of Illinois Black Chorus, was founded by Professor of Voice Ollie Watts Davis in 1991. This four-day, biennial conference is dedicated to the study of Black Sacred Music traditions.

The Twelfth Black Sacred Music Symposium will be held Feb. 19–22, 2015. Professor of Piano Rochelle Sennett and the Jupiter String Quartet will join Davis and the Black Chorus for the Symposium Concert at 7:30 p.m. on Sunday, Feb. 22, 2015 in the Krannert Center for the Performing Arts Great Hall.

The conference provides participants with methods necessary to expand both their performance of the music and understanding of its message. Participants learn from a distinguished faculty of musicians and perform with them in the classroom and in concert. Seminar topics range from the history and development of African-American sacred music traditions, including congregational singing, folk and concert spirituals, metered and improvised hymns, anthems, and traditional gospel expressions, to choral decorum, choral conducting, and vocal and instrumental techniques.

Additionally, participants attend musical rehearsals and join the artist faculty in a closing concert of repertoire learned during the Symposium weekend. The artist-faculty have included Illinois alums the Rev. K. Edward Copeland (BALAS ‘84) and Willie T. Summerville (MS ‘67), conductor Walter Owens, Dove Award winner V. Michael McKay, and gospel music legend A. Jeffrey LaValley.

In creating the curriculum for this conference, Davis envisioned an intensive training forum for university students and a continuing education opportunity for members of the community. The ensuing 11 Symposia have attracted participants from across the nation and have been recognized as viable experiences in the teacher certification process.

For more information, contact Davis at owdavis@illinois.edu and visit the School of Music website for updates.

—Ollie Watts Davis, professor of voice and director of Black Chorus

Opera Enthusiast Retires

The indefatigable Phyllis Cline, here shown with the late Jerry Hadley, has been the driving force of Illinois Opera Theatre Enthusiasts since its founding in 1990. This season will be her last after 25 years of avid support.
School of Music Embraces, Engages with Technology

Emily Wuchner, associate editor

With the foundation of the Experimental Music Studios by Lejaren Hiller in 1958, the University of Illinois School of Music quickly gained an international reputation for its cultivation of electronic music. As technology constantly evolves, faculty and students at the SoM are finding unique and innovative ways to embrace and engage with 21st-century technology: From developing online courses to learning how to create electro-acoustic music to applying music to electronic games. Here is a snapshot of their recent activities.

Connecting to the Classroom

This year, new Music Education faculty member Adam Kruse will teach a graduate and an undergraduate class on the different ways students can use new technologies in the classroom. Kruse’s expertise in this subject stems from years of hands-on experience teaching in elementary through high school music classrooms and from his dissertation work on hip hop.

In Fall 2014, Kruse taught a graduate class where he challenged students to critically assess the advantages and disadvantages of using technology in the classroom. Students surveyed recent publications in music education technology, critiqued these viewpoints, and determined their own stance.

“These technologies change so quickly and often without critique. If we just use whatever comes out next without thinking about it, we might not understand what the new possibilities are with technology,” Kruse said.

Students in the undergraduate class, taught in Spring 2015, will learn how to operate samplers, turntables, drum pads, and controllers that manipulate sound, and to determine when it is useful to employ such items in the classroom. He hopes that students will use the tools they learn in this class when lesson planning or creating new ideas for instruction or assessment.

While Kruse is interested in introducing students to new classroom technologies, Gayle Magee, associate professor of musicology, explored technology through an online music appreciation class.

Last summer, Magee’s class investigated the connections between the classical music tradition and film music. Students explored history, terminology, and canonic compositions, tools they then applied to film music. The premise is that through studying Western music, students can listen to, understand, and analyze film scores in a new way.

Through an initiative from the College of Fine and Applied Arts, faculty members from within the College designed online courses available to UI students. Magee’s class brought together 52 students from their homes in the US, Central America, Korea, India, and China.

“Our goal is to deliver an interactive, challenging, and rewarding online experience for the students that may differ in delivery from in person or hybrid classrooms, but still provides a valuable educational experience for all involved,” Magee said.

The class consisted of weekly assignments, bi-weekly quizzes, and a final group project studying a movie or game that uses music from the Renaissance to the present. Magee will offer the class in Spring 2015.

Composing with Computers

For 30 years the Computer Music Project has served faculty and students interested in digitally producing music. A semi-independent arm of the Experimental Music Studios, CMP was spearheaded by composition-theory professors including Sever Tipei and Professor Emeritus James Beauchamp who used funding from the National Education Association grant research board. This semester, at least 30 users will visit the CMP to learn about technology and generate their own compositions.

In the CMP studio, users create and manipulate music digitally by either producing sounds from scratch, analyzing preexisting sounds, or editing and printing scores. Tipei emphasizes the importance of the CMP as both a research and teaching facility, allowing students to work with professors to create programs, publish articles, and present at international conferences.

“The uniqueness of CMP is that it is also a research unit. It is not totally teaching,” Tipei said. “We do research and create new software that is then used in the classroom and by student composers. Most other labs use off-the-shelf technology. You go [to] the store or the internet and download things. We do create things.”

To celebrate the 30th anniversary, Tipei organized two concerts during the Spring 2014 semester, showcasing electro-acoustic music—most of which was created in the CMP. The compositions span different phases of the studio and to include alumni as well as current students.

Continuing the School of Music’s rich music technology tradition was partially the impetus behind developing the new Music Technology option for the Bachelor of Arts degree. Stephen Taylor, professor and chair of composition-theory, said students will complete classes in music technology and computer programming.
Melody Chua, a junior double majoring in flute performance and music technology, is one of the nine students pursuing the path. She selected the music technology option to explore the ways electronics impact performers, performance situations, and audiences.

"I am always looking for new ways to express a musical thought," Chua said. "I decided to pursue a degree in Music Technology because I knew it would give me a whole new palette of expressive tools. It is incredible what you can do when you learn how to effectively manipulate electronics."

Reaching the World

Erin Gee, assistant professor of composition-theory, knew her music would be used in a computer game. She knew the premise of the game and what the design looked like, but she had no idea where her voice would appear. After playing the game and losing one of the rounds, rather than feeling disappointment, all Gee could do was laugh. She finally found her voice.

Portions of Gee’s Yamaguchi Mouthpiece were used in the game Blek, created by Denis and Davor Mikan and released in December 2013. Gee’s music focuses on dissecting the human voice and exploring the many sounds it can create—including murmurs, whispers, clicks, and pops.

"At one point (Davor) was listening to it as he was developing the game and thought ‘oh, wow, this is actually perfect.’ So I think it was just a little bit of a moment of serendipity that he just happened to throw on that CD while he was developing the game," Gee said.

The premise is simple. Using your finger, draw a line that will hit all of the dots on the screen, avoiding the black holes. But as the levels progress, dots are added and the game becomes increasingly complicated. If the line hits the black dots, Gee’s voice sounds. Gamers have commented on the music in their reviews of the game, describing Gee’s voice as humorous, lovely, and unique. Blek has won countless awards and is available for iPhone, iPad, and iPod touch.

Creating video game music was not a project Gee had ever considered. Yet hearing her voice while playing, Blek has introduced a new perspective on the unique, innovative ways music and technology can pair.

Rick Taube, associate professor of composition-theory, is interested in expanding this pairing to see how technology can enhance music theory classes. In the current, somewhat archaic system, students carry a heavy textbook to class and turn in paper assignments only to receive them a week later when the teacher has moved on from the topic. Taube’s idea—Harmonia—turns an old textbook into a multimedia experience which integrates audio and video into the text and, importantly, includes computer analytics. With Harmonia, students receive instant feedback on the assignments they complete and can do countless practice problems to better understand difficult concepts.

Though this concept took root in Taube’s mind nearly 20 years ago, advances in technology and lack of funding opportunities delayed its development. Two years ago Taube’s app was the first created at UI and was available for computer applications. After receiving money through the UI’s I-Start professional assistance program, Harmonia is a corporation in Delaware. Framed stock shares hang in Taube’s office as evidence.

“When they see a program that they think is interesting and potentially commercially viable, then they’ll give the person seed money to get it up and running,” Taube said.

I-Start granted Taube’s program the most funding possible—at 90 percent—and he’s used the support to also cover legal fees and grant writing. Currently, Taube is meeting with members of corporations to learn how to commercialize the application, how to market it, and how to interact in the market. Along with three student employees (who are working for stock—not cash) he is refining the Harmonia software. He recently finished putting together a National Science Foundation grant. If he receives the funding, he will try to run a validation test in Fall 2015.

SoM Receives $1.425M for Upgrades

The School of Music received $1.425 million from the College of Fine and Applied Arts and the campus for a much needed technology update. Chad Wahls, SoM facilities manager, said the funds will be used to purchase new projection and audio equipment in all of the classrooms as well as a new projection system, sound system, and lighting in the Music Auditorium. Additionally, classrooms will now have whiteboards and a new coat of paint. The three lab spaces—CAML, EMS, and CMP—will also receive upgraded technology. SoM Director Jeffrey Magee said the upgrades will begin in Summer 2015 and will take two years to complete.
Students Explore Degree Possibilities in Entrepreneurship Contest

Last fall, the School of Music issued a challenge to its students: create a collaborative project to explore different and innovative ways to use a music degree. Five groups accepted the challenge, which ultimately awarded them financial backing to realize their ventures, ranging from commissioning new repertoire to developing software to performance opportunities.

Entrepreneurship is a recurring theme in the School of Music, through its sponsorship of guest speakers working in the arts and its partnership with the College of Business in developing the Illinois Music Entrepreneurship (IMusE) competition. Much of the impetus behind this initiative comes from a survey conducted by the University of Illinois School of Music alumni. Of those polled, the majority reported they would undoubtedly pursue their music degree again; however, they felt that strengthening entrepreneurial and business skills would better equip them to use their degree.

The IMusE competition encouraged students to collaborate with fellow students, other academic disciplines, or even outside organizations in developing their project. To strengthen their proposals, group members attended a workshop sponsored by the SoM and College of Business, where they gained helpful tips and gave a 15-minute presentation on their ideas. They also had the opportunity to work with the Chicago-based chamber group, the Fifth House Ensemble.

“The Fifth House members have extensive experience in reviewing grant proposals and writing grant proposals, so we felt that our students would benefit from their outside perspectives and experiences,” Associate Director of the SoM Joyce Griggs said.

The SoM received five proposals, totaling approximately 30 participants. Griggs said the five-person evaluation committee was impressed with the creativity and rather than select one winner, they split the allotted $5,000 among all groups.

After participating in the workshop and the competition, many more students are thinking entrepreneurially and now have some of the tools to realize their degree in different ways, Griggs said. Now, music students may apply for a 10-week program granting them a certificate in business through the College of Business.

Said Griggs: “Many students came to the workshop that was co-sponsored by the College of Business and the School of Music, and even though not all of them submitted proposals, we were able to introduce students to new topics, such as marketing and some of the business principals and theories that are in fact relevant even to our performing and academic students that they had never thought of before.”

—Emily Wuchner, associate editor

2014 IMusE Winners

Clark Gibson’s Old Style Jazz Sextet used the funding to record a CD.
Ashley Shank and the Flute New Music Consortium used the money to help commission a piece by Pulitzer Prize-winning composer Zhou Long.
Denise LaGrassa performed her jazz theatre work The Blues Ain’t a Color in Chicago.
Paul Lyons developed the Logik system to help make alternative music concepts more accessible and usable.
Ann McLaughlin’s multi-media work Scheherazade incorporated artwork with a solo harp arrangement of Scheherazade.

Faculty and Staff Awards

National Level
Debra Richtmeyer, North American Saxophone Alliance Honorary Lifetime Member Award
Stephen Taylor, Guggenheim Fellowship

Campus Level
Ollie Watts Davis, Campus Award for Excellence in Undergraduate Teaching
Ann Yeung, Campus Award for Excellence in Graduate and Professional Teaching
Louis Bergonzi, Larine Y. Cowan “Make a Difference” Award for LGBT Advocacy

College Level
Jonathan Keeble, Fine and Applied Arts Award for Excellence in Service
Ruth Stoltzius, Fine and Applied Arts Academic Professional Award for Excellence (2012–13)
Katherine Syer, Fine and Applied Arts Award for Excellence in Teaching
Taylor Receives Prestigious Guggenheim Fellowship

This past summer, Professor of Composition-Theory Stephen Taylor paired business with pleasure when he took his family on a two-week-long trip to Yellowstone National Park. In addition to admiring Old Faithful, searching for bison and bears, and enjoying the beauty of nature, Taylor found time to do a little research on extremophiles—tiny bacteria that live in boiling water, including the hot springs around the park. No, Taylor has not traded his compositional career for a lab coat and beakers. Rather, he’s exploring ways science and music can merge.

“Almost all of these proteins have incredible stories that they tell, so it’s a way of combining a programmatic idea for a piece while also deriving the structure of the piece and harmonies and rhythm from the actual data,” Taylor said.

In April 2014 Taylor received a prestigious Guggenheim Fellowship, which allows him time and funding to pursue his research interests. Taylor has long been interested in trying to convert DNA into music, but has lacked the resources to research and write his ideas. With the Guggenheim and a sabbatical, Taylor will take calendar year 2015 off from teaching to absorb DNA and Sonification studies and to compose a continuum of programmatic pieces. Eventually, he would like to develop a plug-in for a computer program that allows you to “hear” the DNA as it is projected on the computer screen.

“I’ve been writing pieces that are inspired by various aspects of nature, waterfalls or quarks or space travel or what have you. So I thought the next logical step would be to actually convert data into music in some way. Instead of writing just a piece about DNA, actually really do it,” Taylor said.

This is the third time Taylor has applied for the Guggenheim and to prepare, he participated in several grant writing workshops on campus that helped him develop a solid proposal. A panel of fellow composers and former Guggenheim winners appointed by the Guggenheim Foundation reviewed Taylor’s accomplishments and project proposal. His application was forwarded to the second round, where he sent in a selection of his compositions.

The John Simon Guggenheim Fellowship was established in 1925 by former US Senator Simon Guggenheim and his wife Olga in memory of their son. In 2014, out of the nearly 3,000 applicants, 177 projects were chosen; five recipients were from the University of Illinois.

—Emily Wuchner, associate editor

Marching Illini to make Herald Square Debut

The Marching Illini was one of the 10 bands chosen to perform in the Macy’s Thanksgiving Day Parade on Nov. 26. Selected out of more than 175 bands, the Illini will make their first appearance in the 90-year-old parade, which attracts approximately 3.5 million live spectators and 50 million TV viewers. “The tradition and pageantry of the Macy’s Thanksgiving Day Parade coincide with our own program’s history as the first college (band) program in the country,” said Barry Houser, director of the Marching Illini and Illinois athletic bands. “We hope to share the tradition, loyalty, pride, and excellence that is associated with Illinois and Macy’s with the entire country in 2015.”

2015 DoCha Festival

DoCha, Downtown Champaign’s chamber music festival, will hold its annual concert series April 10–12 at the Orpheum Theatre in downtown Champaign. Under the leadership of School of Music Professors Stefan Milenkovich, Dmitry Kouzov, and Gabriel Solis, the organization strives to engage the public with chamber music through free concerts and education outreach activities. For more information on DoCha and the upcoming season, visit www.Docha.org.
University, School of Music Plan Events to Commemorate WWI

In early May, 1915, Lt. Col. John McCrae, a medical officer in the British-Canadian armed forces, wrote the iconic poem “In Flanders Fields” on the battlefield at Ypres. It was published in the British periodical Punch on Dec. 8, 1915, and appeared at a crucial cultural moment—one that seemed to be witnessing the death of the long nineteenth century amidst the birth pangs of modernism. The poem became a touchstone for the First World War, particularly after the official entry of the United States into the conflict, and it would be set to music by dozens of composers including Charles Ives and John Philip Sousa.

The musical settings of McCrae’s poem serve as a starting point for a two-day event at UIUC on March 10–11, 2015, organized by Associate Professor Christina Bashford, Associate Professor Gayle Magee, and Professor Emeritus William Brooks. An interdisciplinary collaboration with the University of York (UK), “1915: Music, Memory, and the Great War” considers British, French, Canadian, and American responses to the conflict through the lens of musical performances, compositions, publications, and recordings.

Two thematic paper sessions will examine creative reactions to the conflict, through contemporary musical composition and public performance, and through the impact and legacy of the War on recorded sound media and film. In addition, the event will feature recitals of “In Flanders Fields” and other World War I music; exhibits of sheet music, recordings, and war posters; and silent film viewings with live musical accompaniment. A coordinated event at the Krannert Center for the Performing Arts on Tuesday, March 10 will showcase the world-renowned Kronos Quartet in a performance of a new multimedia work commemorating the centennial of the outbreak of World War I, Beyond Zero: 1914–1918.

Funded by the College of Fine and Applied Arts, the Center for Advanced Studies, the School of Music, and other campus sources, “1915: Music, Memory, and the Great War” will bring together an interdisciplinary group of national and international speakers. Between the two interconnected conferences at the University of York and UIUC in late February and early March, Brooks and Magee will present a session based on the conference theme at the annual meeting of the Society for American Music in Sacramento, along with symposium participant Associate Professor Patrick Warfield (University of Maryland). As such, the project will promote scholarly exchange amidst a series of closely related creative activities and cultural events locally, nationally, and internationally.

Several other events on the UIUC campus will mark the centennial of the First World War. Beginning last May, the Sousa Archives and the Center for American Music have hosted several World War I-themed exhibits, focusing on the war’s influence on John Philip Sousa, the activities of Albert Austin Harding and the Illinois Bands during the Great War, and other topics. Details can be found at archives.library.illinois.edu/sousa/american-music-month/. For more campus-wide events commemorating the First World War, please visit thegreatwar.illinois.edu/events.html.

—Christina Bashford, associate professor of musicology, and Gayle Magee, associate professor of musicology
Smith Hall Update

As of September 2014, the Smith Music Legacy Scholarship Project has garnered $161,500 in cash gifts and pledges from donors whose gifts have named six studios and several Recital Hall seats. We are off to a great start and are very excited about how our new scholarship fund will help future music students at UIUC. If you are interested in contributing to the Smith Music Legacy, honorary naming opportunities are available at many levels.

New Practice Field for the Marching Illini!

Last semester, in cooperation with Campus Recreation, the Marching Illini began using a new all-weather turf practice field. Rather than practicing on muddy, inconsistent surfaces, now the MI can practice into the early evening due to the installed lighting, and the turf is permanently lined for their use. We are incredibly grateful to Campus Recreation and Student Housing who have helped make this improvement possible. With a new, permanent place for rehearsals finally comes the possibility to build a permanent instructional tower. Currently, Director Barry Houser and the MI instructional staff use a scissor-lift, which can be very dangerous on windy Illinois days and creates an ongoing logistical challenge. Several designs are under consideration, each incorporating the iconic “Block-I” into the design.

Additionally, Illinois Bands is required to pay for the maintenance and future replacement costs of the turf practice field. Your gifts to support this project are necessary for the MI to maintain this facility. If you would like to make a donation towards the MI rehearsal facility, please consider donating to the Band Loyalty Fund, and specify the practice field project.

Special Gifts

Virginia “Ginny” (BME ’59) and Paul Uhlenhop (JD ’61) have been sponsors of the School of Music’s Advocates for Young Artists (AYA) program since it began. The SoM appreciates their ongoing support, as do the students who receive financial support from AYA. This year Ginny and Paul dedicated a Smith Hall Studio in memory of Ginny’s former piano professor, Sherman Schoonmaker. They also gave generously to Lyric Theatre @ Illinois in support of Nathan and Julie Gunn and Jerold Siena.

Michael VanBlaricum (PhD ’76) and Pam VanBlaricum (PhD ’77) recently donated a generous gift to support travel and guest artist activities for our Jazz program. This gift is intended to inspire others to support this area and acknowledge the work of Professors Chip McNeill and Jim Pugh.

The World’s Largest All-Steinway School?

Faculty and administrators at the School of Music have discussed for many years the advantages and possibility of becoming an All-Steinway School. Due to their popular-
ity and reputation for being excellent musical instruments, Steinway pianos are used in 98 percent of all concert halls in the world, and each piano is handmade in Queens, NY. Former Associate Professor and Interim Director Edward Rath had urged the purchase of Steinway pianos during his tenure at Illinois. “Improving the level of consistency and quality of our pianos would definitely help provide our students with the high quality experiences that they deserve,” Rath said. Piano faculty member and world-renowned soloist Ian Hobson feels that “an endeavor like this sends a signal to our faculty, students, and constituents that we are totally committed to excellence in the arts. This gift would ensure a lasting legacy for many generations of musicians at Illinois.”

Pianos are used in almost every instructional and performance space on campus. Professor of Voice Nathan Gunn feels that “there’s a great buzz on campus about being a Steinway school—everyone who hears about this idea is excited and eager for it to happen!” Jeffrey Magee, professor and director of the School of Music agrees that “from music history class to performances in the Great Hall, no other musical instrument sees as much use or demands such consistency as our pianos.”

Many pianos at the School of Music are in need of replacement or are beyond repair. Our current inventory includes more than 220 pianos, of which 88 are already Steinways. Unfortunately, many of these are older and the cost to repair them is significantly more than the maintenance cost on newer instruments.

As a result, it will cost $8 million dollars in donations to transform to an All-Steinway School and an additional $2 million to endow the program for the future. According to Steinway representative Susan Lutz, “if the University of Illinois School of Music is successful in its effort, it will become the largest All-Steinway School in the world.” In an effort to start this initiative, Anne Ehrlich, Urbana resident and long-time friend of the School of Music, has pledged $20,000 towards the purchase of a new Steinway piano.

The Music Admissions Team is focused on the plethora of recruitment events and activities already planned on our campus and around the United States. We continue to tell students about all of the great things that the University of Illinois School of Music has to offer and also about the new offerings within the School of Music. Perhaps the biggest change we have seen is the addition of the Music Technology option within the existing Bachelor of Arts (B.A.) in Music degree. We are also showcasing our violin faculty and program by offering $3,000 minimum guaranteed scholarships to freshman violin applicants who audition and are accepted into either the Bachelor of Music Education or the Bachelor of Music degree programs. This is the first time (to our knowledge) that we have ever offered a guaranteed scholarship and we are excited about the potential of welcoming even more qualified students into our violin program. You can find more information about our violin scholarship at the following link: music.illinois.edu/pages/violin-scholarship.

Finally, I would be remiss not to acknowledge the steadfast and extraordinary work of my colleagues on the Music Admissions team: Angela Tammen and Rebekka Kaupat.

For more information on the application/audition process, please see: www.music.illinois.edu/prospective-students.

Development Update, continued

The University of Illinois Application Deadlines
March 1: Transfer Application Deadline
February 15: Summers-Only MME Application Deadline
Last year was very busy for Outreach and Public Engagement in the School of Music. In addition to the many regular programs we host, we have added several exciting new opportunities.

Two former American String Teacher Association presidents (Bob Phillips and Louis Bergonzi, Daniel J. Perrino Chair in music education and professor of conducting and music education) joined forces to lead the inaugural Illinois String and Orchestra Workshop. String educators from around the country came to Urbana during ISYM for this hands-on interactive workshop to hone their string pedagogy skills.

While ISYM took a week off to observe the July 4 holiday, the Canadian Brass came to campus for a three-day residency we called “Brass Act.” For this event, the current members of the Canadian Brass (including Bernhard Scully, assistant professor of horn) were joined by former CB member Ron Romm, professor of trumpet, in both performances and teaching. Highlights included a very special performance with the Champaign-Urbana Civic Wind Band under the direction of Interim Director of Bands Linda Moorhouse in the beautifully restored Virginia Theater.

Normally things quiet down in the School of Music after ISYM closes for the summer, but not this year. The Summer Piano Institute returned with Swanlund Professor of Piano Ian Hobson, joined by Boaz Sharon from Boston University for an intense week of lessons, master classes, and recitals for advanced pianists. Additionally, more than 40 singers, pianists, vocal coaches, instructors, and even an orchestra playing baroque instruments spent an intense two weeks in Smith Memorial Hall in preparation for a full production of Lully’s Armide. Le Chateau de la Voix, led by Barrington Coleman, associate professor of voice, and Cynthia Haymon-Coleman, assistant professor of voice, featured guest faculty from three other units on campus and three other universities across the country.

Summer 2014, was a great year for Illinois Summer Youth Music. After a search that was national in scope, we welcomed Bill Miller from Downers Grove North High School, as our new Head Counselor. We also welcomed another terrific group of summer Master of Music Education students into the counselor corps.

The pre-college violin, viola, and cello programs joined forces to give students a string quartet experience, with coaching by Associate Professor of viola Rudolf Haken, Assistant Professor of cello Dmitry Kouzov, and the Jupiter Quartet. Other highlights of ISYM included a Musical Theatre master class by Natalie Weiss and a new elective exploring improvisation with Professor of Composition-Theory, Erik Lund.

Our goals for 2015 focus on increasing the number and quality of connections among faculty, students, and Illinois residents. The School of Music already brings no fewer than 12,000 school-age students to campus each year, but we are looking at ways to reach schools and students throughout Illinois that we haven’t connected with in recent years.

To this end, we are pleased to announce the establishment of the Illinois Summer Youth Music Scholarship and Support Fund. This fund will bring more students to campus from schools and communities that are underrepresented in our current programs.
Illini in Ireland

Kirsten Keller, (senior in Journalism), participated in the Marching Illini’s trip to Ireland from March 13–18 and detailed the exciting opportunities and the hardships that the group experienced.

Hundreds of thousands of revelers crammed around barriers that separated the performers from the spectators. Green-clad youth hung off elevated statues, claiming the best views of what lay before them. Green, white and orange-painted faces smiled as they soaked up the festivity of the day.

And in front of them marched the 280 member-strong Marching Illini in the 2014 Dublin St. Patrick’s Day Parade.

But the road to get to that point was long and winding.

Less than a week before the Marching Illini was to fly out to Ireland, Aer Lingus, an Irish airline, announced that it would go on strike on March 13 and 14, the former of which was the band’s departure date. Thus, a mad rush commenced to reschedule what was supposed to be three flights into 35 separate flights.

As few as three students were on some flights, while others had seven-hour layovers in Paris. Some didn’t arrive until Saturday evening, a day after the rest of the band.

But, one way or another, the whole band was eventually reunited in Limerick, Ireland.

On our first full day in Ireland, we eagerly loaded the buses for the Cliffs of Moher. The green, rocky cliffs extend hundreds of meters above the Atlantic Ocean, making for breathtaking views that were enhanced by those daring enough to creep to the edge of the cliffs. The sea-salt wind blew life into our Illinois weather-worn faces and we were reminded what lush, green grass looks like when it’s not covered by mounds of snow.
The day we eagerly anticipated soon arrived—St. Patrick’s Day in Dublin. This was Marching Illini’s seventh appearance in the Dublin parade, but the first time in six years.

The two-mile route felt much shorter as we marched, played, and took in the sights of Dublin. The previous day, we had casually perused these streets, touring St. Patrick’s Cathedral, stopping to taste Irish cuisine, and browsing Grafton Street, a shopping area where many street artists and musicians entertained passers-by. On St. Patrick’s Day, those streets had been turned into a stage on which the performers couldn’t believe their luck to be a part of one of the largest and most renowned parades in the world. Phones and cameras were thrust in our faces as we marched by, playing “Illinois March” and Bruno Mars’ “Runaway Baby.” The crowd had not tired of the music, even though other bands had come before us, including Louisiana State University and an eclectic band from Germany.

As the band broke out of attention to greet and high five members of the crowd, we were met with compliments about our energy and enthusiasm—two things that members of the Marching Illini certainly do not lack.

Post-parade adrenaline rushed through all of us as we finished the parade route and excitedly started to talk among ourselves, our tongues tripping up our thoughts as we struggled to put our emotions into words of what we had just experienced.

Luckily, we had another outlet for this leftover energy: the Guinness Storehouse. A short bus ride took us to the sprawling brewery, which produces Guinness supplied to the entire world. Still in uniform, we were ushered in the back entrance. The Storehouse is a cylindrical, multi-level open area, and different sections of the band took their spots on different levels. We looked down to the main level to see the drum majors and Professor Houser conducting, and soon the first note of Revised Entrance rang throughout the building—the note that we strive to perfect during the football season and the sound that defines the Marching Illini. Immediately, tourists stopped what they were doing and smiled with wonder at this huge, sonorous band.

Our final night in Ireland commenced with a hearty dinner, which many followed by returning to the city to experience nightlife in Dublin on St. Patrick’s Day—even though they had to be back at the hotel at 3:30 a.m. to catch buses back to the airport.

While the trip may have been short, it was packed with memories that we will carry with us for years. Music is a common language that people across the world can share and enjoy together. For this reason and others, we were presented with the opportunity to share our love of music with the people of Dublin on its most well-known day of the year. And based on the smiles we brought all those spectators—those hailing from Ireland, the United States, or wherever in the world—I think we were successful.
Graduates: I offer hearty congratulations! It takes courage to have attended a world-class University such as the University of Illinois with its stellar School of Music, where the standards are extraordinary and the culture is absolutely committed to excellence. What a privilege to have been members of this distinctive, empowering, and transformative culture. Amazing environments of this kind thrive thanks to exceptional leaders, mentors, teachers, colleagues, and friends.

We that have been so fortunate. We must give back.

What are the obligations of our good fortune? And what are the obligations of our training in music? Mary Oliver, beloved poet, said: “the soul exists and is built entirely out of attentiveness.” Our music wells up from that same “attentive soul,” which is the source of our intellectual, ethical, and spiritual values. On the largest level, if our attentive souls embrace a cosmic and holistic perspective, then...

With great humility today, we ponder our place in the biosphere, from our immediate ecosystem to the cosmic one, knowing we are only a tiny speck in the dynamic and holistic connection of all the planet’s ecosystems. We’re all seated together today, fastened in, on a gigantic ball whirling around the sun, nestled in a galaxy, hurtling through the depths of space and time. If this fact does not put our lives in perspective, nothing will!

I will return later to this celestial vantage point and to the topic of giving back, but this cosmic timescale makes one thing very clear to me: life is short! Thus, I feel strongly that for every second of it we should trust our instincts, trust our passions, trust our empathy, and trust our love.

Pearl S. Buck said: “By some strange, unknown, inward urgency [the artist] is not really alive unless he [or she] is creating.”

I always try to make big decisions with my heart and to embrace what I love, and what I love is music. Music is my entire life. For over a third of a century composing has been the focus of my life.

Robert Frost said: “To be a poet is a condition, not a profession.” Pearl S. Buck said: “By some strange, unknown, inward urgency [the artist] is not really alive unless he [or she] is creating.” I identify with this “strange, unknown, inward urgency.” Composing music makes me feel alive. Being a composer is my condition, not solely my profession. Likewise, each of us has been chosen by music. I am sure that many of you would say that being a musician is your condition not your profession.

A sense of wonder and modesty binds us to our art and to one another. As custodians of the musical arts, it is exactly this sense of amazement and wonder that unlocked our creative impulses and set us on a path of imaginative discovery. Our talent compels us to create and re-create our music as a gift to be cultivated, nurtured, cherished, and shared generously.

Growing up the 10th of 10 children (and a twin, at that), I remember lying underneath our piano and listening to that piano was played by my mother, who supported our family by teaching kindergarten for over 30 years. I loved to play the piano as a child (and still love playing it now)! I spent my childhood making up short songs. I then played trumpet for 14 years, and was embraced and enchanted by the sound of an orchestra.

I learned to write music by writing music and by working with superb, collaborative musicians. Several creative, passionate, and generous teachers taught me that in life, there is no core curriculum. The paths are infinite and the results uncertain. Thus, I create works whose destination and discovery is unpredictable, like messages in bottles.
One great composition teacher, Alan Stout, taught Professor Stephen Taylor and me to “always trust your intuition because what you’ll discover will be yourself.” We can Google many things, but we can’t Google to find what’s in our heart—the passion that lifts us skyward. Creating a life that reflects your values and satisfies your soul is a rare achievement and it is not easy, but you can do it. A life oriented toward discovery is infinitely rewarding.

In 1998, a Chicago Symphony Orchestra patron wrote to me to say: “Do you really like the music you write?” I spent days drafting a nuanced and polite reply. In the end, my husband and fellow composer, Bernard Rands, told me rather to send a postcard with one word on it: “YES!” Pierre Boulez told me (and by extension, many other composers) never to apologize for my music. I try hard not to let the opinions of others drown out my own inner voice and intuition, not to be trapped by other people’s dogma. I tell my composition students to go out on a limb and be willing to fail, and that it is okay to make glorious and amazing mistakes. I would rather that they reach for something ambitious that later needs revision, or is even thrown away, than play it safe, writing derivative, dull, impersonal, generic music. I believe every musician should strive to keep their curiosity ferocious, seeking truth with ravenous desire and to stay true to what is in their hearts.

Plutarch who wrote of Roman lives once articulated: “What we achieve inwardly will change outer reality.” Each day that you’re inwardly moving toward your dreams without compromising who you are, you’re winning. Be creative as often as you like because you can never exhaust your creative capacities.

The rules for composers and musicians getting their works seen and heard are constantly evolving. In the age of YouTube, which simultaneously makes everything available and shortens our collective attention-spans, you may need to become more creative to make a deep, lasting connection with your audience. Use the skills that you have learned to create your own rules and to reach out to others in a meaningful way.

All of us want to reveal the wonder of music. We delight in organizing sonorities and striving for clarity—even within complex musical structures—seeking to find a graceful relationship between concept and craft. Such a life search is at once extremely humbling and invigorating, especially because music’s eternal quality is its capacity for change, transformation, and renewal.

The musics of J.S. Bach, Mahler, Debussy, Ella Fitzgerald, Charlie Parker, David Rakowski, George Benjamin, and so on, are all completely different yet they are all magnificent. Remarkable works from one period of time do not negate remarkable works from different times. Old music needs new music, new music needs old music, and all music needs vital musicians to interpret it and bring it to life. The past and the present coexist in a state of mutual dependency, thus, whether we are performers, composers, ethnomusicologists, historians, or educators, we have an abundance to celebrate today. Music changes and it always will.

The accomplishments of our predecessors keep us focused and humble and they inspire us with confidence to think creatively. We should never take for granted living in a nation where freedom of expression is protected. One principal aim of art is to explore the tension between the enduring and the ephemeral. Thus, musicians of every era uniquely define their music and imbue their time with wonder.

You musicians take that leap of faith to illuminate your particular moment in humanity’s ongoing creative and musical searching, and celebrate the variety of artists who make irreplaceable contributions to the evolving culture of our society. But how can each of you share the wonder of music in this day and age when there is a tendency toward crass commercialism, mediocrity, and at times a
mind-numbing barrage of loud, inarticulate sound? We must seek excellent music and we must emphasize and be ambassadors for the fact that music’s healthy survival depends on a willingness of nations, universities, scholars, composers, performers, patrons, and audience members to take a leap of faith and believe that the search for truth in the arts is consequential and valuable.

Albert Einstein said: “Imagination is more important than knowledge.” Over these years, I have learned that there are three things musicians and composers need: First, exquisite and fertile imaginations; second, technique and a strong toolbox of specialized skills; and third, a super, tireless work ethic. If we were to add a fourth, I suppose it would be a sense of being tuned-into this world, this life, this cosmos.

Ralph Waldo Emerson once wrote: “What we would do if the stars came out only one night every thousand years? No one would sleep that night. Everyone would be ecstatic, delirious, made rapturous by the glory of God.” Instead, the stars come out every night, and we stare at our computers! We should consider practicing not only our instruments, our daily performing routines, composing music, studying music, but perhaps also a computer detox?

Thinking of Emerson’s night sky filled with billions of stars reminds me of what I mentioned earlier regarding the cosmic perspective and our place in the world, which bring me back to the questions: What are the obligations of our good fortune? How can we give back?

We understand clearly that today’s celebration must be about looking forward to ways we can help with global problems, including poverty, lack of clean water, medicine, shelter, or warmth, hunger, and surges of violence, human trafficking, kidnapping, wrongful incarceration, human rights abuses. We realize that today we need all of our hands to help others. I wish dearly that we could fix these and other problems through our music making. Our imagination enables us to empathize with other humans whose experiences we have never shared. Through music, we try to build bridges of understanding between creeds, cultures, and ethnicities, rich and poor, educated and neglected—all of whom have their own rich musical traditions. Though we never know exactly when our efforts deeply touch another’s soul, we each possess an insatiable urge to communicate hope.

David McCullough, Jr. wrote: “The great and curious truth of the human experience is that selflessness is the best thing you can do for yourself.” Reaching out and helping people will bring you more satisfaction than anything else you have ever done. Kindness is a choice. Instead of standing back and doing nothing, find happiness in this interdependent world by using your talents to help bring basic human essentials and dignity to those in need. I do not have the answer, but I know we should be asking the questions about how we can be of service, and tangibly so. Our preparation for the “real world” rests not in the answers we’ve learned, but rather in the questions we’ve learned how to ask ourselves.

In closing, you are alive during one of the finest points in mankind’s history. We know more about our origins, planet, and universe, than ever before. Life took over 4 billion years to evolve into you and you now stand to have about 80-or-more years to enjoy it. Catch happiness. Life is short. Don’t waste time.

I once heard and now pass on this thought: Throughout all of history, there is not one single person, not Shakespeare, Mozart, Rodin, Hubble, Einstein, veterans, our great-grandmothers, who would not give up everything that they ever achieved in their lifetimes to stand here today in your place and be alive now. You have the imagination to see yourself doing something truly exceptional—So go do it! Believe in noble possibilities and then make them a reality. Be passionate. You will build a body of recordings, concerts, work, but you will also build a body of affection with the people you have helped who have helped you. These people are the core of everything that you have accomplished and will accomplish. Embrace intelligence, hard work, honesty, character, loyalty to family and friends, and above all, love and faith to pursue and attain your artistic dreams.

Thank you all for the privilege of sharing my visions and encouragements about music and art with the new generation of musicians and those who inspire them. Hug your family and friends, high five your mentors, and never go far from music. Good luck and congratulations!
In May 2014, Professor Emeritus Bruno Nettl delivered the annual Charles Homer Haskins Prize Lecture of the American Council of Learned Societies (ACLS), in Philadelphia for an audience of about 150. The Haskins Prize, established in 1982, is awarded to a nominee of one of the 71 constituent member societies of the ACLS. The lecture is always titled “A Lifetime of Learning,” and the speakers are asked to reflect on their experiences as scholars. Previous Haskins lecturers include anthropologist Clifford Geertz, historians John Hope Franklin and Carl Schorske, and art historian Linda Nochlin. Nettl is only the second representing music, after Milton Babbitt.

Nettl’s lecture, directed to humanists and social scientists, and illustrated with recordings, was divided into two sections. The first outlines his career, beginning with his education in which he spoke briefly about his parents, his teachers in his higher education, and the consultants in his field research. He then outlined some of his research projects, including his ethnographic work on Blackfoot Indian musical culture, his study of improvisation in Persian classical music, and his development of urban ethnomusicology and analysis of the impact of Western musical culture on the classical musics of Iran and South India. He tried to show the relationship between his own work and the course of development of ethnomusicology in general.

The second half of the lecture concerned several ways in which he found it necessary—in a career of 60 years—to change his orientation, making what he describes as U-turns. Following is an excerpt of the lecture (slightly condensed by the author) addressing his U-turn relating to the concept and origins of music.

My second U-turn involved two related issues: the concept of music and the origins of music. One of the forefathers of ethnomusicology, the British mathematician Alexander Ellis, wrote in 1885, that all musics were equally natural and thus equally “musics.” This has always been ethnomusicology’s point of departure. We appreciate, but also disagree with, Henry Wadsworth Longfellow when he wrote, “music is the universal language of mankind.” Music is a cultural universal, yes, but it is comprised of a lot of distinct musics or “musical languages.” But in recent years I’ve come to believe that the matter is more complicated, for music may not at all be “one” thing. Indeed, not all of the world’s societies recognize music as a category of thought, or actually have a word for “music.”

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This may be related to the origins of music. Incidentally, different peoples also have varying ideas about the origins of music. For some it existed before there were humans, or before language; in others, culture already existed and music was brought in order to satisfy a particular need.

When I was a student, we learned five theories: music originated from emotional speech, or from the need to communicate over long distances, or to work efficiently, or as facilitating finding a mate, or for communicating with the supernatural. It would have had to be one of these. None seemed to satisfy, and after about 1950, ethnomusicologists essentially abandoned the topic. In 1998, however, at a conference about the origins of music attended mainly by psychologists, animal-communication scientists, linguists, students of prenatal humans, biological anthropologists, I learned a great deal, but found myself always in a minority, suggesting that when these scientists compared bird-song and whale sounds to music, their point of departure was their experience of Western music, its sound and its conception. They did not take account of the fact that we don’t really have an interculturally valid definition of music.

Interestingly, these scientists—they are increasingly the people who are carrying the ball in the origins debate—argued about different sources of music rather like their
nineteenth-century predecessors. Each thought that music had one source: a biological adaptation helping in mating; or, a way of facilitating cooperation and bonding; or, as a way of communicating with gods; or expressing sorrow and despair; or, as a way for mothers to bond with children prenatally and in infancy; or, as a way for a band or a tribe to frighten enemies. Each of these activities represented some kind of sound-production of which most societies today partake.

But does it necessarily make sense to believe that all of these phenomena began with one function or genre—finding a mate, or protecting one’s kin, for example—from which the others were derived, became subdivisions? That’s what we used to take for granted. I would now—making that U-turn—propose that each of these kinds of sound that eventually became art developed independently and separately, each perhaps as a biological adaptation, and that many cultures came to use all of them, but without necessarily regarding them as the same kind of thing. Only in certain cultures were they eventually considered to belong together. And so I think that this theory of multiple origins of music now comes closest to making sense to me.

A video of Bruno Nettl’s lecture is available at www.acls.org and has been published as a pamphlet in the series “Occasional Papers of the ACLS.”

Dr. Pauline Yu, president of the American Council of Learned Societies, and Bruno Nettl

School Institutes Lyric Theatre@Illinois, Welcomes New Faculty

Last year, the School of Music launched a new program that aims to prepare students for careers on the 21st century musical stage. Dubbed Lyric Theatre @ Illinois, the program touches on the broad continuum of opera and musical theater. In addition to mounting three fully staged productions a year, students also participate in workshops and create studio scenes. The program is led by Nathan Gunn, general director, Jerold Siena, artistic administrator, and Julie Jordan Gunn, director of Lyric Theatre studies. The Lyric Theatre program also welcomes new faculty members Sarah Wigley Johnson, voice, and Michael Tilley, accompanist and coach. Guest artists slated to appear in the inaugural season include conductor Eric Weimer of the Lyric Opera of Chicago, Austrian conductor Raphael Schlüsselberg, and New York stage director Jessi D. Hill.
With apologies to playwright Arthur Miller, we have borrowed his title because this article’s author represents a unique bridge between the legacy of Harold Decker and the new era of Andrew Megill.

BY CHESTER ALWES, PROFESSOR EMERITUS OF CHORAL MUSIC AND MUSIC EDUCATION

I am certain that among the reasons I was asked to write this history of the choral program at Illinois are the facts that I am a proud alumnus of the Choral DMA program and that I served 29 years on the choral faculty of the University of Illinois School of Music. Less well known is my path to Illinois. In 1973, I interrupted a PhD program in musicology with Gerhard Herz at the University of Louisville to accept a teaching position at the College of Wooster. Going in, I knew that I had a limit of four years as an instructor there unless I finished the doctorate. Well, life intervened as is so often the case; while my wife and I had two wonderful children and I learned to teach, I didn’t finish the doctorate. So after three years of successful teaching, the Dean informed me that since I had not progressed to the completion of my degree, I would not be retained. That was and remains the most devastating moment of my professional life! The silver lining (at this point far from visible) was that leaving Wooster brought me to Illinois, not as a choral conducting DMA but as an aspiring musicology PhD student. Fortunately (or unfortunately), the first person I met at Illinois was musicology professor Alex Ringer, who, unbeknownst to me, had the reputation of being a highly intimidating persona. He convinced me that I didn’t have the right stuff to pursue the PhD. I happened to be staying with a former Wooster Chorus member, Erie Mills, who suggested I talk to Harold Decker. I proceeded to do so and the rest is, as the saying goes, history. What no one knows is that when I first came to interview at Illinois (in December 1976) I had no earthly idea who Harold Decker was. Nor had I ever heard of the American Choral Directors Association (ACDA). Suffice it to say that
the tragedy of having to leave Wooster became the great boon of studying with Decker and, better still, working to keep his vision for the DMA choral program alive.

Though choral music existed on the Illinois campus from 1895 to the present day, its halcyon days began with the arrival of Harold Decker from Wichita, KS in 1957. His arrival at Illinois happened to coincide with a number of other events in creating the perfect environment for the development of the choral DMA at Illinois. Beginning in the late 1940s, Howard Hanson, the noted American composer and influential figure in the National Association of Schools of Music (NASM), spearheaded the push to create graduate degrees in performance areas. Suddenly, doctoral programs that had not previously existed became essential to the career development of many musicians. Decker’s arrival at Illinois also marked the beginning of the space race when Russia launched Sputnik I; among American educational institutions, a panic ensued over the perceived deficiencies of the US not only in science and math education, but in academic programs in general. That same year, the Music Educators National Conference (MENC), with the backing of the Ford Foundation, instituted the Contemporary Music Project, the purpose of which was to encourage the creation and performance of new music across America. I myself was a beneficiary of this program. As a middle school chorister, I had been fortunate enough to sing music written specifically for our school choir by one such composer, Nelson Keyes, a Ford Foundation composer-in-residence in Louisville, KY. The synergy of these various events was pivotal to UI’s joining the vanguard of institutions to offer advanced academic training in choral music. Indeed, it was the opportunity to build such a program from the ground up that helped lure Decker away from Wichita University (now Wichita State). In this undertaking, he was wise enough to enlist the aid of the musicology faculty (most notably Scott Goldthwaite, Charles Hamm, and
Alex Ringer) as co-architects of the choral DMA. He also had the support of the voice division, especially Bruce Foote, who had sung for Decker in Wichita and advocated strongly for his appointment. The final and perhaps most important event was an initiative that led to the creation of the American Choral Directors Association. Harold Decker was one of 34 respondents to a letter proposing such an organization (others included Robert Shaw, Weston Noble, Charles Hirt, and Olaf Christiansen). As a result, Decker quickly became not only a charter member of this new professional organization, but also gained the national stature and contacts that would prove so important in placing the graduates of the new DMA program at Illinois.

As early as 1952, leading universities and conservatories began planning to offer such a program, but Illinois became the first public university to offer a DMA in choral conducting. The Board of Trustees formally approved the choral DMA in 1958, followed two years later by codifying the specific degree requirements. Decker was well placed to lead this new venture given his strong ties to Olaf Christiansen (the Choral Conductor at Oberlin College Conservatory) and his extensive experience on the national level as a clinician and guest conductor. Another significant factor in the rise of the Illinois DMA program in choral music was the emergence of Charles Leonhard as a leader of graduate programs in music education. Leonhard, who came to Illinois from Teacher’s College at Columbia in 1951, was an advocate of aesthetic education (the brain child of Suzanne Langer). His advocacy provided a philosophical basis for the unique direction that Decker’s new choral program would take. Despite their contentious relationship, both men believed that the score as musical object needed to be understood within larger historical and aesthetic contexts. For Decker’s program, this meant taking a thorough, historically-grounded understanding of the score as its foundational principle rather than a degree focused solely on choral technique and sound. What separated Illinois from many subsequent programs was the heavy emphasis on the student’s knowledge of historical performance practice and context as the necessary grounding for any contemporary performance. Indeed, when I arrived as a DMA student in 1977, I remarked to Bill Olson that I found it somewhat strange that there was no course specifically called “Choral Conducting”? I later realized that the ability to conduct was taken as a given; considering the genesis of the program, it was a reasonable expectation that the conductors who applied and came to the UI had already been practicing their art.
The core of the program was four semesters of study in the performance techniques of each of the major historical eras—Renaissance, Baroque, Classic-Romantic, and Contemporary (i.e. 20th-century)—as well as an extensive exploration of choral music’s development. In retrospect, this focus was ideally suited to the early enrollees in the program, all of whom were already accomplished conductors of collegiate choirs. Such luminaries as Kenneth Jennings (DMA ’66), Ralph Woodward (DMA ’64), Joseph Flummerfelt (DMA ’71), Edwin Fissinger (DMA ’65), and Jameson Marvin (DMA ’71) already knew how to conduct. What they needed to progress in their field was precisely the kind of historical understanding of repertory that Illinois provided, in terms of both the course work and in the completion of a dissertation that was seen as the culmination of the degree. Another fact lost to time is that the majority of these first DMA students were only in residence at Illinois for a year (on sabbatical), completing the rest of their degree requirements in the summers. One of the principal critics of Howard Hanson’s proposed push for the DMA, Paul Henry Lang, voiced the fear that by obtaining such a degree, less talented and experienced performers would gain an edge over performers who had spent the careers honing their craft as performers and teachers. The early history of UI’s program indicated that immersing experienced choral conductors in an intense academic regimen obviated Lang’s trepidations. And the roster of enrollees at Illinois and the positions they earned after completing the DMA here lent strong support to this conclusion.

Beyond devising and implementing the DMA choral program at Illinois, Harold Decker must receive credit for a considerable expansion of choral singing on the UIUC campus. The ensembles already extant under Decker’s predecessor, Paul Young, remained in place but grew in stature and numbers. Of these, the Concert Choir was the pre-eminent ensemble, while the University Chorus was the largest. Indeed, the latter grew so large that it was divided into two ensembles, which were largely given to DMA students to conduct. Early in his tenure, Decker, created a Madrigal ensemble drawn from the membership of the Concert Choir; this group became the plum TA assignment for DMA students. In 1968, in response to the success of the new DMA program, Decker initiated the Graduate Chorale, whose mission was to allow performance of a diverse repertory that, while appropriate to the graduate students, exceeded the needs and expectations of the Concert Choir’s primarily undergraduate population. The increase in the number of ensembles and the opportunity for the DMA students to serve as conductors of these groups provided yet another impetus for the program’s growth for the remainder of Decker’s tenure (1981). At the program’s zenith, there were typically five new students (either MM or DMA) each year. The number of choirs available for participation on a regular basis was 10, not including the ad hoc ensembles associated with each Glee Club or the various choirs that were available for student degree recitals.

Another basis of the strength of Decker’s DMA was the presence of three full-time faculty members from the mid-60s onward; William Olson joined the faculty in 1968 and James G. Smith taught choral literature and conducted the Chamber Choir in the 1970s. Following Smith’s departure to the Eastman School in 1977, Leonard Rumery took on the teaching of choral literature (I was in his first classes) and conducted the Concert Choir. Despite Decker’s charisma and leadership, his lack of a doctorate meant that dissertation advising fell to a group of musicologists and composition-theory faculty, all of whom became strong supporters of the DMA program and contributed mightily to the success of its stated goals.

After Decker’s retirement in 1981, the DMA program struggled to retain the reputation it earned under his leadership. I joined the faculty in the Fall 1982 along with Decker’s presumptive heir, Louis Halsey; although Louis was one of the more charming and literate choral musicians I have ever know, his tenure was short-lived because he lacked an academic, pedagogical background. The arrival of Don V Moses in 1986 breathed new life into the program, largely because of his charismatic conducting and reputation as a conducting pedagogue. He attracted a host of excellent students, a group that includes Carmen Acevedo, Bob Demaree Jr. (DMA ’96), Debra Cairns (DMA ’93), Linda Farquharson (DMA ’96), Jon Hurty (DMA ’94), Donald Nally (DMA ’95), Pamela Elrod (DMA ’01), and many others. This fine array of alumni continued the prominent role that such distinctive UI choral DMAs as Kristina Boerger (DMA ’00, MM ’92, BS ’89), David Brunner (DMA ’89), René Clausen (DMA ’99, MM ’77), and André Thomas (DMA ’83) have played and continue to play as leaders in the American choral music. Moses’s emergence as the...
To Andrew Megill, music encapsulates the human experience. This experience began in Megill’s childhood when he and his family gathered around the piano to sing hymns and barbershop quartets. Growing up, Megill spent his youth overseas living in Sierra Leone and Bangkok, Thailand, where his parents were medical missionaries, his father specializing in tropical medicine. In these regions music, instruments, and scores were virtually inaccessible, so choral singing was emphasized.

“I think it drew me to ensemble music-making because it was a familial activity and it was something that we did that sort of defined who we were as a unit,” Megill said. “So I think I’ve always been drawn to the idea of ensemble music-making as a thing that bonds people together and draws people together, makes us aware of our common humanity.”

Megill’s childhood experiences helped define who he is as a teacher and a musician, shaped his future musical experiences, and developed his ideas regarding the purpose and meaning of music. As the new director of choral activities and professor of conducting at the University of Illinois, Megill will use these ideas to continue preserving our illustrious past but also reviving aspects to propel the program into the future.

Though his early training is in singing, Megill didn’t always see himself performing or conducting professional choruses. When his family moved back to the US, Megill began playing viola and piano but continued to sing. He originally planned to study viola in college, but he constantly found himself gravitating back to choral music. Upon graduation, Megill knew he wanted to be a conductor, but the University of New Mexico did not offer such a degree. Instead, he pursued composition.

“I knew that I wasn’t particularly gifted as a composer, but it seemed to me that of all the degrees available as an undergraduate, the one that would teach me the most about how music worked. Learning about it from...
inside out, and I thought it might be the closest thing to conducting and I’m very happy with that decision,” Megill said.

Upon graduation, he moved to the East Coast where he earned his Master’s Degree at Westminster Choir College in Princeton, NJ, which is regarded as an important center for choral singing. Approximately 600 students attend the college and all participate in choirs daily. As a student Megill had the opportunity to work with illustrious conductors including Robert Shaw and UI alumnus Joseph Flummerfelt.

Soon after graduation, he became adjunct assistant professor at Westminster before beginning his DMA at Rutgers. In 1996 he became associate professor of conducting and held the position until Spring 2014. During that period, his professional career blossomed beyond campus, too, as he enjoyed preparing choruses for the likes of major conductors and orchestras such as the Cleveland Orchestra, Dresden Philharmonic, Montreal Symphony, National Symphony, and New York Philharmonic and leading full ensembles at the Carmel Bach Festival and the Montreal Symphony, where he’ll make his debut in December 2014. Just before arriving on campus in the fall, he served as Chorusmaster for Montreal Symphony, preparing an ensemble of 1,500 singers to perform Carmina Burana for an audience of 40,000.

In total, Megill spent 27 years on the Westminster campus, which made the decision to leave the place where he grew up musically very difficult. With his previous position Megill said he felt as if he were going through the motions: he knew what problems would arise and how to fix them. But accepting the position at the University of Illinois presented him with a number of new challenges and opportunities to grow.

“The UI gave me a chance to have a different balance for that and to come to a place where I felt challenged. I’m incredibly excited about the potential for continuing the extraordinary legacy of choral music here, but it also does seem to me to be a risk,” Megill said. “When you can’t take risks, you stop growing, so this opportunity seemed like a chance where I could do something really important or fail spectacularly.”

In his new position as Director of Choral Activities, Megill is responsible for directing two choirs (Chamber Singers and Oratorio Society) and overseeing the other directors and choirs. The choirs will prepare for individual concerts but will have several opportunities to perform as a large group. For instance, in April 2015, Megill will lead all choirs and an orchestra in a concert that includes part of Mozart’s Requiem, Vaughan Williams’s Dona nobis pacem, and Bach’s Dona nobis pacem from the B minor mass. The centerpiece of the concert is Of War by Pulitzer Prize-winning composer Louis Spratlan, which was commissioned for Megill’s appointment here and written for Chamber Singers, Oratorio Society, and orchestra.

As far as choosing repertoire, Megill’s taste is rather eclectic so audiences can expect fairly diverse concerts often with new and unfamiliar repertoire. He also strives to unite various musical styles under an overarching theme. For example, the theme of the first fall Chamber Singers concert was the four seasons, so Megill selected music by Brahms, Debussy, Delius, and several madrigals with texts that correspond to this topic.

Another aspect of Megill’s new position is developing a vision of what the choral division can be. This involves latching onto UI’s history but also finding areas, such as outreach engagements, in which to breathe new life. Megill wants to start by reconnecting to three constituency groups that are naturally a part of the School of Music: Illinois public schools, the University as a whole, and alumni. Already, he has agreed to conduct the Illinois All-State Honors Choir and would like to plan workshops for high school students. Though many non-music majors audition for choral ensembles at the start of the semester, Megill would like to increase the numbers and reach out to students who might not consider themselves singers.

“Choral music has a unique opportunity to reach the amateurs,” Megill said. “Everyone whether they have studied the violin or bassoon or not, all secretly sing in the shower. There is a way in which people can be artists without years of private lessons or training.”

To Megill, it is also crucial to connect to the UI’s long and illustrious list of alumni who continue to have a great influence on the choral music world. Megill hopes to bring alumni in to do residencies or even Skype sessions with students.

“Just to connect to that alumni base seems to me to be the right thing to do on every level,” Megill said. “It will make my students and me learn more because we will be connected to these people who have such extraordinary life experiences. It will help the world remember how deep the experience can be here at the University of Illinois and bring in great students.”
In addition to engaging the School of Music’s past with the present by alumni involvement, Megill also looks forward to imparting his own life experiences and theories into the choral legacy here. During his time at Westminster, he developed a philosophy about what makes music beautiful, a notion he only really tested in New Jersey. Now, he can use the University of Illinois to reexamine and refine his ideas, and to grow.

“Choral music is one of the ways in which human beings can find this sort of paradoxical and miraculous connection between complete individuality and complete consensus choice to take over as Director of the School of Music in 1988 was an unfortunate turn of events for the choral program, even though he recruited the best of his former students at Iowa—Ann Howard Jones (BME ’77) and Fred Stoltzfus (1991–2012)—to lead the program forward in his stead. They presided over a choral program that was rapidly changing in character, a development spurred by the veritable explosion of DMA programs at American universities. The temptation to use the Decker legacy as a model turned out to be irresistible and probably delayed necessary changes in the program to make it more compatible with the new generation of students. Most of the DMA applicants had gone straight through school and lacked the requisite teaching experience and knowledge of repertory that had been the key to the success of Illinois’s DMA.

Ultimately, there was an internal debate as to whether or not the UI should relax its historically high standards to respond to the changing student population and increased competition. In the end, the DMA program assumed the same format and requirements as the programs that came into existence much later and were geared to the new reality of what potential students regarded as optimal. The new millennium has ushered in severe financial cutbacks that have led to a gradual reduction in the number of teaching assistantships and, as a consequence, the number of choirs and singers to sing in them. Both of these losses have severely impacted the incentive for graduate students to choose Illinois over other programs.

These problems are not unique to Illinois or to the choral division; the end of the era of Charles Leonhard and Richard Colwell prompted a similar decline in the graduate programs in music education. In recent years, the number of talented non-major singers has also declined. These issues present a formidable challenge to our new Director of Choral Activities, Andrew Megill. But hopes are high that he will be able to resuscitate the DMA program and expand participation in choral ensembles. This task, though challenging, is not impossible and it will take time and generous financial support to occur. The prospect of directing a University choral program of such magnitude singlehandedly is more than any single person can possibly accomplish, and he is ably assisted by such talented conductors as Barrington Coleman, Ollie Watts Davis, and Andrea Solya. Bridget Sweet complements their work with her energetic efforts in Choral Music Education. It is for that very reason that when Megill asked me to join his team and teach choral literature to the graduate students, my response was an immediate and enthusiastic “YES!” I am greatly impressed by Megill’s professional credentials and musical accomplishments; even more heartening is the ability he has already demonstrated to attract new DMA students to Illinois who possess precisely those qualifications that made the program successful in the first place. Personally, I am excited and enthusiastic about the future and I urge my colleagues and friends around the state and across the country to rally to support this renewal of choral music-making at our Alma Mater.
To best understand the rich tradition of choral music at the University of Illinois, one need not look further than the diversity and quality of our choirs. Some ensembles are old, some are just beginning. But their objectives are the same: making beautiful music and working as ambassadors for the campus, community, and the University. Below are short descriptions of each group and its activities.

Founded in 1886, the Varsity Men’s Glee Club is the oldest Registered Student Organization at the University of Illinois. It was originally called The Apollo Club, which is thought to be an outgrowth of the Philomathean Literary Society. In 1893, the name was changed to the Varsity Men’s Glee and Mandolin Club; that same year the group embarked on its first tour off campus, visiting Danville with the Guitar Club. The group adopted its current name in the 1930’s. An all-male ensemble, membership is determined by auditions that are open campus-wide, thus attracting students from music to engineering to the sciences. “VMGC also values the importance of camaraderie within the group and the positive effect it can have on making music as a group,” said Travis Hamilton, president of the VMGC. The group performs a wide variety of repertoire including sacred works, gospel, jazz, barbershop, and country. The VMGC regularly performs on campus and frequently tours with historical highlights being a performance at the Chicago World’s Fair (1933), Ed Sullivan’s Toast of the Town (1955), an invitation by the US State Department to perform at the World’s Fair in Brussels, Belgium (1958), four other European tours and countless appearances throughout the US. Most recently, under the leadership of Barrington Coleman, associate professor of voice, the group visited the East Coast with performances at the Intercollegiate Men’s Choral Conference and in New York City. The a cappella breakout group, The Other Guys, formed in 1968 and performs at more than 100 venues throughout the US yearly.

The Black Chorus was founded in 1968 and beginning in 1969, it was co-sponsored by the Bruce D. Nesbitt African-American Cultural Center and the School of Music. Its membership primarily consists of UI students, but faculty, staff, community members, and students from Parkland College are welcome to join. The ensemble performs a wide variety of repertoire including sacred works, gospel, jazz, barbershop, and country. The Black Chorus regularly performs on campus and frequently tours with historical highlights being a performance at the Chicago World’s Fair (1933), Ed Sullivan’s Toast of the Town (1955), an invitation by the US State Department to perform at the World’s Fair in Brussels, Belgium (1958), four other European tours and countless appearances throughout the US. Most recently, under the leadership of Barrington Coleman, associate professor of voice, the group visited the East Coast with performances at the Intercollegiate Men’s Choral Conference and in New York City. The a cappella breakout group, The Other Guys, formed in 1968 and performs at more than 100 venues throughout the US yearly.

Choral Ambassadors

UI Choruses share music with the community, region, and world

—Emily Wuchner, associate editor
explores the repertoire of Black Americans, including spirituals, anthems, hymns, gospel selections, jazz, soul, blues, and R&B, in addition to performing repertoire with other campus ensembles. Under the leadership of Ollie Watts Davis, professor of voice and director of the Black Chorus, since 1981, the chorus has toured the US and world. Notable performances include appearances at national conferences and historic venues such as Ebenezer Baptist Church in Atlanta, Orchestra Hall in Chicago, and the Abraham Lincoln Presidential Library and Museum in Springfield. As ambassadors for the university, the Black Chorus has appeared in programs for the UI President, Chancellor, and Office of Diversity, Equity and Access, and events commemorating national tragedies, such as 9/11 and Hurricane Katrina. In 2013 the ensemble spent eight days in Costa Rica where they sang for La Presidenta Laura Chinchilla and gave nine performances. In 2014, they traveled to London, where they were featured at the “Shaped by Beauty” conference at Heythrop College. But the mission of the ensemble extends beyond performance. Said Davis: “In addition to sustaining excellence in choral performance for over three decades, the Black Chorus serves as developmental space for students to acquire and utilize leadership skills, strengthen their resolve and commitment to community and service, and safely navigate socially, emotionally, and academically through important transition years.”

The sister group to the VMGC, the Women’s Glee Club was founded in 1895 and will celebrate 120 years in early 2015. In fact, on April 11th the group will celebrate with a performance at the Kranert Center for the Performing Arts along with alumni members. Like the Men’s Glee, it was once known as the Women’s Glee and Mandolin Club. Through the years, the group has seen a number of noteworthy conductors including William Olson, once part of the School of Music faculty who later became associate dean of Fine and Applied Arts, and Joe Grant, who conducted the ensemble for 25 years. Under their leadership, the group performed in New Orleans, San Antonio, Washington DC, and Europe. Now led by Andrea Solya, clinical assistant professor, the WGC continues to tour extensively, including to Nashville in Spring 2013 and New Orleans in January 2014. Locally they perform with Sinfonia da Camera and the Champaign-Urbana Symphony Orchestra. In January, 2015, the WGC will perform at the Illinois Music Education Association All-State concert and on Mother’s Day Weekend, they will host the Voices of Women choir festival. The ensemble explores music from all Western art music periods and from other cultures and is open by audition to ladies campus-wide. “The University of Illinois Women’s Glee Club is a truly remarkable group of young and beautiful women,” Solya said. “When they come to rehearsal on Tuesday and Thursday afternoons, through some wonderful music making they find a common ground and recharge.”

One of the School of Music’s newest ensembles is Voices Sin Nombre, organized by Christopher Macklin, assistant professor of musicology, and Andrea Solya, clinical assistant professor. The group formed in Fall 2013 and contains a mix of faculty and students who have a strong background in choir. While this is not a requirement for membership in the ensemble, strong sight-reading and ensemble singing skills are paramount as the group mainly performs a cappella works from the Renaissance and the 20th and 21st centuries. “We enjoy programming that shows threads that reach across those time periods, and while we’re not necessarily opposed to doing things with accompaniment, the a cappella chamber sound is what we enjoy the most,” Macklin said. Shortly after its formation, the group performed for the anniversary of 9/11 and later joined the Varsity Men’s Glee Club for a concert during Family Weekend. Most recently they performed two Bach cantatas during Andrew Megill’s debut concert at the Allerton Music Barn Festival.

With Andrew Megill’s arrival as the new director of Choral activities, a few changes have been made to the structure of the UI’s choral ensembles. “One of the things I felt in my audition and interview last year was that we had
this wonderful chorale but it almost felt like it was two different choirs,” Megill said. “It had wonderfully talented musicians all the way through but from relatively experienced to extremely experienced. So I thought that we could experiment with ways to serve everybody’s education needs and artistic needs.” The ensemble once known as University Chorale has been split into two ensembles: Chamber Singers and University Chorus. The Chamber Singers is primarily comprised of a small group of advanced music majors. Directed by Megill, Chamber Singers is the flagship group of the institution and explores a wide range of musical styles. In the spring Megill hopes to involve the choir in a Baroque music festival, exposing students to historical performance techniques from experts in the field. The University Chorus, directed by Andrea Solya, is also a smaller ensemble of students campus-wide. This ensemble has two goals: sampling from the breadth of choral repertoire and exposing students—especially Music Education majors—to accessible works they can teach to the choirs they lead. Said Megill: “I think one of the things that happens at universities sometimes is we are so rightly, in some ways, fixated on quality that we forget that we can have high quality things that are also accessible in musical ways.”

The Oratorio Society unites the University and Champaign-Urbana residents in song. Founded in 1897, the goal of the ensemble was “to study classical music, and to promote the enjoyment and appreciation of the same.” At its start, the Oratorio Society had 60 members. Within a year there were 100. And within three years, the ensemble had explored major works by Mendelssohn, Handel, and Foote. Now meeting once a week, the members of Oratorio Society perform important choral works each semester with ensembles including Sinfonia da Camera, the University of Illinois Symphony Orchestra, and the Champaign-Urbana Symphony. Some of their repertoire includes Beethoven’s Symphony No. 9 in D minor, the Verdi Requiem, the Brahms Requiem, Mahler’s Symphony No. 2, and Orff’s Carmina Burana.
new faculty and staff

Matthew Borek (Music Education) was named program coordinator of clinical experience in music education and is charged with overseeing all student advising needs while also coordinating student teaching placements for the School of Music. He received his PhD in Curriculum and Instruction and his MEd in Education Research, Measurement, and Evaluation from Boston College. His dissertation research addressed the processes music teacher preparation programs underwent as they selected their curricula, with a focus on the boundaries between and politics of school subjects.

He earned his BM from Ithaca College and was a secondary music teacher in Massachusetts before teaching music overseas at an American-curriculum school in Morocco. There, he was selected to serve on an international committee devoted to establishing standards and benchmarks for American schools throughout the world.

Upon returning to the US, he worked for the Massachusetts Department of Elementary and Secondary Education, first in the Office of Educator Licensure and then as a policy analyst in the Office of Educator Effectiveness. He helped develop the State’s successful responses to the Race to the Top and Teacher Incentive Fund grant programs before moving to California, where he worked for a small research company and as a contractor, focusing mostly on projects related to educator evaluation and certification.

Adam Kruse (Music Education) was appointed assistant professor of music education. He earned a MA in secondary education and a BS in music education from Ball State University. During this time, he taught secondary instrumental, general music, and music technology courses in southeastern Indiana for seven years. He earned his PhD in music education from Michigan State University in Spring 2014.

Kruse has presented academic and practitioner clinics and workshops at numerous national, regional, and state conferences and symposia. His writing and research focus on issues of musical, social, and cultural diversity in music education and have been accepted for publication in the Journal of Research in Music Education, the Bulletin of the Council for Research in Music Education, the Journal of Music Teacher Education, the New Directions Journal, and the Michigan Music Educator. In addition, he serves on the editorial board for the New Directions Journal.

A recipient of an Excellence in Diversity Award and a Dissertation Completion Fellowship at Michigan State University, Kruse also received research enhancement awards from the university’s Graduate School and College of Music. Kruse’s current research interests include race and gender issues in music education and vernacular musicianship focusing on hip-hop.

Michael Tilley (Accompanying/Lyric Theatre) has been appointed clinical assistant professor and will accompany and coach singers in the Lyric Theatre program. He earned his BS in piano and molecular biology from the University of Colorado-Boulder and a MA in Collaborative Piano. Following graduation, he became Musical Director for Franc D’Ambrosio’s national tours and during his six-year tenure, he performed, arranged, orchestrated, co-wrote, and produced hundreds of concerts throughout the country. As a conductor, he has led ensembles including the Central City Opera, Opera Colorado, Emerald City Opera, and Boulder Opera, as well as several benefit concerts in New York City and elsewhere.

He has been a featured performer with the Colorado Symphony Orchestra and many regional orchestras, and also the Martha Graham Dance Company at the Vail International Dance Festival. His orchestrations and arrangements—from solo piano to full symphony to musical theater to rock opera—have been performed in America, Europe, and Africa. He has also composed music for the stage and a feature-length soundtrack. He plays, arranges, composes, and sometimes even sings for the Argentine Tango groups Extasis and Orquesta Tipica di Natural Tango. He loves working with aspiring singers, and in addition to offering private coachings and master classes, he has taught for the last five summers in Steamboat Springs, CO. He has presented numerous educational
programs and performances throughout the Rocky Mountain region with Central City Opera’s Education and Community Engagement Department.

Sarah Wigley Johnson (Voice/Lyrical Theatre) was appointed clinical assistant professor and will give voice lessons, as well as work with the Lyric Theatre program. She holds an MM in voice performance from Colorado State University and a BM in voice from the University of Minnesota. She has served as faculty for the musical theatre department at the University of Northern Colorado as well as Parlando School for the Arts in Boulder, CO. She has twice been named a “First Year Outstanding Scholar” faculty member and was nominated as an “Inspiring Woman” at UNC. Several of her students appear in national tours and region theatres across the nation.

While residing in Minneapolis, Johnson performed professionally with regional companies such as the Guthrie Theatre, the Skylark Opera, the Mystery Cafe, the Minnesota Centennial Showboat, and the Minnesota Opera. In 2007, she performed in the Minnesota Opera’s world premiere of The Grapes of Wrath by Ricky Ian Gordon and contributed to the original cast recording of the piece. Her most recent Denver credits include roles such as Aldonza in Man of La Mancha (Open Stage Theatre), Emma in Jekyll and Hyde (Inspire Creative Theatre), Dolores in The Wild Party (Ignite Theatre), and Miss Scarlett in Clue: The Musical (Candlelight Dinner Playhouse).

Reid Alexander (Piano) completed work on the 10th edition of Keyboard Musicianship, volume 1 (Stipes Publishing), the longest standing text of its kind. With his co-authors, he premiered the volume at the national conference of MTNA in Chicago. This past January he traveled to Taiwan to serve as one of four jurors for the prestigious Taiwan-Asia Piano Competition, also giving a guest lecture and recital as part of the festival. In April, he appeared on the Sunday Afternoon Artist Series at the Howard Performing Arts Center of Andrews University in Berrien Springs, MI, and gave a guest faculty recital in Susquehanna University’s Stretansky Concert Hall. Additionally, he was appointed this past year as associate editor for the English version of the Korean Dalcroze Journal, published in Seoul.

Janet Barrett (Music Education) published chapters on case study and future directions for research in the Handbook of Qualitative Research in American Music Education (Oxford University Press), and an article in New Directions: A Journal of Scholarship, Creativity, and Leadership in Music Education. Barrett was featured as the keynote speaker at the 2013 Symposium on Music Teacher Education at UNC-Greensboro, and also spoke at the College Music Society in Cambridge, MA, and the National Association for Music Education conference in St. Louis. Barrett completed her term as past chair of the Society for Music Teacher education and her first year as editor of the Bulletin for the Council of Research in Music Education.

Christina Bashford (Musicology) was the invited respondent for a panel on music in 19th-century domestic spaces at the German Studies Association conference in Denver in October 2013. In November 2013 she delivered a paper at the American Musicological Society conference on music in a British internment camp in Ireland during the Anglo-Irish war (1919–21), and subsequently gave an expanded version of the paper at a colloquium for the National University of Ireland (March 2014). This year she also began working with a team of researchers in musicology and computer science in the UK on the In Concert project, which has won funding from the UK-based Arts and Humanities Research Council’s Transforming Musicology initiative.
Donna Buchanan (Muscology) performed with UI’s Balkan Music Ensemble, “Balkanalia,” for the October 2013 campus visit of H.E. Željko Komšić, chairman of the presidency of Bosnia and Herzegovina, First Lady Sabina Komšić, and H.E. Jadranka Negodić, ambassador of Bosnia and Herzegovina. In February 2014 she presented an invited paper at an international symposium on the kaval, a Balkan flute, at Istanbul Technical University. During Spring 2013 she taught a new graduate seminar on music and postsocialism in contemporary Europe, supported by a EUC Curriculum Development Grant. She serves as book review editor for Ethnomusicology, on the executive committees for the School of Music and Collaborative for Cultural Heritage Management and Policy, and as musicology division chair.

Elliot Chasanov (Brass) presented invited master classes at the Paris Conservatory, Haute École de Musique de Lausanne (Switzerland), the Royal Conservatory of Ghent (Belgium), Lemmensinstituut Leuven (Belgium), and the Brussels American School (Belgium) during March and April. He also appeared as guest conductor and soloist with the Belgian Trombone Choir, who performed several of his trombone choir arrangements. His line of custom mouthpieces was introduced by Schilke Music Products at Musikmesse Frankfurt in January; the company is also producing a custom trombone of his design.

Ollie Watts Davis (Voice) was recognized with the Black Women Rock! Award at UI and led the UI Black Chorus in performances at the Shaped by Beauty conference at Heythrop College in London. She recreated “The Concert That Shook the Establishment” (Marian Anderson’s 1939 Lincoln Memorial concert) at the Abraham Lincoln Presidential Library and Museum in Springfield. She appeared as soloist for the New River Community and Technical College Presidential Inauguration (WV), in Vaughan Williams’s Dona Nobis Pacem with Traverse Symphony (MI), and for the Lessons and Carols services at Christ Church Lake Forest (IL). She presented at the Black Music Symposium at the University of Arkansas and served as music director at UI’s recognition of a fallen soldier Sgt. Shawna Morrison. Davis completed the 2013 Leadership Illinois conference and performed her piece, “Feel the Warmth,” at the closing ceremony. She led the UI Black Chorus in a number of appearances on campus, in the CU community, and throughout the world.

John Dee (Woodwinds) the Bill A. Nugent endowed professor of music performance and professor of oboe, was once again invited back to perform in Korea (Busan) this summer, and also performed at NYU for the International Double Reed Society. Over the summer, he attended the Festival of the Arts (Boca Raton), where he performed again with Itzhak Perlman.

Timothy Ehlen (Piano) gave solo recitals at the Cleveland Institute of Music, University of Michigan at Ann Arbor, Seoul National University, and Pohang University of Science and Technology in South Korea. He taught master classes at Seoul National University,
Hanyang University, Ehwa Women’s University, Kook-Min University, and Dankook University in South Korea. He collaborated with Nelson Lee, violin and Dmitry Kouzov, cello for a performance of the Beethoven Piano Trio in B-Flat Major, Op. 97 (Archduke) at the Krannert Center for the performing Arts. He gave a recital and master class as a conference guest artist for the Arkansas State Music Teachers’ Association at Arkansas Tech University. Last summer, he taught and performed at the Montecito Music Festival in California, attended by 10 of his students.

Erin Gee (Composition-Theory) premiered Mouthpiece XX with the Radio Symphony Orchestra Vienna in January 2014 and recently performed with Molissa Fenley and Company at the David Rubinstein Atrium at Lincoln Center.

Larry Gray (Jazz) played in extended engagements at Chicago’s Jazz Showcase with several world-class jazz artists, notably Benny Golson, Steve Turre, Charles McPherson, Ira Sullivan, and Larry Coryell, with whom he continued to tour. In November 2013 Gray presented a new extended composition for jazz trio, featuring renowned AACM musicians Edward Wilkerson and Avreeayl Ra. At the end of August, he performed in Chicago for the entire week of the 2014 Jazz Festival, where he worked with legendary multi-instrumentalist Ira Sullivan in conjunction with the yearly After Fest Jam Sessions, featuring some of the festival’s headliners.

Julie Gunn (Accompanying) was named director of lyric theatre studies. Performance highlights of the last year included recitals at the Krannert Center with Isabel Leonard, Stefan Milenkovich, and Nathan Gunn, and duo recitals in Virginia, South Carolina, Indiana, and Michigan. She and husband Nathan toured Australia and New Zealand with Mandy Patinkin and Paul Ford. She served as the chair of the College’s strategic plan and as the assistant director of engagement and development, and was an artist-in-residence at Highlands Opera Studio in Ontario.

Nathan Gunn (Voice) was named the general director of Lyric Theatre @ Illinois. Performance highlights include the world premiere of A Harlot’s Progress in Vienna, and leading roles at the Metropolitan Opera, the Lyric Opera of Chicago, and the Dallas Opera, recitals at the Krannert Center with Isabel Leonard, Stefan Milenkovich, and Nathan Gunn, and duo recitals in Virginia, South Carolina, Indiana, and Michigan. The New York Philharmonic presented Carousel with Nathan as Billy Bigelow, broadcast nationally on PBS Presents. He and wife Julie toured Australia and New Zealand with Mandy Patinkin and Paul Ford. He continues as the director of the American Repertoire Council at Opera Philadelphia and as the artist-in-residence at the University of Notre Dame.

Rudolf Haken (Strings) was featured in the November 2013 issue of the Journal of the American Viola Society for his work with extended-range violas. Additionally, the April 2014 issue of The Strad listed Haken’s video of Bach Suite III as the second most watched video on the journal’s website. Haken served on the faculty of the Montecito International Chamber Music Festival, the Festival Internacional de Música Erudita de Piracicaba, and the Michigan City Chamber Music Festival. Pianist Jasmin Arakawa premiered Haken’s Concerto in F in July with the Orquestra Sinfônica de Piracicaba conducted by Jamil Maluf. Haken’s compositions were also performed in Japan, Ireland, Italy, and Lithuania.

Dawn Harris (Voice) staged several operas last season including Puccini’s Suor Angelica for the Vocal Seminar at Northwestern University and for UI Opera Studio. She staged the inaugural production for the Lyric Theatre @ Illinois last March, Orpheus in the Underworld, as well as staged and performed the role of Pitti-Sing in The Mikado for Sinfonia da Camera. Most recently she co-directed Humperdinck’s opera Hansel and Gretel and taught a master class on “Acting for the Singer” for Northwestern University’s Vocal Seminar.

Ricardo Herrera (Voice) was a guest master teacher in Nanjing University of the Arts in Nanjing, China, where he also sang a recital of songs and arias. He was King Balthazar in Amahl and the Night Visitors in Teatro Paso del Norte in Juarez, Mexico. He performed with the New York Festival of Song in Merkin Concert Hall in New York City for their program “Cubans in Paris.” With the Boise Philharmonic, he was the bass soloist in The Messiah and sang at the 7th Annual ABC gala in Weill Hall at Carnegie Hall. He was the bass soloist in Verdi’s Requiem with Sinfonia da Camera as well as the title role in Gilbert and Sullivan’s The Mikado. This past summer he taught and performed in the Daniel Ferro Vocal Program in Greve in Chianti, Italy.

J. Michael Holmes (Administration, Woodwinds) performed with the Chicago Symphony Orchestra under the batons of Riccardo Muti and Leonard Slatkin during the 2013–14 season. He also performed in two sold-out concerts with Ben Folds.

Music education is challenged to meet the needs of contemporary students, teachers, and communities in the context of rapidly shifting societal forces. The book's 17 chapters examine these avenues of change from the perspective of philosophical inquiry; the rapidly evolving landscape for music listening; cultural dimensions of pedagogy, repertoire, and student diversity; creativity in the music curriculum, with particular focus on composition and improvisation; new dimensions of leadership, recasting the role of the conductor in ensemble settings; and avenues for curricular imagination in music teacher preparation at the university level. Readers are encouraged to weigh the potential of curricular reforms in counterpoint to longstanding traditions. Donald Hodges, professor of music education and director of the Music Research Institute at the University of North-Carolina at Greensboro, notes the comprehensive scope of the topics and issues addressed, observing that the book “provides fresh insights into important topics.”

Vocal Grace, recorded by Ollie Watts Davis and the Black Chorus; OnWarD Music, 2013.

Ollie Watts Davis with the University of Illinois Black Chorus released the album Vocal Grace, a collection of six spirituals arranged in both choral and solo settings. Most songs employ the Black Chorus with soprano solos sung by Davis. Some selections include “Let us Break Bread Together,” “This Little Light of Mine,” and “We are Climbing Jacob’s Ladder.” Davis also arranged many of the settings.


In Fall 2013 and Winter 2014, Timothy Ehlen completed the final volumes of his Beethoven piano sonatas collection. Financed by a UI College of Fine Arts Creative Research Grant and recorded at Krannert Center for the Performing Arts, Volume VI includes Sonatas 9, 10, 11, and 15, while Volume VII includes Sonatas 12, 18, 22, and 28. According to Annie Lin of Clavier Companion, “armed with a superb set of interpretive skills, Ehlen fully demonstrates his understanding and projection of Beethoven’s structures. . . . Ehlen, who also wrote the program notes, is an exceptional pianist, his technical prowess consistently serving Beethoven’s vision. This is a remarkably satisfying recording.”
William Kinderman (Musicology), recently named a Steinway artist, was active as both author and pianist in international settings. His book Wagner’s *Parsifal* (Oxford) was praised in *Choice* as “excellent throughout, written in a clear, engaging style.” He published many essays on Mozart, Beethoven, Brahms, and Wagner and edited an issue of the *Journal of Musico logical Research* on “New Beethoven Research.” An edition of Beethoven’s “Eroica” Sketchbook appeared in his Beethoven Sketchbook Series. As both lecturer and pianist, he presented an invited keynote speech and performance at the Humboldt Award Winners’ Forum in Bonn, Germany, and gave a week-long residency through the Distinguished International Visitors Program of Queen’s University in Kingston, Ontario. Kinderman performed and lectured on Beethoven’s concertos and chamber music works in Switzerland, Germany, and North America. In August of 2014 at the Santa Fe Chamber Music Festival, he presented a pair of lectures and a recital featuring Beethoven’s last piano sonata and the Diabelli Variations.

Erik Lund’s (Composition-Theory) composition, *Shengyin* for Chinese gu-zheng and computer-processed sounds which was commissioned by Yu-Chen Wang and premiered during the May 2014 Chinese Contemporary Music Festival in Vancouver. In March 2014, Drew Whiting (DMA ’13) premiered his composition as *we forgive those*, for alto saxophone and piano, at the North American Saxophone Alliance National Conference, held at the University of Illinois. The New York-based ensemble mise-en commissioned and premiered Lund’s *Dead Innocence*, for chamber ensemble, in May 2013, and in October 2013, the Illinois Modern Ensemble performed and recorded the work.

Timothy McGovern (Woodwinds) and John Dee participated in numerous outreach activities with the Chicago Youth Symphony Orchestra, the Elgin Youth Symphony Orchestra, Midwest Young Artists, and the Naperville Central High School Solo and Ensemble Contest. McGovern gave the second performance ever of James Stephenson’s Concerto for Bassoon in May with the University of Illinois Wind Symphony at the Krannert Center for the Performing Arts. He again taught at the Madeline Island (WI) Music Camp and at the ISYM Double Reed Camp. His summer concluded with a featured recital performance at the International Double Reed Society Conference at New York University with Dee. At the conference, McGovern performed the world premiere of the James Stephenson’s Sonata for Bassoon with Cara Chowning, pianist. This fall McGovern will begin his 22nd year as principal bassoon of the Illinois Symphony Orchestra.

Charlotte Mattax Moersch (Organ/Harpischord) recorded the solo harpsichord pieces of the 17th-century composer Jean-Henry d’Anglebert, under contract with Centaur and with funding from an FAA Creative Arts Award and a Research Board grant. Highlights of her performance season included concerts with the Boulder Bach Festival in its 33rd season and the Bethlehem Bach Festival, now in its 107th season. Performances at Krannert Center for the Performing Arts included Handel’s opera, *Acis and Galatea*, which she directed from the keyboard with her period instrument group, Concerto Urbano. This is the sixth Baroque opera she has directed at the UI.

William Moersch (Percussion) and the UI Percussion Ensemble were featured artists with saxophonist Doug O’Connor at the North American Saxophone Alliance Conference in March. In April, Moersch and the ensemble presented the world premiere of the complete version of Alejandro Vinao’s *Water*. Other works recently commissioned by Moersch include James Wood’s *Secret Dialogues* for solo marimba and Anders Koppel’s *Mechanical Ballet* for keyboard quartet.

Gayle Magee (Musicology) was recently appointed by the American Musicological Society as co-editor-in-chief of the series Music of the United States of America (MUSA), which is funded by the National Endowment for the Humanities. Additionally, Magee and Christina Bashford received campus funding to host an international symposium on music in the First World War. She continues to serve as president of the Charles Ives Society (www.charlesives.org), a non-profit organization supported by the American Academy of Arts and Letters that sponsors editions, performances, and recordings of the composer’s works.

Mark Moore (Brass) performed a solo recital at the International Tuba Euphonium Conference in Bloomington, IN in May 2014. Pictured with him after the recital...
Mouthpieces, composed and recorded by Erin Gee; col legno, 2013.

Erin Gee’s first CD release is a collection of six Mouthpieces recorded with three Viennese contemporary music ensembles: the ORF Vienna Radio Symphony Orchestra, PHACE, and Klangforum Wien. Gee’s unique compositional technique explores the sounds and capabilities of the human voice. Most tracks on this album call for an ensemble with Gee’s solo voice, while Mouthpiece I is for Gee alone.

“Music that uses the mouth as an instrument has evolved apace over the past century and Erin Gee clearly has a contribution to make—her ‘Mouthpiece’ series a little redolent of the ‘Vox’ sequence that Trevor Wishart created during the 1980s, while being a singular statement in its own right,” Richard Whitehouse from *Gramophone* writes.

Shostakovich Cello Concertos, recorded by Dmitry Kouzov; Delos, 2013. Sean Hickey Concerto, recorded by Dmitry Kouzov; Delos, 2013.

In 2013 Dmitry Kouzov released two albums of concertos, both recorded with Vladimir Lande and the St. Petersburg State Symphony Orchestra. The first album, of Shostakovich’s two cello concertos, has been Kouzov’s lifelong dream to record. Said David Gutman in his *Gramophone* review: “The project must stand or fall by its soloist and fortunately Dmitry Kouzov … has the requisite technique and weight of tone as well as distinctive ideas about how the music should go.”

Kouzov’s second recording is of the Hickey Cello Concerto, which he commissioned in 2007. Don Clark from “I Care if You Listen” writes: “Kouzov is in complete command of the virtuoso passages—fleeting, nimble and with fine intonation throughout the registers. His deep yet clear tone lets the cello sing in the more lyrically dramatic section, evoking a rich tenor voice at its peak. A thoughtful, well done recording of an accessible and most interesting work.”

Pièces de clavecin recorded by Charlotte Mattax Moersch; Centaur, 2014.

Charlotte Mattax Moersch released her recording of Armand Louis Couperin’s *Pièces de clavecin* in early 2014. Couperin, whose life straddles the Baroque and Classical periods, wrote the *Pièces de clavecin* in 1751. This work contains 28 pieces and is separated into two suites—one in G and the other in Bb. The *American Record Guide* chose this recording over others in this repertoire: “Charlotte Mattax Moersch is a sensitive and very imaginative player. Her [playing] had just the right lilt…nobility…pomp…and circumstance.” Of the other recordings of this repertoire, the reviewer stated: “I’d choose [this CD] hands down.”
Michael Silvers (Musicology) presented his research at the Society for Ethnomusicology Annual Meeting, the Brazilian Studies Congress, and the UIUC Center for Latin American and Caribbean Studies Lecture Series. His review of The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco, and More!, edited by Helena Simonetti, and Marion Jacobson’s Squeeze This! A Cultural History of the Accordion in America appeared in the Yearbook for Traditional Music. He contributed a chapter on Brazilian fife and drum music to Agrupamentos da Música Tradicional do Cariri Cearense, edited by Carmen Coopat and Márcio Mattos, and liner notes to the CD Música do Povo Cariri. He conducted summer research in a music archive in Brazil.

Debra Richtmeyer’s (Woodwinds) Honorary Lifetime Member award from the North American Saxophone Alliance is the highest honor given by the organization. Richtmeyer and Michael Holmes co-hosted the North American Saxophone Alliance Biennial National Conference held at the University of Illinois in March 2014. She performed the Glazunov Saxophone Concerto on the opening evening’s concert with the UI Symphony Orchestra conducted by Donald Schleicher, and Jun Nago’s Paganini Lost with Holmes and pianist Casey Dierlam on the closing evening concert. Richtmeyer performed with the Peninsula Festival Orchestra in August 2014, conducted by Victor Yampolski.

Ronald Romm (Brass) and his wife, pianist Avis Romm, presented concerts and master classes at the Conservatories of Nevers, Imply, Lyon, and Dijon in France and with the Monaco Brass in Monte Carlo during February 2014. While there, Romm received the prestigious Medallion of Dijon to acknowledge his exceptional participation in the furthering of the Arts and Culture of the region. In March, Romm participated as soloist with the Atlantic Brass Band, clinician, and adjudicator at the National Trumpet Competition (Messiah College, PA). In April, he presented master classes and solo performances in Brescia, Valle Daosta, Messina (Sicily), and Torino, Italy, where he also conducted and directed the brass and percussion in the orchestra of the Teatro Regio di Torino. In May, Romm performed as soloist/clinician with the Evanston Township High School Band.

Gabriel Solis (Musicology) was named runner-up for the Society for Ethnomusicology’s Jaap Kunst Prize for his article on music and Indigenous modernity in Papua New Guinea, published in the Canadian Journal MUSICultures. He spoke at conferences in the US and UK, and conducted research for his current project.

Bernhard Scully (Woodwinds) rejoined the Canadian Brass and performed throughout North America, including at the Oregon Bach Festival, the Conn-Selmer Institute, the Orford Festival of Quebec, and the Forest Festival of Ontario. Scully gave master classes and completed two recording projects during a residency at the University of Toronto. In March he performed and toured internationally with the San Francisco Symphony. This summer, he was the solo coach at the Kendall Betts Horn Camp in Littleton (NH), on faculty at the Rafael Mendez Brass Institute, and was a featured performer at the North Country Chamber Players at the White Mountain Music Festival (NH). He gave solo recitals across North America and he performed as a guest principal horn with Les Violons du Roy of Quebec City. He completed a recording project produced by Gunther Schuller while the composer was in residence at UI as a George A. Miller Visiting Artist.

Andrea Solya (Clinical Assistant Professor) led the UI Women’s Glee Club on a tour to Louisiana, where they performed at Louisiana State University in Baton Rouge, at the Immaculate Conception Church in New Orleans, and participated in a Sunday Mass at St. Mary’s Assumption Church. During the spring semester, while preparing a modern edition of an early Baroque motet cycle, she taught choral literature for graduate students at the University of Szeged in Hungary, was invited to give a lecture on modern choral literature in Kecskemét, and conducted on two choral recitals.

Joel Spencer (Jazz) served as director and featured performer with the UI Concert Jazz Band at the 2013 Allerton Music Barn Festival concert “Swing, Swing, Swing,” a tribute to the 75th Anniversary of Benny Goodman’s historic appearance at Carnegie Hall. In addition, Spencer was featured as a guest artist at the Elgin Community College Jazz Festival with jazz trumpeter Randy Brecker and the Jazz Educator’s Network Conference in Dallas with the UI Jazz Faculty and Concert Jazz Band under the direction of Chip McNeill. He also performed with the John Campbell Trio at the 2014 Chicago
Jazz Festival in Millennium Park. He was featured as a guest performer and accompanist at the 2014 North American Saxophone Alliance Conference at the University of Illinois.

Sylvia Stone (Voice) spent the summer in Italy and Austria. Her program for young opera singers in Sant’Angelo in Vado, Italy, was in its 11th season and attracted singers from throughout the US and Colombia. Students performed opera highlights in historic venues in the region of Le Marche, sang in master classes presented by international singers and stage directors, and participated in an Italian language course offered by Scuola Italia. In Salzburg, she taught mostly American and Canadian students, who studied German and prepared roles for four performances each of Die Zauberflöte, Der Schauspieldirektor, and Bastien et Bastienne. Additionally, they presented three Liederabende in the Mirabellschloss area, across the river from the Festspielhaus.

Bridget Sweet (Music Education) published the chapter “Qualitative Choral Music Research” in The Oxford Handbook of Qualitative Research in American Music Education. With four colleagues, she published the article “Becoming Music Teacher Educators: Learning From and With Each Other in a Professional Development Community” in the International Journal of Music Education: Research, and co-presented two research studies, “Stories of early-career music teacher educators: Developing identities and searching for balance” and “Virtual collaborative research: Navigating time, space, and interaction” at the NAfME Music Research and Teacher Education National Conference. She was invited to present “Demystifying the Adolescent

Tango Compás, Stefan Milenkovich & Marko Hatlak; Klopotec, 2014.

Compás—meaning “beat” in Spanish—forms the impetus behind Stefan Milenkovich’s latest album release. Recorded with accordionist Marko Hatlak, pianist Marko Črnčec, and bassist Luka Herman Gaiser, the quartet explores the intricate rhythms of the tango genre. Sampling from composers such as Astor Piazzolla, Francisco Canaro, and Juan Carlos Caceres, the ensemble even creates its own unique arrangements.

Thelonious Monk Quartet with John Coltrane at Carnegie Hall by Gabriel Solis; Oxford University Press, 2014.

In his latest book, Gabriel Solis investigates and analyzes the 1957 Carnegie Hall benefit concert hosted by Thelonious Monk and John Coltrane. Considered one of the most important meetings in modern jazz, the recording of this concert was misplaced until a Library of Congress employee accidentally stumbled upon it in 2005. Soon after, it was released by Blue Note records. Solis’s multifaceted approach touches on the historical, cultural, and analytical significance of the recording, while also using the near 50-year delay between performance and recording release to position jazz as both a tradition and a form of contemporary culture. His in-depth musical analyses touch on each composition, but go beyond to understand how Monk’s sound impacted Coltrane’s development as a performer. “A gracefully written, accessible, and profoundly musical study that celebrates the relationship of two jazz giants,” writes Jeffrey Taylor, director, H Wiley Hitchcock Institute for Studies in American Music.


Christos Tsitsaros published a set of three preludes, commissioned by Hal Leonard for the Educational Piano Library. Inspired by mythology and his cultural heritage, Tsitsaros’s A Mythical Triptych for piano solo includes movements titled “Water Nymphs,” “Dance Mystique,” and “Dionysian Rites.” Tsitsaros has greatly added to repertoire for young and beginning pianists through his compositions published by Hal Leonard.
Research Park’s highly competitive I-Start FAA. It has since been accepted into the Office of Technology Management and Proof of Concept grant funded by UI’s canvas, the project received a $15,000 validation and the formation of a business program, which included rigorous market program this past fall. Subsequent to this and respectively.

Isolde commissioned Syer to write feature essays for Lyric Opera have recently commissioned the Psyche in the Operas through Wagner’s Visions: Poetry, Politics, and the Psyche in the Operas through ‘Die Walküre’ has been freshly published by the University of Rochester Press in the Eastman Series in Music. The Royal Opera House in London and Chicago Lyric Opera have recently commissioned Syer to write feature essays for their new productions of Tristan und Isolde and Tannhäuser, respectively.

Katherine Syer (Musicology) delivered papers at conferences in Leeds, Barcelona, London, Evanston, and Melbourne, as well as an invited presentation for the docents at Opera Theatre St. Louis. In April, Syer delivered lectures and participated as a juror in the student Musicology Competition “Contemporary Priorities in Musicological Research,” held at the Tbilisi Conservatoire in Georgia. Her book Wagner’s Visions: Poetry, Politics, and the Psyche in the Operas through ‘Die Walküre’ has been freshly published by the University of Rochester Press in the Eastman Series in Music. The Royal Opera House in London and Chicago Lyric Opera have recently commissioned Syer to write feature essays for their new productions of Tristan und Isolde and Tannhäuser, respectively.

Rick Taube’s (Composition-Theory) theory software project Harmonia was accepted into the National Science Foundation’s Innovation Corps (I-CORP) program this past fall. Subsequent to this program, which included rigorous market validation and the formation of a business canvas, the project received a $15,000 Proof of Concept grant funded by UI’s Office of Technology Management and FAA. It has since been accepted into the Research Park’s highly competitive I-Start program, a matching award program targeted to University of Illinois researchers that have a strong potential for technology commercialization through new company formation, and was funded at the highest level (90 percent). In April ‘14 the company was incorporated as Illiac Software, Inc. with the domain name illiacsoftware.com.

Reynold Tharp (Composition-Theory) gave invited guest lectures on his recent music at UC Riverside, Illinois State University, and UC Davis during Spring 2014. His new Piano Trio was commissioned and premiered by the Earplay ensemble in San Francisco in May. The Financial Times commented, “Of the evening’s two premieres, the more memorable was Reynold Tharp’s Piano Trio, which may, all by itself, restore the primacy of melody to the chamber music format. The composer may evoke influences from the past in this richly harmonised opus, but he speaks in his own voice. There’s a quasi-narrative here, a sense of nostalgia you can sense in pianist Karen Rosenak’s short scales which sustain the tension in all the rhapsodising material and in cellist Thalia Moore’s rapturous attacks. It was impossible to imagine a better introduction. Chamber trios in quest of fresh repertoire should take note.”

Sever Tipei (Composition-Theory) performed his “HB with G&E”, for solo piano and computer-generated sounds at the CEMIcircles festival at the University of North Texas. His composition “figer,” for computer-generated sounds was performed at the International Society for Music Information Retrieval conference in Curitiba, Brazil, the Workshop on Computer Music and Audio Technology (Taiwan), and at STUDIO 300 Digital Art and Music Festival (Transylvania University). Eight channel versions were presented at the New York City Electro-acoustic Music Festival and INTIME Symposium, and Coventry University (UK), where he also delivered a paper. “CagedVoyagers” was included in concerts at the University of Michigan and locally. Tipei also gave invited talks at Rice University and at the Music Technology department of Huddersfield University (UK).

Christos Tsitsaros (Piano Pedagogy) was the composer-in-residence for the 2014 University of Texas in El Paso piano competition, where he gave master classes, adjudicated, and performed at the final artist recital.

Ann Yeung (Harp) was elected president of the American Harp Society, Inc. (AHS). She was honored by the World Harp Congress in Sydney, Australia, for her outstanding service and dedication for the past 12 years as editor of the World Harp Congress Review. She was one of five Fellows selected to represent the University of Illinois at Urbana-Champaign in the Committee on Institutional Cooperation 2013–2014 Academic Leadership Program. As the Aletheia Duo with Jonathan Keeble, she performed at international festivals in Australia and Brazil, gave three world premieres of commissioned works, was featured on the Opening Gala Concerts of the Lyon & Healy Harps 150th Birthday Festival and the National Flute Convention in Chicago, and was a featured harp master class clinician and performer at the AHS National Conference in New Orleans this past summer.
Zack Browning (Composition/Theory) received three world premieres of compositions written in 2013. They include *Sol Moon Rocker* (A/B Duo, Eastman School of Music), *Vibrations of Hope* (pianists Kristie Born and Rose Grace, Stetson University), and *Unafraid* (sax trio, North American Saxophone Alliance). Browning also had performances in Taipei, Taiwan; Torino, Italy; and Atlanta, Chicago, Columbus, New York, Oberlin, and Orlando in the US. Invited lectures included the University of Chicago, Columbia College Chicago, Elmhurst College, Valparaiso University, and the University of Illinois at Chicago. His String Quartet was selected for the November 2013 issue of the music education magazine *Music Alive!* Browning continues to direct the Salvatore Martirano Memorial Composition Award which had a record of 353 compositions submitted for the 2014 competition, and the UI-Seoul National University Faculty Composers Exchange.

James F. Keene (Bands) was named International Outstanding Bandmaster for 2013 by Phi Beta Mu International Bandmasters Honorary Society, awarded at the Midwest International Band and Orchestra Clinic in Chicago. At Midwest, he also served as guest conductor of the Lockport Township H.S. Band (Brian Covey, BME ’01, director). He also conducted honor bands and orchestras in Texas, California, Ohio, Alabama, New Jersey, Colorado, and Florida. He made numerous adjudication appearances throughout the Midwest and Texas. He gave workshops for the public school districts of Clark County, NV; Mason, OH; NISD of San Antonio, TX; as well as San Benito, Lajoya, Midland, and Leander TX. In March, Keene was conductor of the Bayou City Adult Band Festival in Houston, TX, conducting an ensemble representing community bands from five states. In April, he served as conductor-in-residence at Rutgers University, working with students, area directors and conducting three concerts on the Rutgers campus.

Bruno Nettl (Musicology) gave lectures at the University of Cincinnati and Kenyon College, and delivered the Charles Homer Haskins lecture for the America Council of Learned Societies in Philadelphia. His recent publications include a paper, “Contemplating the Concept of Improvisation and its History in Scholarship” in MTO: A Journal of the Society for Music Theory, and a lengthy essay, “On World Music as a Concept in the History of Music Scholarship” in *The Cambridge History of World Music*, edited by School of Music alumnus Philip Bohlman (PhD ’84, MM ’80). In September 2014, Nettl delivered the John Blacking Memorial Lecture at the annual meeting of the European Seminar in Ethnomusicology, in Prague. Unable to attend in person, he delivered a lecture titled “On Bridges and Islands in the History of Ethnomusicology” via Skype. Also via Skype, he gave an invited paper on North American Indian polyphony at the Seventh International Symposium on Traditional Polyphony at Tbilisi, Georgia.

Nicholas Temperley (Musicology) was named a fellow by The Hymn Society in the United States and Canada (The HSUSC) at its annual conference in Bexley, Ohio. This is the highest honor given by the organization.

**Emeritus Publication**


Professor Emeritus and Swanlund Professor of Piano Ian Hobson released an album of early orchestral works by the Czech composer, Bohuslav Martinů. Hobson conducted the Sinfonia Varsovia, a Polish ensemble once headed by Yehudi Menuhin and later, Krzysztof Penderecki. The five tracks on the album capture a broad stylistic range and show his exploration of folk styles and inspiration drawn from Debussy, Dvořák, and Smetana.

“The performances are very good indeed. Ian Hobson is a reliable and enthusiastic guide to this unknown repertoire, and the Sinfonia Varsovia plays with its usual expertise. The orchestra’s wind and string soloists are all top-notch, and the engineering is warm and well-balanced. This is going to be a series eminently worth following, one which promises many wonderful discoveries,” writes David Hurwitz, ClassicsToday.com.
John Wustman (Accompanying) received an honorary doctorate from Valparaiso University (IN) in May.

Scott A. Wyatt (Composition/Theory) continues to serve as a faculty member of the University of Illinois School of Music teaching composition and electro-acoustic music, as well as serving as director of the University of Illinois Experimental Music Studios. Wyatt was an invited guest artist to IUPUI (Indiana University Purdue University Indianapolis) on February 19, 2014 and at the Indiana University Jacobs School of Music on February 20–21, 2014 where he presented a master class and lecture to faculty and students. His composition, All At Risk, for video presentation with electroacoustic music designed for 8-channel audio performance, was presented as part of the University of Illinois Computer Music 30th Anniversary Concert II, on April 8, and his composition, On a Roll, for electroacoustic music designed for 8-channel audio performance, was performed at the Indiana University Jacobs School on April 27, 2014.

1960–1969

Joe Armstrong’s (BME ’66) translation of André Pirro’s 1907 book, The Aesthetic of Johann Sebastian Bach, was published by Rowman & Littlefield’s Scarecrow Press this past spring. This is the first time this book has been translated into English.

1970–1979

Mary Tiffany Ferer (PhD ’76), professor emerita at West Virginia University, published Chesney, Thiebault, Crecquillon, Canis, Payen, and the Chapel of Charles V” in Early Music.

Anne Hastings Fiedler (BM ’77, MM ’79) was recently named to the Oramay Cluthe Eades Distinguished Professorship in Music at the University of Evansville (IN). The investiture ceremony was held on Nov. 12, 2013.

Jeffrey Kurtzman (PhD ’72), professor of musicology at Washington University, St. Louis, published Approaches to Monteverdi: Aesthetic, Psychological, Analytical and Historical Studies, a collection of 12 of his articles.

Carrie Provost (BME ’79) was a featured speaker at the American String Teachers Association National Conference, held in Louisville, KY in March 2014. The topic of Provost’s talk was “They’ll Be Coming Out of the Woodwork: Ideas for Creating a Vibrant Orchestra Culture in your School.” Provost has 34 years experience teaching strings, including the past 27 years in the Wheaton-Warrenville School District 200.

Charles Yassky (BS ’72, MS ’74) and the Orangetown Concert Band released a new CD, American Village, Vol. 1. This 65-member ensemble consists of top players from the New York Metropolitan area, including members of the Metropolitan Opera Orchestra, NY Philharmonic, Broadway Theater, US Marine and West Point Bands, and many fine teachers. The membership also boasts eight Illinois Bands alumni: Yassky, Chris Hall (BM ’90), Patricia Barlow (BS ’87), Bruce Doctor (BME ’76), Kevin Raschen (BME ’10, MM ’13), Roger Widicus (BME ’82), Gene Scholtens (BM ’71, MM ’72), and Ed Stanford (BA ’65).

1980–1989

Michael Ekleberry (BME ’80) is now the president of the Apollo Chorus of Chicago. The Chorus, which was founded just after the Great Chicago Fire, is the oldest continuously operating ensemble of its kind in Chicago. Performing at Chicago venues such as Symphony Center and Harris Theater in Millennium Park, the volunteer ensemble is conducted by Music Director Stephen Alltop.

Barbara Haggh-Huglo (PhD ’88), professor of musicology at the University of Maryland, published “Composers at Church and Court in 15th-Century Brussels” in Institutions and Patronage in Renaissance Music, edited by Thomas Schmidt-Beste; “The Topography of Music Theory in Paris, 900–1450” in City, Chant, and the Typography of Early Music, edited by Michael Scott Cuthbert, Sean Gallagher, and Christoph Wolff; and “Modes, Tenors, Scribes and Stems: The Hispanic Features of Two Hispanic Manuscripts, Madrid, Biblioteca Nacional, Ms. 20486, and Las Huelgas, Santa Maria la Real, Ms. IX,” in ‘Nationes, ‘Genteres, und die Musik im Mittelalter, edited by Frank Hentschel and Maria Winkelmüller. She was a research fellow in medieval studies at the University of Poitiers (France) in Spring 2014.

Heather Landes (BM ’84) was appointed Director of the Arizona State University School of Music.

Stephen Slawek (PhD ’86) performed as the featured sitar soloist with the Oakland East Bay Symphony in their performance
of Ravi Shankar’s *Concerto for Sitar and Orchestra* on March 28, 2014. Slawek is professor of ethnomusicology at the University of Texas-Austin.

### 1990–1999

**Dan Aldag** (MM ’91, MM ’92) received Humboldt State University’s Excellence In Teaching Award for the 2012–2013 academic year. Aldag was recognized for exceptional work with jazz ensembles, consistently high teaching scores, and high standards. Aldag leads HSU’s Jazz Orchestra and AM Jazz Band, coaches the jazz combos, and teaches trombone, euphonium, jazz, and popular music courses.

**Donnacha Denney’s** (MM ’94) piece *The Hunger* was premiered by soprano Dawn Upshaw and the new music ensemble Alarm Will Sound at Sheldon Concert Hall in St. Louis. Alarm Will Sound presented another piece, *Grá agus Bás* (Love and Death), at Carnegie Hall in April. In May, Contact Contemporary Music premiered Denney’s *Turn* as part of a portrait concert in Toronto. Denney is leaving his position in Trinity College Dublin this year to join the faculty at Princeton University. Previously Denney was a global scholar and visiting professor at Princeton.

**Thomas Lloyd’s** (DMA’93) new choral-theater work, *Bonhoeffer*, was selected as one of only 60 new compositions out of a pool of 1,618 proposals to receive a grant from New Music USA’s inaugural project grants program. The grant will fund a commercial recording by the new music choir The Crossing, conducted by its founding director **Donald Nally** (DMA ’90). The Crossing premiered the work in March 2013.

**Gretchen Peters** (PhD ’94), associate professor of musicology at the University of Wisconsin, Eau Claire, recently authored the book *The Musical Sounds of Medieval French Cities, Players, Patrons, and Politics*. She also authored “Music in Late Medieval Tours and Orleans: A Reflection of Political Allegiance in the Loire Valley,” in *Instruments, Ensembles, and Repertory, 1300–1600: Essays In Honour of Keith Polk*.

**Mary Ellen Poole** (PhD ’94) was appointed director of the Butler School of Music at the University of Texas-Austin.

**Richard Wolf** (MM ’89, PhD ’97), professor of music and South Asian studies at Harvard, received the Friedrich Wilhelm Bessel research prize from the Alexander von Humboldt Stiftung. The purpose of this prize is to foster joint research by German and foreign scholars. Wolf will work in Munich jointly with Professor Frank Heidemann on a new publication titled *The Bison and the Horn: Indigeneity, Performance, and the State of India*.

### 2000–2009


**Lauren Frankovich** (BM ’07) performed in *Pirates of Penzance* and *Patience* with the New York Gilbert & Sullivan Players at Symphony Space in New York City this past year. She also performed in Gershwin’s *For Goodness Sake* at the off-broadway venue, Theater Row, with the group Musicals Tonight.

**Jennifer Gartley** (DMA ’09), **Dana Hotle** (BM ’98), and **Adrienne Honnold** (BM ’99, MM ’05) are three of the four artistic directors of Chamber Project St. Louis, which presented its sixth season in 2013–2014 to sold-out crowds across the St. Louis region. Chamber Project St. Louis embraces the communicative and collaborative nature of chamber music to create interactive performances reflecting a 21st-century audience and creates partnerships with both traditional and non-traditional venues, diverse artists, institutions, and the community.

**Darren Garvey** (BM ’03) is the music director for VTL Music and IV Lab Studios in Chicago. As the link between these two successful music companies, Garvey functions as a producer, composer, and multi-instrumentalist for this ad agency and studio partnership. Garvey continues to perform as comedian Sandra Bernhard’s drummer and with his band Daniel and the Lion. DATL was on tour this past summer with Counting Crows.

**Matthew Holzner** (BME ’05) was hired as assistant director of bands and assistant marching band director at Texas State University, San Marcos.

**Courtney Huffman** (BM ’05) was appointed to the voice faculty at Gordon College in Wenham, MA, where she teaches voice lessons and classes in vocal pedagogy, vocal literature, and diction. Huffman appeared as the soprano soloist with Boston Baroque’s New Year’s Eve and First Day Concerts, performing Bach’s...
Wedding Cantata and Coffee Cantata, broadcast live on PRI radio nationwide. In September, Huffman presented a faculty recital at Gordon College featuring works of Richard Strauss and Lili Boulanger, as well as a semi-staged version of Libby Larsen’s riveting song cycle Try Me, Good King: The Last Words of the Wives of Henry VIII.

Julia Kay Jamieson (MM ’02) was the co-director of the University of Oregon Harp Day in November where she performed harp duets and conducted the world premiere of her composition for harp ensemble, mixa-friends. As principal harpist of the Cleveland Chamber Symphony she performed in their NeoSonic Fest in March. In June her commissioned work, constellations, was premiered by the Illinois Summer Harp Class. Jamieson guest taught, led workshops, and performed at the High Cascade Harp Retreat in Suttle Lake, OR where she also conducted the world premiere of her new work creatures for harp ensemble. Jamieson was a guest teacher and performer at the Canada International Harp Class. Jamieson guest taught, led workshops, and performed at the High Cascade Harp Retreat in Suttle Lake, OR where she also conducted the world premiere of her new work creatures for harp ensemble. Jamieson was a guest teacher and performer at the Canada International Summer Harp Institute in Vancouver in July, where she performed and conducted several of her own works, taught, and led improvisation workshops. She continues to serve on the board of directors for the American Harp Society where she is chair of the Education and Youth Task Force.

Elizabeth Jaxon (BM ’06) produced six video guides (in both English and French) covering various aspects of harp care. The videos were commissioned by the French harp-maker Camac Harps. As part of the Atlantic Harp Duo, Jaxon and Marta Power Luce developed a new multidimensional show recounting the myth of Ariadne which was premiered at the World Harp Congress in Sydney, Australia. Ariadne Rediviva joins live music with video, narration, art, and dance and features four newly commissioned works for two harps. Earlier this year, the duo also released a CD entitled Rhythms of Spain, with works by De Falla, Albenz, Granados, and Ravel.

Stacey Jocoy (PhD ‘05), associate professor of musicology at Texas Tech University, delivered “Macbeth’s Gallows Song and the Problem of Englishness in The Beggar’s Opera,” at the School of Music at UIUC in March, and “Welcome to All the Pleasures: The Political Motivations of the St. Cecilia’s Day Celebrations” at the Annual Meeting of the American Musicological Society in Pittsburgh in November 2013.

Sarah Long (PhD ’08) was appointed assistant professor of musicology at Michigan State University in Fall 2013. In November she presented “The Construction of Confraternity Devotions at the Cathedral of Tournai in the Fourteenth and Fifteenth Centuries” at the Annual Meeting of the American Musicological Society in Pittsburgh. She is the author of “The Sanctorale of Andenne: A Description and Analysis of Liturgical Manuscripts for the Secular Chapter of Noble Canonesses;” “The Office for the Translation of St. Nicholas in Fifteenth-Century Parisian Confraternity Manuscripts;” and is the editor of Antiphonaria: A Catalogue of Notated Office Manuscripts Preserved in Flanders (c. 1100–c. 1800). From 2008–2013 Long was a postdoctoral research fellow and visiting instructor at Katholieke Universiteit Leuven in Belgium.

Charles Lynch (DMA ’09) is featured on jazz guitarist Freddie Franken’s recent recording of Legrand’s Summer of ’42 included on his CD Portraits of Love. He continues to develop college programs as the adjunct harp faculty at Olivet Nazarene University (IL), at Valparaiso University (IN) and St. Mary’s College (IN). Last spring, Lynch hosted the Mesa (AZ) Public Schools Harp Ensemble at Valparaiso University for a short performance and master class. He also continues to coach harp sectionals for the Chicago Youth Symphony Orchestra. Lynch currently serves as secretary and webmaster for the Greater Chicago Chapter of the American Harp Society.

Phil Pierick (BM ’09, MM ’12) received a Fulbright Study/Research Grant and will spend the 2014–2015 academic year in Austria. There he will study contemporary music performance practice with Lars Mlekusch at the Konservatorium Wien Privatuniversität in Vienna. After finishing his year of Fulbright study, Pierick plans to return to the Eastman School of Music to complete coursework for his doctorate. He also was a finalist in the Jean-Marie Londeix International Saxophone Competition held in Bangkok, Thailand.


Ji Yon Shim (DMA ’04) teaches cello and chamber music at the Faculdade Cantareira College in Sao Paulo, Brazil. With the ensemble Hesperides das Americas, she recorded the CD Sons das Americas. Her earlier CD Prima with Trio Puelli was recognized by Bravo magazine as one of the 10 best productions of 2011.

Colleen Potter Thorburn (BM ’06) was tenured as principal harp with the Eastern Connecticut Symphony Orchestra in New London, Connecticut this past season. She
also launched a new harp program for the Coda Mountain Academy in West Virginia this past summer. As a member of the duo Apple Orange Pair (horn, harp), she received a grant in 2013 from the Virginia Commission for the Arts to give concerts throughout the state as a touring artist for the 2014–2015 season. They also gave a joint recital with Duo Mango in New York City in May. The duo released their debut CD, Seeds, with newly commissioned works in November 2013.

Carlos Vega (DMA ’09) is assistant professor of applied saxophone at Florida A&M University and a current member of the Chicago Afro Latin Jazz Ensemble (CALJE) and trumpet legend Doc Severinsen’s Big Band.

2010–2014

Daniel Beder (MM, MME ’13) is beginning his second year of teaching orchestra in Purcellville, VA outside of Washington, D.C. He directs all three high school orchestras and teaches beginning strings to sixth graders.

Erin Brooker (BM ’14) started her MM degree in harp performance at Indiana University. During Summer 2014, she attended the Fresh Inc Festival with her flute, harp, and percussion trio, the Archaea Tree Ensemble, which includes UI alumni Andy Miller (MM’12) and Jennifer Shanahan (BM ’13). She also accepted the head resident advisor position and worked at the Bowdoin International Music Festival in Brunswick, Maine.

Christopher Butler (MM ’12) was appointed lecturer in percussion at Southern Illinois University at Carbondale. He is a doctoral candidate at the University of Kentucky where his research is primarily focused on the theory of rhythm and meter in works for percussion, specifically in the music of Alejandro Viñao.

Benjamin Charles (MM ‘11) was appointed adjunct faculty at Florida Atlantic University.

Caitlin Custer (BM ’13) recently accepted a position as rental librarian with ECS Publishing Group. The company is comprised of E. C. Schirmer Music Company, Galaxy Music Corporation, and MorningStar Music Publishers. Over the summer, the rental library was moved from the Boston area to its headquarters in the St. Louis area.

Brendan Doshi (BM ’12) has been awarded a Fulbright Student Program scholarship in World Music, and will live in São Paulo, Brazil for nine months where he will study music and collaborate with local artists.

Karen Gallant (BM ’13) is an MM candidate at the University of Texas at Austin. She was the winner of the Brass/Wind/Percussion UT Concerto Competition and won a position on the UT Wind Ensemble 2014 World Tour.

Stephanie Gustafson (BM ’11) was substitute principal harp of the Orquesta Filarmónica de Santiago in Chile this past year. She was appointed principal harp for the Annapolis Symphony Orchestra in Maryland.

Erin Corine Johnson (BM ’10) was a member of the inaugural class of MM candidates at Berklee College of Music in Valencia, Spain. Upon completing the Master in Contemporary Studio Performance Program in July 2013, she remained in Valencia to continue performing as a flutist and vocalist in traditional and contemporary African-American, Mediterranean and Latin-American music. After accepting a government-sponsored grant, Johnson relocated to Madrid, Spain at the start of the 2014–15 academic year, where she serves as a North American language and culture assistant while launching her first independently led, performance-based ethnomusicology documentation project entitled “Project Afro(–).”

Rebecca Johnson (DMA ’10) has been elected assistant secretary/secretary-elect of the National Flute Association Convention and will serve the organization from 2014–2016. She also had the honor of performing at the association’s convention in August 2014.

Aaron Kaplan (BM, BME ’11; MM ’13) finished his one-year appointment as the interim conductor for the Quad City Youth Symphony Orchestras, as well as completed his first year as Orchestra Director at Glenbrook North and Glenbrook South High Schools.

Molly Madden (BM/BME ’11, MM ’14) was appointed principal harp of the Champaign-Urbana Symphony Orchestra in October and was a featured soloist in the Mozart Concerto for flute and harp with the Heartland Symphony Orchestra in September.

Scott Nimner (BM ’11) won the position of staff arranger for “The President’s Own” United States Marine Band in Washington, DC. He also was awarded a First Music commission from the New York Youth Symphony.

Darden Purcell (DMA ’12) was appointed assistant professor of music and director of jazz studies at George Mason University in Fairfax, VA, where she will teach jazz voice, jazz history, direct the Mason Jazz Vocal Ensemble, and oversee the Jazz Studies program. Since relocating to Washington D.C., Purcell has performed at the John F.

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Kennedy Center for the Performing Arts (back-up vocals for George Benson with the National Symphony Orchestra), Blues Alley, Wolftrap (back-up vocals for Ben Folds with the NSO), Meyerhoff Symphony Center (Baltimore Symphony Orchestra), National Air and Space Museum, and with numerous ensembles, including the American Festival Pops Orchestra and the Metropolitan Jazz Jazz. In Spring 2014, Purcell appeared on News Channel 8-DC and was a guest presenter for the US Department of State, Foreign Press Center presentation, International Jazz Day: Showcasing America’s Music.

Julie Rochus (MM ’14) played principal horn in the Champaign-Urbana Symphony during the 2013–14 season. In Fall 2013, she was accepted as a fellow in the Youth Orchestra of the Americas Global Leaders Program. In addition to studying social entrepreneurship in music and El Sistema, Rochus travelled to Lima, Peru to mentor and work with young brass players, and to New Brunswick, Canada, to observe that province’s successful Sistema program. In June 2014, Rochus was a solo prize-winner at the International Women’s Brass Conference in Cincinnati. She was a member of the National Academy Orchestra of Canada. Rochus is currently a teaching artist in Moncton, NB with Sistema New Brunswick.

Gavin Ryan (MM ’13) was appointed adjunct faculty at Utah Valley University.

Jackie Schiffer (BM ’11) made her New York City musical theater debut starring as Sydney Chearney in The Dream Cafe. The show opened on April 11 at The Dramatist Guild Theater.

Kelly Schmidt (BME ’13) is the new orchestra director at Lincoln Middle School and Liberty Middle School in Edwardsville Community Unit School District #7.

Ju Ri Seo (MM ’07, DMA ’13) has joined the faculty at Princeton University as assistant professor of composition. Her compositions were premiered in Boston by Dinosaur Annex and in Iceland by Harpverk Duo. Seo received the Goddard Lieberson Fellowship from the American Academy of Arts and Letters.

Ashley Shank (DMA ’14) joined the board of directors of the Flute New Music Consortium in 2013. A non-profit organization, its mission is commissioning and supporting new flute music. As grants and finance officer, she prepared two successful grants: one through the School of Music’s iMusE competition and another through the National Flute Association’s Arts Venture Competition.

Jonathan Sharp (MM ’11) was appointed adjunct faculty at Morehead State University.

Elizabeth Surles (MM ’10) has been appointed archivist at the Institute of Jazz Studies at Rutgers University’s John Cotton Dana Library in Newark, NJ.

Noël Wan (BM ’14) won second prize in the 25th Nippon Harp Competition Young Professional Division in Japan in November 2013. She won first prize in the 38th Carmel Music Society Instrumental Competition in California, the first harpist ever to win. She also served on the jury for the 21st Chinese Music Teachers Association of North America International Youth Music Competition for the harp division. She was a winner of the School of Music String Division Concerto Competition and a finalist in the Krannert Debut Artist Competition. She is currently in the graduate program at the Yale School of Music.

JungHwa Yoo (DMA ’14) performed at the Spoleto Music Festival USA, as a soloist in Arthur Honegger’s Concerto da Camera. She also played Mozart’s Flute Concerto K. 314 in D major with the Sophia Philharmonic Orchestra in Europe. She is currently a regular member in Civic Orchestra of Chicago and on the woodwind faculty of Jalisco Youth Symphony Orchestra in Chicago.
Chanah Ambuter, a graduate student in harp, gave a solo recital and performed the world premier of her arrangement of The Lord of the Rings Trilogy Medley for Harp with visual effects this past year. Notable freelance opportunities include hospital open houses, beachside and Broadway-themed weddings, food tastings, and private anniversary dinners.

Seol Baek, an undergraduate student in flute, was selected to perform at Jasmine Choi’s international master class in Bregenz, Austria during this summer.

Sydney Campen, an undergraduate student in harp, won second place in the Peoria Symphony Orchestra Concerto Competition in November 2013. She also attended the Lyon and Healy 150th Birthday festival and was a soloist for the 2014 Illinois Summer Harp Class.

Pete Carney and Brian Felix, graduate students in music education, produced an iBOOK, Interactive Listening, that was purchased by the Duval County Public Schools for every middle and high school student in Jacksonville, FL. The book uses Hollywood-style graphics, and an orchestra of interactive digital experiences to retool music appreciation. Interactive Listening was named by Apple Inc. as the #1 Editors Choice in all categories, becoming the first music education method to ever be featured on Apple’s iTunes website.

Christopher Cayari, a graduate student in music education, has been selected as a student intern for the 2014 College Music Society National Conference in St. Louis.

Moye Chen, a graduate student in piano, was the winner of the 58th World Piano Competition, held from June 23 to 29 in Cincinnati. In the final round of the competition he performed the Rachmaninoff Concerto No. 3 with the Cincinnati Symphony Orchestra under William Eddins and won the Finals Audience Favorite Award. The repertoire requirements for the competition included at least nine minutes of music by contemporary American composers, for which Chen performed études by John Corigliano and David Rakowski. As winner of the competition Chen will perform several recitals, including one at Carnegie Hall during the 2015 season.

Pin-Hua Chen, a graduate student in saxophone, was a semifinalist in the Jean-Marie Londeix International Saxophone Competition held in Bangkok, Thailand.

Melody Chua, an undergraduate student in flute, was first alternate in the 2014 UISO Concerto Competition and received an honorable mention in the 2014 Thomas J. Smith Scholarship Competition. This summer, she traveled to Switzerland to study with flutist Matthias Ziegler of the Zurich Chamber Orchestra and Zurich University of the Arts. She also performed in the Chicago Academy for the Arts New Music Festival, in addition to working part-time as a mobile technology reviewer.

Lauren Coleman, a graduate student in flute, joined the Kalamazoo Symphony Orchestra in the Flute III/Piccolo chair beginning in their 2013–2014 season. She also competed in the National Flute Association Piccolo Artist Competition as a semifinalist, performing at the annual convention in Chicago.

Allison Fromm, a graduate student in choral conducting, collaborated with the Harvard University Department of Music and Holden Choruses to plan the “Joyful Noise and Alice Parker Residency,” a choral concert and Harvard Symposium on choral singing, the brain, and wellness. The concert and Symposium were featured in the Harvard Magazine. In July 2014, Fromm also conducted the chorus for the Woodlands Foundation’s first music camp for adults with disabilities in Wexford, PA.

Joshua Haggerty, a graduate student in percussion, was appointed director of percussion for the Rio Hondo ISD in Rio Hondo, Texas.

Allison Hamilton, an undergraduate student in flute, won the Atlanta Flute Club’s Young Artist Competition and took second place in the Flute Society of Kentucky’s Collegiate Artist Competition. In addition, Hamilton took third place at the National Society of Arts and Letters Woodwind Competition. She studied at the ARIA International Music Academy this past summer.

Claire Happeney, a graduate student in harp, performed with her duo partner, bassist Philip Alejo, in Tucson, AZ, Quincy, IL, Mackinac Island, MI, and in the Illinois Summer Harp Class in Urbana, where they premiered Pulitzer Prize winner Caroline Shaw’s work, For Claire and Phil, which was funded by an American Harp Society Grant. She also taught a master class to the harp studio at the University of Arizona and gave a talk there on Alexander Technique and the harp. She received an Urbana Arts Grant for workshops and performances in Fall 2014 with her harp, mandolin, and guitar trio. As a tribute to her first teacher, she performed Debussy’s Danses Sacre et Profane with her hometown orchestra, the Quincy Symphony Orchestra.

Erin Happenny, a graduate student in flute, was a semifinalist in the 2014 National Flute Association Piccolo Artist Competition and performed at the annual convention in Chicago.

Chen-Yu Huang, a graduate student in harp, has been appointed assistant professor of harp at Michigan State Uni-
versity. She also joined the instructional faculty for the Blue Lake Fine Arts Camp in Michigan this past summer.

Brian W. Kellum, a graduate student in music education, assumed the post of program director for the Asheville Symphony’s El Sistema-Inspired initiative, MusicWorks! He was selected from a national pool of more than 40 candidates to lead the project dedicated to providing academic enrichment and musical ensemble instruction for low income students at Hall Fletcher Elementary School. The program, funded for three years by the Leever Foundation, has provided rich musical experiences for the children including performance opportunities with acclaimed pianist Alexander Schwarzkopf, Hall of Fame rock and roll star Little Anthony, and members of the Asheville Symphony.

Denise la Grassa, a graduate student in jazz and a winner of a 2014 School of Music iMuSE Entrepreneurship Grant, performed her original Jazz-Theater production of The Blues Ain’t a Color in July and August at Theater Wit in Chicago. Jazz-Theater, as envisioned by La Grassa, incorporates an on-stage jazz combo as a backdrop to her original dialogue and songs, with improvisational moments from both La Grassa and the combo. As part of the marketing for the show, La Grassa appeared on WGN radio’s “After Hours” with Rick Kogan in early August to discuss The Blues Ain’t a Color and her Jazz-Theater concept.

Ann Mclaughlin, a graduate student in harp and Illinois Distinguished Fellow, was a recipient of a 2014–15 Urbana Envision 365 Arts Grant and a UI School of Music iMuSE Grant for her multimedia harp show, Scheherazade, that premiered in September. Current treasurer of the American Harp Society, Inc. (AHS) Roslyn Rensch Central Illinois Harp Chapter, she is secretary of MuGS (the SoM music graduate student association) and is a current member of the Board of Directors of Illini Fighting Hunger. In Spring 2014, she received an honorable mention in the UI String Division concerto competition and taught a master class for the AHS Jubal Harp Chapter in South Dakota. In Summer 2014, she stage managed a production of Andrew Lloyd Webber’s Joseph and the Amazing Technicolor Dreamcoat.

2013–2014 Competition Winners

Sixteenth Annual 21st Century Piano Commission Award
Sean Harold (composer)
Tomoko Ono (piano)

Theodore Presser Undergraduate Music Award
Madeline Vogler (jazz)

Theodore Presser Graduate Music Award
Ashley Fu-Tsun Wang (composer)

Clara Rolland Piano Award
Yunhan Xu

Krannert Center Debut Artist Award
Samuel Gingher (piano) and Alexandra Nowakowski (soprano)

University of Illinois Symphony Orchestra Concerto Competition
Soo Jung Hur (piano)
Hyungryoul Kim (saxophone)
Seul Lee (violin)

Alternates
Melody Chua (flute)
Elizabeth Thompson (soprano)

Paul Rolland Violin Award
Undergraduate: Eliana Park
Graduate: Daniel Colbert

Thornton Miller, a graduate student in musicology, received Foreign Language and Area Studies Fellowships from the Russian, East Europe, and Eurasian Center (REEEC) for the study of Russian at the University of Illinois during the academic year and at the Russian Summer Language Institute at Indiana University during the summer. He has also accepted a REEEC departmental fellowship for the fall semester. Over the last year, he has presented his papers “Benjamin Britten and Pre-1973 Soviet Performance Rights: Peter Grimes and The Prince of Pagodas.
in Leningrad’s Kirov Theatre” at the Benjamin Britten at 100 conference at Illinois State University, and “Benjamin Britten and the Anglo-Soviet Cultural Exchanges of the Early 1960s: The Days of British Music Festival and the English Opera Groups Tour of the Soviet Union” at the North American British Music Studies Associations biennial conference at the University of Nevada-Las Vegas.

**John Nichols III**, a graduate student in composition, was awarded first prize in the ASCAP/SEAMUS Student Commission Competition as well as first prize of music works in the International Workshop on Computer Music and Audio Technology. His recent recordings can be heard on Electro-Miniatures Vol.2: Negative Space from SEAMUS and 100 Years of “The Art Of Noise” from Monochrome Vision. He also won first prize in the Concorso internazionale di composizione Città di Udine Decima edizione for his composition Gates. His work, “The Pillar—For Percussion and Fixed Media,” was premiered by percussionist Scott Deal at the Summer Institute for Contemporary Performance Practice on June 18 at the New England Conservatory.

**Molly O’Roark**, a graduate student in harp, won the 2014 National Anne Adams Award, a prestigious biennial competition administered under the auspices of the American Harp Society.

**Tomeka Reid**, a graduate student in cello, led a group which also featured New York-based jazz guitarist Mary Halverson at the 2014 Chicago Jazz Festival.

**Dennis Deovides Reyes III**, a graduate student in composition, garnered much attention in the Society of Electro-Acoustic Music in the United States (SEAMUS) 2014 National Conference at Wesleyan University in Connecticut for his piece, Dance of Maria Makiling. The same piece was selected for the prestigious Acousmatic Music in Malmö, Sweden. Last July, his pieceNYC 10001 was selected as a competition finalist in the prestigious International Conference on Auditory Display (ICAD) hosted by New York University. His piece Fireworks has been accepted in the 40th International Computer Music Conference (ICMC) in Athens, Greece.

**Brian Sullivan**, a graduate student in music education, presented a research poster entitled Service-Learning in Music Teacher Education: Making Music with Incarcerated Youth at the 2013 Symposium for Music Teacher Education in Greensboro, NC and at the 2013 Committee on Institutional Cooperation Music Education Conference in Lincoln, NE. The poster displayed findings from a qualitative study that explored the experiences of pre-service music teachers who have participated in a service-learning partnership between the University of Illinois and the Champaign County Juvenile Detention Center.

**Priscilla Tse**, a graduate student in musicology and 2013–14 IPRH-Nicholson Fellow, was awarded a doctoral fellowship from the Chiang Ching-kuo Foundation for European Research through the American Musicalological Society. This fellowship was used to support a summer research trip to Vienna, Austria, where she collected primary sources for her dissertation on women’s cross-dressing performance in Cantonese opera in contemporary Hong Kong.

**Benjamin Whiting**, a graduate student in composition, was awarded Third Prize in the 2014 Busan Maru International Music Festival Composition Competition for his chamber orchestra work Tempus Imperfectum, commissioned and premiered by the Illinois Modern Ensemble in April. He was named as a finalist in the 2014 Van Galen Composition Prize for his tuba quartet, TIFT((())). Whiting’s electroacoustic piece FL was released on ABLAZE Records’ album Electronic Masters, vol. 3 in October, and was performed at SEAMUS 2014, the New York City Electroacoustic Music Festival, and SoundiFF’s Concerto di Musica Elettoacustica con Composizioni Selezione da Call Internazionale in Barletta, Italy. In addition, his quadraphonic electroacoustic piece Gates received its world premiere in Pas-es concert, On the Occasion of the Performance of Luigi Nono’s Omaggio a Emilio Vedova, in Venice, Italy.

**Kathleen Winters**, a graduate student in flute placed second in the National Flute Association’s Orchestral Audition Competition. Selected from a pool of recorded auditions from around the country, three finalists competed live at the NFA convention in Chicago.

**Catherine Hennessy Wolter**, a graduate student in musicology, received both a UIUC Dissertation Travel Grant as well as the Alvin A. Achenbaum Travel Grant from Duke University’s Hartman Center.

**Emily Wuchner**, a graduate student in musicology, was a recipient of the Eugene K. Wolf Travel Fund for European Research through the American Musicalological Society. This fellowship was used to support a summer research trip to Vienna, Austria, where she collected primary sources for her dissertation on the Vienna Tonkünstler-Sociätät.

**YoungWooyoo**, a graduate student in composition, won third prize in the 2014 Vienna International Music Composition Competition. She also received an honorable mention in both the International Alliance for Women in Music’s 33rd Search for New Music by Women Composers’ Libby Larsen Prize, as well as in the Alvarez Chamber Orchestra “Keyed Up” Composition Competition in the UK.
Kent R. Conrad

Kent R. Conrad (1962–2014), University of Illinois School of Music alumnus and adjunct faculty in the Theatre Department, passed unexpectedly at his home, Friday, Sept. 5, 2014. He was the beloved son of Marian M. Conrad of Dauphin, PA and was born on April 20, 1962 in Harrisburg, PA. He was well known in the Harrisburg area for his musical talents.

Conrad received his undergraduate degree in classical studies at Franklin and Marshall College, where he also pursued a music minor. Following a four-year stint in the United States Air Force as a Chinese translator, he received his law degree from the Dickinson School of Law. He later combined his skills as a Chinese linguist and background in law to teach law for a year in China. In 2003, he returned to his first love, music, and completed his Master’s Degree in accompanying at the University of Missouri-Columbia. While at Missouri, Conrad served as the accompanist for the Carnegie Hall premiere of Corps of Discovery, a commissioned opera about the journey of Lewis and Clark. Conrad also served as accompanist and assistant conductor for the Harrisburg Opera Association of Pennsylvania. He traveled widely, playing Mass at the Vatican and performing in Scotland, England, and Ireland while accompanying choral groups.

In 2013, Kent received the Doctor of Musical Arts degree in vocal accompanying and coaching at the University of Illinois Urbana-Champaign while also full-time on the piano faculty at Eastern Illinois University teaching piano, class piano, and piano literature, and serving as a staff accompanist. During his doctoral studies, Conrad received the prestigious Nancy Kennedy Wustman Memorial Award in Vocal Accompanying. His doctoral thesis, “The Music for Soprano and Piano of Kaikhosru Shapurji Sorabji: An Historical Perspective and Stylistic Overview,” reflected his love and passion for music by lesser-known composers as well as his interest in Asian music, studies, and art.

While at the University of Illinois, Conrad was widely recognized for his witty and clever cabaret concerts, as well as his immense knowledge and love of musical theatre. He was music director for the Illinois Summer Youth Music Musical Theatre Camp and many Theatre Department musicals and local community theatre productions. For the Oxford Bibliographies online, Conrad contributed the entry for “Musical Theatre” in the fall of 2012. He taught immensely popular musical theater courses for the Osher Lifelong Learning Institute and served as the organist and pianist for the Unitarian Universalist Church of Urbana. Working as a drama consultant, Conrad recently presented master classes in American Musical Theatre at universities in Shanghai and Hohot, Mongolia.

Conrad was recently appointed as an adjunct faculty member in the Theatre Department and was slated to be the musical director for its upcoming production of Oh! What a Lovely War. He was a friend and frequent collaborator with many in the School of Music over the past several years. He was a wonderfully talented musician, a devoted teacher and a kind gentleman who was loved by all.

―Dawn Harris, instructor of voice, and Reid Alexander, professor and chair of piano pedagogy

Blaine Ellis Edlefsen


Blaine was raised in Driggs, Idaho, and from an early age learned to sing from his mother. He played saxophone and clarinet in school bands and graduated with a Bachelor of Arts degree from Brigham Young University in 1952. He completed his Master of Music degree in music literature and performance on the oboe at the Eastman School of Music in 1953. From 1953–1961, he was an instructor of music at BYU and performed with the Utah Symphony Orchestra. From 1959–61, he again attended the Eastman School of Music, earning his Doctor of Musical Arts in performance and pedagogy on oboe in 1966.

He became an assistant professor in the University of Illinois School of Music in 1961, retiring as professor emeritus in 1994. During the summer of 1965, he held what is believed to have been the first oboe camp in the US. His film, Making the American Scrape Oboe Reed, made in 1969 was the first to illustrate the art of oboe reed making. He published courses of study for students learning the oboe at the beginning, intermediate, and advanced-intermediate level for Baldwin Mills and was a member of the Illinois Woodwind Quintet. He was also a founding member of the International Double Reed Society.

Since my arrival to the University of Illinois, Blaine was always supportive and encouraging to my work and our shared commitment to the UI Oboe Studio. He was a loving husband, father, brother, and friend who will be greatly missed.

―John Dee, the Bill A. Nugent endowed professor of music performance & professor of oboe
Jonathan L. Herath

Jonathan L. Herath (1976–2014), BME ’06 courageously battled an aggressive heart valve infection, compounded by previous cancer treatments, and end-stage kidney disease. He married his college sweetheart, Holly Schupple (BME ’98). Together, they have two young children, Theodore (4) and Ivy (1 year). Jon and Holly also shared a love for music education. As passionate educators and musicians, they taught not only the love of music, but also the idea that music can be a pathway to learning responsibility and scholarship. Herath was the beloved band director at Lakewood Elementary, Carpentersville, IL. He won the Mr. Holland’s Opus grant that supplied more than $40,000 worth of instruments for the music program at Lakewood Elementary. He believed all students should have the opportunity to participate in music, and he assured his students that someone would always be their advocate. Herath embodied a positive attitude, and he strived to teach his students this same spirit. He would say, “We don’t have bad days, only bad moments,” hoping to challenge others to understand that every moment is our chance to find good and to have a positive impact on the world around us. Herath was also an avid sports enthusiast, a die-hard Chicago sports fan, a lifelong lover of the Fighting Illini, and a Bears season ticket holder. Through his dedication, kindness, generosity, optimism, strength, and perseverance, he was a wonderful and admired role model to all he encountered. Family and friends have started the Herath Children’s Education Fund. Donations may be made at www.jonathanherath.com or www.all-goddays.com.

—Joyce Griggs, associate director of the School of Music

Howard Karp

Howard Karp (1929–2014) was a member of the University of Illinois piano faculty from 1962 to 1972, and served at the University of Wisconsin, where, from 1972 until his retirement in 2000, he played a pivotal role in the growth of the piano program. Testimonials from Karp’s former students, colleagues, and many listeners poured in at the news of his death, recalling his deeply searching musicianship, devotion to his students, and personal generosity and modesty. Just eight weeks before his death, Albany Records released a six CD set of solo performances by Karp, who was praised by the New York Times for his extraordinary technique and arresting insights.

At the University of Illinois, Karp appeared in dozens of faculty recitals as both soloist and chamber musician. His solo performances here included the “Mount Everests” of the piano repertoire from Bach to Liszt and equally challenging twentieth-century works (I still remember his performance of the thorny Leon Kirchner Sonata)—often two of these monuments on the same program. Playing chamber music with faculty colleagues, especially violinist Paul Rolland, he performed a wide range of repertoire, including works by UI faculty composers. Especially memorable were his duo recitals with his wife, Frances, a superb pianist in her own right. A tradition at the University of Wisconsin was to open the fall concert season with a Karp Family Concert featuring Howard, Frances, and their son Parry, a cellist.

Reid Alexander, chair of piano pedagogy, studied with Karp as an undergraduate at UI and recalls the enthusiasm he brought to teaching: “His smile when he opened his studio door and his positive attitude were inspiring and created a wonderful atmosphere in which to learn. He demonstrated these qualities with all his students, with the result that his studio was full with talented, aspiring pianists. His generosity of time was incredible, and lessons often lasted well over one hour, even two. One never felt that he was watching the clock.”

Those of us who knew Howard Karp will never forget the inspiration and authority he brought to his performing and teaching. Our hearts go out to his family and to all musicians and listeners who grieve the loss of this beloved pianist and teacher.

—William Heiles, professor of piano

Judith McCulloh

Judith McCulloh (1935–2014), long-time music editor for the University of Illinois Press, passed away on July 13, 2014, at age 78. A brilliant editor, she was integral to establishing American music and folk culture as credible fields of scholarly study, publishing more than 130 titles in the seminal book series Music in American Life. She played a founding and sustaining role in the Sonneck Society (now the Society for American Music), in the journal American Music, the first scholarly journal devoted to the field, and in the American Folklife Center at the Library of Congress. McCulloh earned a Ph.D. in folklore at Indiana University and joined the University of Illinois Press staff in 1972, where she eventually became assistant director and executive editor for music, folklore, Appalachian studies, and other areas. She also served as director of development for the Press, creating the Henry and Edna Binkele Classical Music Fund and the L. J. and Mary C. Skaggs Folklore Fund to support book publication. Her husband of 52 years, Leon McCulloh, is an emeritus professor of mathematics at UIUC.

McCulloh’s contributions have been widely recognized. The Society for
American Music established the Judith McCulloh Research Fellowship, to be given annually beginning in 2016, to support a short-term research residency at the Smithsonian Center for Folklore and Cultural Heritage. She is the first recipient of the American Folklore Society’s Lifetime Award for Service to the Field (to be awarded posthumously). In 2010 she received the Bess Lomax Hawes National Heritage Fellowship from the National Endowment for the Arts in recognition of her contributions to the excellence, vitality, and public appreciation of the folk and traditional arts. Other accolades include the Society for American Music Distinguished Service Award, the International Bluegrass Music Association Distinguished Achievement Award, the University of Illinois Chancellor's Academic Professional Excellence Award, and some 20 ASCAP-Deems Taylor Awards for outstanding books.

—Laurie Matheson, editor-in-chief, University of Illinois Press

Austin McDowell

Austin McDowell (1920–2014) When young Austin McDowell ran up the steps of Smith Memorial Hall to begin lessons with Keith Wilson, woodwind professor, he could not have known the significance that building would have for him throughout his life. Sent there by his Urbana High School band director, Austin was already an active clarinetist, playing with dance bands and earning the plaudit from the school secretary on the back of his diploma, “to the future Benny Goodman!”

Born Austin Johnston McDowell on Sept. 15, 1920 in Heyworth, IL, he was always “Aus.” He kept the image of himself as a small town boy, retaining the capacity for eager learning, wonder, and immense gratitude. Beginning with the fourth grade teacher in Bement, IL who introduced him to the clarinet, he felt teachers and mentors had opened miraculous pathways for him. As an undergraduate at the University of Illinois, he played first chair under A.A. Harding. Ever after, he sang his praise.

Returning from his stint in WWII as a Navy pilot, flying an SB2C Helldiver off the carrier Shangri La in the Pacific theater, he completed his Master’s degree in the summer of 1946. Keith Wilson accepted an offer from Yale, and the woodwind teaching position fell like a plum to Aus. In Room 11 at Smith, he brought gentleness, kindness, and dedication to his teaching, sharing what had enriched him musically.

Performing with Stravinsky, Hindemith, and Enescu on their campus visits thrilled him. On his playing with the CU Symphony, Paul Vermel commented, “Austin was a superb clarinetist: sensitive, reliable, and possessing an absolutely beautiful sound. When he became interim director of the School of Music, I remember his strong and completely fair leadership. And he was a gentle and considerate human being. I will always remember him with admiration and deep affection.”

Those were active years for Aus, concertizing with the Walden String Quartet, the woodwind quintet, being a clinician, Illinois Summer Youth Music, band camps in Colorado and Minnesota, musical contracting for the Assembly Hall, keeping up with dance band friends and, while progressing from instructor to director, visiting the instrument repair shop. Scott Wyatt, professor emeritus of music composition, recalls, “His soft-spoken approach, his smile, his genuine concern for all around him, and his sense of responsibility, was a role model for us all. I always enjoyed our brief social moments in the School of Music where Aus would visit with Russ Winterbottom, students, other staff, and faculty members—as this was the unofficial lounge in those days. We commented on the problems of the world while also laughing at the latest jokes—it was a moment of decompression from the daily responsibilities, and Aus was a big part of the regular crowd.”

He felt he had been with the School of Music during historic years, the growth of the woodwind division (in 1946, he was teaching ALL woodwinds; gradually, a full woodwind faculty was hired), opera workshops becoming the opera division, the birth of the Krannert Center for the Performing Arts, and the construction of the new Music Building. He revered Smith Memorial Hall, but any building where he could walk the halls and hear the cacophony of sounds from the practice rooms was his world.

Married in January, 1947, he and his wife, Ellen, were parents to six and grandparents to four. To his family, he left an indelible image of sweetness, constancy, and love.

His former colleague, Ray Sasaki, professor of trumpet at the University of Texas, Austin, wrote succinctly, “He was a great man.” Quietly, patiently, steadily—great.

Memorial contributions may be sent to: School of Music, 1114 W. Nevada, St. Urbana, IL 61801

To reach The McDowell family: ajmcdowe@illinois.edu.

—Ellen McDowell
Marvin J. Rabin

Marvin J. Rabin, (1916–2013), earned his EdD in music education from the University of Illinois in 1968. He often spoke of the richness of his experiences in both the College of Education and the School of Music, and how his dissertation advisor, professor emeritus Richard Colwell, locked him inside the music education offices [then] on Nevada Street each weekday for an entire summer so that he would complete the “damn dissertation”—a phrase his children grew up believing to be a single word.

Professor Emeritus at the University of Wisconsin School of Music and Extension Music Department, Rabin was known internationally as a high school youth orchestra conductor, conducting teacher, and string pedagogue. He was founding music director of the Wisconsin Youth Symphony Orchestra and the Greater Boston Youth Symphony Orchestras, following his leadership of the Central Kentucky Youth Symphony Orchestra. His collection of scores is housed at the Wisconsin Center for Music Education.

During his last two visits to the School of Music, he worked with students in music education and orchestral conducting (2008), and participated in the Paul Rolland Centennial Celebration (2011). When introducing him to my students, I would suggest that he was the “Moses of string music education and youth orchestras in the United States,” and that their experiences in school, honors, or youth orchestras could be traced back to an organization or an individual who had been influenced by Rabin.

Rabin was a humanist who worked to broaden the availability and quality of string-orchestra education so that young people might connect to artistic beauty and transcend limitations that they or others may have assumed. Generous with his time, expertise, and thoughtful opinions, Rabin was a consummate musician and educator. Throughout his career, he kept in contact with former students and colleagues about whom he said, “[Over the years] I’ve seen these people grow. And what they’ve done is to provide opportunities for me to continue to be active and grow.”

—Louis S. Bergonzi, Daniel J. Perrino chair in music education, professor of conducting and music education

Bennett Reimer

Bennett Reimer (1932–2013), the John W. Beattie professor emeritus of music education at Northwestern University, earned his EdD from the University of Illinois in 1963, upon completion of his dissertation, “Common Dimensions of Aesthetic and Religious Experience.” He wrote about the impact of his studies at Illinois as a young scholar, “[I am] convinced that music is a precious dimension of the human condition—something so special, so valuable, that educating others in music will be my life’s work.” This wellspring of enthusiasm carried him through decades of teaching, research, and professional engagement, with widespread impact and influence on students, colleagues, and peers in the field.

Reimer’s philosophical body of work is represented by a prodigious number of publications and speeches—two dozen books, more than 150 articles, and presentations in national and international venues. He published three editions of his book, A Philosophy of Music Education, a project that catalyzed scholarly discourse in what has become a burgeoning field of philosophical inquiry in music education. Countless scholars and teachers have been touched and will continue to be challenged by his legacy of thought, well born, well disseminated, and freely given.

In 1985, Reimer established the Center for the Study of Education and the Music Experience at Northwestern in an effort to focus research efforts in a collaborative environment of doctoral students and faculty. I am deeply grateful that, even past his official retirement, he participated in weekly Center meetings wholeheartedly. This allowed me the privilege of working alongside Bennett Reimer as a colleague. He exemplified qualities that burned brightly in his writing and interactions with others—a quicksilver intellect, a deep respect for diverse perspectives, a playful imagination, and above all, an abiding awareness of the pleasures and perplexities of being human, and the powerful ways that music intensifies our experience.

—Janet Revell Barrett, Marilyn Pflederer Zimmerman endowed scholar in music education
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The School of Music welcomes new contributors to the 2014–2015 honor roll. For more information about making a gift to the School of Music, please contact David Allen in the Development office, at 217-333-6453 or allend@illinois.edu.

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**Summer 2014: Local artists created murals for the windows in downtown Urbana. The School of Music’s Chip McNeill (on the right) inspired Chris Evans, whose work was displayed on the Urbana parking garage.**
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Spring 2013: Professor of Oboe John Dee performed with Itzhak Perlman during the Festival of the Arts Boca in Boca Raton, FL. One of their last performances together was nearly 30 years ago.

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Mr. Benjamin H. and Mrs. Amanda Kathryn Leonard Shanbaum

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Dr. William J. Stanley
Mr. Scott L. Swinderman
Mr. Henry I. Szujejski and Ms. Ann T. McDowell
Emile J. (Dec) and Elizabeth M. Talbot
Mr. William P. Theisen and Ms. Amy A. McArthur
Mr. Mark A. Timko
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Summer 2014: Students staged Lully's Armide in Le Château de la voix summer music academy. Associate Professor Cynthia Haymon Coleman founded the academy this year.
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Ms. Elizabeth R. Jones
Ms. Jean MacRae Jones
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Dr. Gary L. Unruh
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Summer 2014: The Canadian Brass, including Assistant Professor of Horn Bernhard Scully and former Brass member and Professor of Trumpet Ronald Romm participated in a Summer Brass Chamber Music Workshop on the campus of UI titled Brass Act!

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The Northern Trust Company
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PNC Foundation
Siemens Energy & Automation, Inc.
State Farm Companies Foundation
Symetra Financial
Tampa Bay Times Fund
Wells Fargo Foundation

Summer 2014: from left to right: Maura Carr (undergraduate in Music Education), Michael Foster (DMA '13), D. Scott Ferguson (MM '94), Mallory Hanley (BM '12), Yvonne Redman (professor of voice) participated in the Program for Lyric Theatre in Italy.
Celebrating 66 years, ISYM is one of the most highly regarded and well-known summer music programs in the United States. Large band, choral, and string ensembles as well as intensive, specialized pre-college programs are available for senior and junior high participants. Each seven-day session takes place on the Big Ten campus of the University of Illinois.

SESSION 1 JUNE 14-20
Senior Band
Senior Chorus
Senior Orchestra
Advanced Piano
Flute Week

SESSION 2 JUNE 21-27
Junior Band
Junior Orchestra
Clarinet Week
Musical Theatre
Oboe/Bassoon Week
Percussion Week
Piano Week
Rock Band/Songwriting
Saxophone Week
Trumpet Week

SESSION 3 JULY 5-11
Junior Band
Junior Chorus
Junior Jazz
Junior Piano
Senior Jazz
Composition
String Chamber Week
(Violin, Viole, Cello)

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