From the Director

School of Music faculty and students have achieved some remarkable successes in the past year. The Wind Symphony and Chamber Singers went on tour to Chicago and New York with a concert featuring a newly commissioned piece in honor of the University’s sesquicentennial. The Concert Jazz Band performed in a prime-time slot with jazz legends Ernie Watts and Doc Severinsen at the Jazz Education Network conference in Dallas, TX. An intensive Hip-Hop Workshop coincided with ISYM Hip-Hop Camp. The Marching Illini returned to Dublin, Ireland, for the St. Patrick’s Day Parade and dedicated a new instructional tower on its practice field.

Lyric Theatre staged innovative productions of classic and contemporary opera and musical theater. Three professors were awarded endowed chairs. And we are now witnessing the final stages of Phase 2 of the complete renovation of Smith Memorial Hall—a campus investment that preserves a venue on the National Register of Historic Places.

Each event and achievement represents a vigorous and sustaining partnership between a public university and the private citizens who believe in its mission. Among the most generous of those believers is our distinguished alumna Dr. Sheila Crump Johnson, who earned her bachelor’s degree in music education in 1970 and went on to storied success as an entrepreneur, philanthropist, film producer, promoter of causes for social justice, and much more—all the while crediting her studies at the University of Illinois as the foundation for her achievements. Dr. Johnson returned to campus last May to accept an honorary degree from the University and to assist us in investing Professor Donald Schleicher as the Daniel J. Perrino Chair in Music, which she endowed more than a decade ago. She also delivered the keynote at our annual School of Music convocation, and we feature excerpts from it as the cover story for this issue of Sonorities.

—Jeffrey Magee, Professor and Director, UI School of Music

We are grateful to all of you for your continued and sustaining support over the years and in the years to come.
“Ah, mes amis!”

Famed bel canto tenor Lawrence Brownlee gives masterclass and recital on campus

Several students selected from Lyric Theatre @ Illinois and Black Chorus participated in a masterclass with Lawrence Brownlee in the Krannert Center for the Performing Arts’ Foellinger Great Hall on April 18. Students performed works from a range of genres, including spirituals and selections from art song, musical theatre, and opera, receiving encouragement from Brownlee.

A participant in the masterclass, Andrew Turner (MM ‘19), said: “Brownlee helped me with my artistry. I sang a very fast song that featured a lot of melismatic phrasing. He helped me with my understanding of what those phrases meant and how I could approach them in different ways. As I haven’t sung that much Baroque music, I learned a ton when it came to text painting and approaching the text.”

Brownlee works with an undergraduate singer from Black Chorus

A day later, on April 19, Brownlee returned to the Great Hall’s stage to give an enthralling recital with pianist Myra Huang. Repertoire included Schumann’s song cycle Dichterliebe and a new song set composed and written by Tyshawn Sorey and the poet Terrance Hayes named Cycles of My Being, which deals with the subject of being a black man in America.

EMS turns 60!

A two-day birthday festival celebrates past and present success

The Experimental Music Studios (EMS) have stood as a pioneering force in the fields of electroacoustic music and computer-assisted composition for 60 years, serving as a vibrant center for creative work, education, and research.

This academic year, EMS celebrated its 60th anniversary with a two-day festival on November 16–17, 2018. The event featured concerts of electroacoustic works by EMS students, faculty, and alumni, many of whom returned to the School of Music to perform.

Current EMS students continue to garner awards and accolades on a national and international stage: doctoral candidate Allen Wu was selected to present his recent composition at the Kyma International Sound Symposium in Santa Cruz, CA; doctoral students David Nguyen and Eric Zurbin were among seven individuals selected to participate in an international electroacoustic music masterclass with Åke Parmerud in Lisbon, Portugal; and doctoral candidate Lucas Marshall Smith’s composition, In His Hands, was selected for inclusion on Volume 28 of the Music from SEAMUS CD series.

In addition to these achievements, EMS director Eli Fieldsteel, Assistant Professor of Composition-Theory, is overseeing several updates to the EMS curriculum and its facilities. “These improvements will optimize the facilities for a more modern curriculum, including courses in audio recording techniques, music production, computer programming, and interactive sound,” says Fieldsteel.
Band marches on Dublin

The Marching Illini’s trip to Dublin, Ireland, is a highly anticipated event that comes around every four years, reports UIUC student Mary Mahacek

In March 2018, the band embarked on its seventh tour of Ireland, marching in Dublin’s St. Patrick’s Day parade. Over 350 students participated in the Marching Illini tour, flying from Chicago O’Hare airport to Dublin on March 15. After a day of touring around the historic Trinity College and strolling through Christ Church and the city, students began preparing for the St. Patrick’s Day parade held on March 17.

On the morning of the celebration, the Marching Illini made their way to the front of the parade route. Even while battling the long and cold wait to start the parade, the students made the best of the situation in true Marching Illini fashion. They huddled up in their sections for warmth, dancing and jumping around together, and greeting passersby.

Finally, the time to march came, and the band entered in full force while absorbing the cheers of thousands of different people from various countries, ethnicities, and backgrounds. Senior Tenor Saxophone, Katilyn Nelson, recounted: “The crowd was so interactive and responsive to our playing, the cadence, and meet and greets. I loved how there were multiple ‘grand stands’ so it felt like there were many performances in one.”

Following the parade, the Marching Illini performed on the first level of the 13-floor Guinness Storehouse and received a tour of it afterwards. As they traveled through each floor, they were able to purchase merchandise, pour their own pint of Guinness, and see how the beer itself is made. Then, on the 13th floor in a skylight-like room, students had the chance to cap the day with a free pint of Guinness while looking out over the Dublin skyline.

The next day, students loaded the buses to travel to Galway and Pearse Stadium, where they played for a Gaelic football match. The game was quite foreign and very entertaining to the students—Gaelic football is a combination of football, soccer, and rugby. Many were very confused at the end of the match when it ended in a tie and fans from both teams stormed the field—an unusual end compared with games we see in the US!

Day four was a travel day, taking in the lush green pastures of Clonmacnoise—an ancient monastic city on the banks of River Shannon boasting cathedral ruins, high crosses, and Christian grave slabs—and the Cliffs of Moher. Junior Trumpet player Nomi Willis commented on the Cliffs: “The most striking aspect of travel is the change in scenery, and seeing the color contrast between the ground, water, and sky made me feel like I was dreaming!”

The tour’s last performance took place the following day at the Titanic Museum in Belfast. Students were able to tour the museum, learn about the building of the Titanic, experience the tragedy and aftermath by viewing an underwater video of the rubble, and see specific stories of those who passed in the sinking.

On the last day, a final bus tour of Belfast and its graffiti-covered Peace Wall rounded up a phenomenal trip to Ireland.
Gathering tours the US

Illini history celebrated on national concert tour

The University of Illinois Wind Symphony and Chamber Singers enjoyed a successful concert tour featuring Dominick DiOrio’s Gathering in Spring, 2018. Written in celebration of the University of Illinois’ Sesquicentennial anniversary, it featured faculty soloists Yvonne Redman and Nathan Gunn, as well as alumnus Richard Todd Payne (MM ’93, DMA ’01). The tour visited the Chicago Symphony Center on February 11, Alice Tully Hall at the Lincoln Center for the Performing Arts in New York on April 14, and concluded with a home-town celebration at the Krannert Center for the Performing Arts on April 21.

Led by Director of Bands Dr. Stephen Peterson and Director of Choral Activities Dr. Andrew Megill, the special tour combined two of the School of Music’s premiere ensembles in an unusual and exciting way.

Composer Dominick DiOrio also remarked on his involvement in the tour: “Gathering provided a unique opportunity for the School of Music to share its talents at three world-class venues in the United States. The students enjoyed the opportunity to bond together through these shared travel experiences, and really enjoyed participating in a large project of this scope, and watching it change and grow throughout the semester. To be part of the project from its first germ was fulfilling, and the end result was better than any of us could have imagined.”

Peterson reminisced: “Gathering provided a unique opportunity for the School of Music to share its talents at three world-class venues in the United States. The students enjoyed the opportunity to bond together through these shared travel experiences, and really enjoyed participating in a large project of this scope, and watching it change and grow throughout the semester. To be part of the project from its first germ was fulfilling, and the end result was better than any of us could have imagined.”

Composer Dominick DiOrio also remarked on his involvement in the tour: “Our central goal in this project was to celebrate the University of Illinois: its history, its people, and its future. I was transformed by this experience, as I have newfound
hope that all is not lost in the quest for public education. This project displayed for me the very best of what it means to be interdisciplinary. I saw once again how music has the power to change lives.”

The Chicago and New York performances of the Gathering were made possible by a generous gift from the Corley family in loving memory of Dr. W. Gene Corley.

Black Chorus celebrates 50 years at Illinois

A series of special events marks a substantial birthday

Founded by students in 1968, Black Chorus has gone from strength to strength. Its current director, Ollie Watts Davis, Professor of Voice, has worked with the group for 37 years, creating extensive opportunities for U of I students.

Black Chorus’ 2017 calendar was busy with a host of celebratory events. Davis launched the Black Chorus Jubilee celebration at the Bruce D. Nesbitt African American Cultural Center in September, 2017, delivering her talk “Yet With A Steady Beat: Black Chorus at 50.”

The celebration then continued with appearances on the Beckman concert series; the Black Chorus Reunion Weekend rehearsal and gala at the Hilton Garden Inn; the Annual Fall concert, Jubilee (the acceptable year), which was recognized as a School of Music Pillar Performance at Krannert Center in October; and an appearance at the Annual Carol Concert in December.

Highlights from the 2018 Spring semester include a concert in celebration of Rev. Dr. Martin Luther King, Jr. at Broadview Baptist Church in Broadview, IL; guest appearances at Uncorked at Krannert Center; the SAFEHouse Benefit Concert in Champaign; and the West Virginia Black Sacred Music Festival at Marshall University in Huntington, WV. In April, Black Chorus presented the signature Mom’s Day performance, Beautiful (our favorite lady), at Krannert Center. In May, they participated in the annual Black Congratulatory and University Commencement ceremony.
“I Love a Piano!”

A new Steinway B takes center stage in Smith Memorial Room

Faculty lauded the donation of a new Steinway B piano, performing in an inaugural concert at Smith Memorial Room on January 18, 2018. The new piano was generously donated by Carol Berthold, who has also established a scholarship for Piano at the School of Music.

The piano arrives at the Krannert Center for the Performing Arts

Carol Berthold and John Minor, the School of Music’s piano technician, intently watch a technician at work in the Steinway factory, Astoria, NY

Carol in front of the new piano in Smith Memorial room

Michael Tilley, Clinical Assistant Professor of Lyric Theatre, and Sarah Wigley, Clinical Assistant Professor of Voice, perform “I Love a Piano” by Irving Berlin

Timothy Ehlen, Professor of Piano and Chair of the Piano Division, performs Chopin’s Prelude in D-flat (“Raindrop”)
celebrating giving

by David Allen, Associate Director of Advancement for Music, UI School of Music

A very special gift: Lezlee Masson

CMSgt Lezlee Masson recently became one of the youngest donors to make estate plans that include Music at Illinois. Her generous bequest to the School of Music will help guarantee scholarship opportunities for future music students.

“The School gave me help when I needed it, so I wanted to do my part to pay it back,” said Lezlee. “I knew I needed to have a will in place, and I knew I wanted to give back to the School of Music, but I had no idea that I could assign a portion of my assets to the School and make such a strong impact.”

Lezlee graduated from the School of Music in 1994 with a degree in Music Education. The excellent music experiences she had as a young bassoonist earned her a job in one of the United States Air Force regional bands. Following her time in Air Force Bands, Lezlee accepted a post at the Pentagon where she handles policy, guidance, and accessions for all of the Air Force bands.

For 24 years, Lezlee has enjoyed a rewarding career as a performer and music administrator. She credits her music education professors Thomas Wisniewski and Daniel Kohut, and of course her band director James Keene and bassoon professor Timothy McGovern, for coaching her through an outstanding education.

In addition to gaining the skills and knowledge she needed to be a successful musician and educator, she looks back fondly on her time at Illinois, stating that it “truly prepared [her] for the real world.” As a transfer student to Illinois, Lezlee worked hard to stay on track with her degree path. She remembers her classmates being highly motivated and smart. They challenged her to give her best and to keep developing her skills, inspiring an outlook which continued to serve her well after graduation. “Each time I transferred, was tested, or promoted, I recalled gratefully how my time at Illinois prepared me for success,” said Lezlee.

Thank you for your support of the School of Music, Lezlee! We wish you and Bear (see right) all the best!

Another big year of support from you!

Once again, we have surpassed our previous year’s total donations. The following chart illustrates the different types of donations we received. Thank you for supporting Music at Illinois!

Giving to School of Music 2014–2018
(FY = July 1–June 30)

Unsolicited Estates
Matching
Pledges
Deferred
Outright

$0
$500,000
$1,000,000
$1,500,000
$2,000,000
$2,500,000
$3,000,000
$3,500,000

FY2014
FY2015
FY2016
FY2017
FY2018
As we celebrate our sesquicentennial, we must recognize many of the important and memorable names that are represented through funds supporting Music at Illinois every year in incalculable ways. As you browse this list, you may see several familiar names and, most likely, many that you have never heard before, as our music family and legacy are strong and growing! If you would like to add your donation to one of these funds, reach out to us to start a conversation about your potential support and contribution. Your support of these funds is an integral part of the day-to-day operations as well as the long-term success of our students, ensembles, and areas of study.

Many Legacies to Celebrate

Albert Austin Harding Awards
*Albert C. and Priscilla S. England Scholarship in Voice
*Andrew George De Grado Memorial Fund
Andrew George De Grado Piano Scholarship
Ann and Ralph Mason Endowment in Music
Barbara H. McMurtry-Noel Scholarship
Bernard Goodman Orchestra Award
Barnice Adams Arment Memorial Scholarship in Piano
Beverly Myrow Memorial Harp Fund
Bill A. Nugent Endowed Professorship in Music Performance
Bill A. Nugent Fellowship in Music
Bruce R. Foote Memorial Scholarship
Bruno and Wanda Nettl Lecture in Ethnomusicology
Bruno Nettl Ethnomusicology Fund
Bruno Nettl World Cultures Performance Fund
Carolyn Joyce Mitchell Davy Music Scholarship
Charles and Helen Loeb Scholarship
Charles Leonhard Endowment for Excellence in Music Education
Charles Leonhard Lectureship
Claire Richards Memorial Fund
Clara Rolland Piano Award
Clyde William Young Music Scholarship
Daniel J. Perrino School of Music Scholarship
Diane Heckert Staub Choral Endowment
Doris Vance Harmon Scholarship
Dorothy A. and Claude R. Langford Endowed Chair in Music
Dorothy A. and Claude R. Langford Fellowship
Dorothy Bowen Scholarship
Duane A. and Imogene W. Branigan Endowment
*Dungan Marching Illini Drum Major Scholarship
Edgard Varese Percussion Award
Edmund C. Williams Excellence Award
Edmund Plaszczykowski Memorial Scholarship for Excellence in Music
Edward Krolick String Scholarship
Elizabeth Meier Frauenhoffer Memorial Award in Music
Elizabeth Meier Frauenhoffer Memorial Scholarship in Music
Elise E. Maylath Memorial Scholarship
Eric Dalheim Memorial Scholarship
*Frances Crawford Memorial Scholarship Fund
Franz Joseph Haydn Scholarship in Music Performance
Frida Haller Jones Memorial Award Piano
G. Jean Sutter Music Education
Gene Corley Memorial Fund—Illinois Men's Glee Club
George M. Unger Endowment
George W. Brownfield Fund
Gerald and Linda Anderson Music Education Scholarship
Gerald M. Crystal Music Organ Program
Geraldine B. Cooke Endowed Scholarship and Fellowship
Geren Stith Memorial Award
Gertrude Weber Gassmann Piano Award
Grace Elizabeth Wilson Memorial Award for Excellence in Singing
*Gregg and Jeff Helgesen Fellowship in Jazz
Gregory S. Vasic Memorial Endowment
Guy M. Duker Awards
Harold Decker Choral Excellence Fund
Harry Begjan Bands Assistantship
Haskell O. Sexton Memorial Award-School of Music
Howard A. Stoller Endowment
Jana M. Mason and Richard C. Anderson Twenty-First Century Piano Endowment
Jerry Hadley Memorial Scholarship
Jessica Brennan Clark Scholarship
Joe Bartkowiak Memorial Scholarship in Music
John & Elvia Suter and Karl M. Hakes Fund
John Brownfield Memorial Fund
John Garvey Scholarship in Jazz Studies
Joseph W. Schlinger Memorial Opera Scholarship
Judy Riemensneider Marderosian Memorial Music Scholarship
June and Charles Ross Piano Fellowship in the Honor of Patti and Bernard Phillips
Lea and Sheila Young Music Education Award
Louise Taylor Spence Scholarship
Lucille and Charles Wert School of Music Fund
Marcella K Brownson Memorial Scholar & Fellow
*Marching Illini Feature Twirler Scholarship
*Margaret Goldsmith Rice Music Support
Marilyn Plederer Zimmerman Scholarship for Excellence in Music Education
Martha S. Beerman Endowment
Mary C. Maslen Fund
Mary E. Hoffman Music Endowment
McAllister Memorial Musicology Award
Michel E. Ewald Memorial Scholarship
Miriam L. Ekbom Scholarship
Nancy Wustman Memorial Award
Nicholas Temperley Endowment
Paul Rolland Memorial String Award
Pauline V. and Ralph C. Morgan Memorial Music Award
Pauline V. Morgan Memorial Music Scholarship
Peter A. Michalove Fund
*Richard Rual Clark Vocal Scholarship
Robert E. Gray Trombone Award
Robert Earl Thomas Endowment
Robert H. and Dorothy R. Clements Scholarship
Robert H. Green Memorial Scholarship
*Robert Swenson Award
Robert L. Zablock Music Fund
Roger R. Cunningham Fellowship
Roslyn Rensch Harp Collection
Salvatore Martirano Composer Award
Sheila C. Johnson Endowed Chairs in Music—Susan Starrett Scholarships in Violin
Sheila C. Johnson Endowed Chairs in Music—Daniel J. Perrino Chair
Swanson Family Endowment
Thomas J. Harris Memorial Band Award
Thomas Schleis Memorial Scholarship
Thomas Smith (Memorial Hall) Music Legacy Scholarship Project
Warren H. Schuetz Memorial Award
William Allen and Lena M. Corder Fund
William Anderson Scholarship in Music
William F. Ludwig U of I Band Awards for Percussionists
William W. Olson Travel Fund
William Varfield Vocal Study Fund

*Established since the 2018 edition of Sonorities
As one of the nation’s longest-running youth music programs, ISYM has celebrated tradition and innovation over seven decades, providing the highest quality of musical instruction to participants. Since its establishment in 1949, familiar large ensemble offerings such as band, choir, and orchestra have flourished.

In recent years, an emphasis on opportunities to explore diverse musical traditions and the role of technology in music has driven ISYM curricular developments. Through innovative programming such as Rock Band, Musical Theater, the Chamber Music Academy, Music Composition, Jazz, The Pre-College Black Chorus, and Hip-Hop, participants are able to explore a wide variety of music genres, styles, and ways of music-making. Due to the extraordinary impact of all programs, nearly one third of incoming freshmen classes have attended ISYM in recent years.

2018 ushered in the first annual Music Technology Program led by Assistant Professor of Composition-Theory, Dr. Eli Fieldsteel. Designed for high school students with a creative ear and a passion for making music with digital audio software, Music Technology students developed fluency with contemporary music software in preparation for college coursework in audio recording, production, and creative sound design. Students worked
in the U of I computer-assisted music lab and completed creative exercises in recording, electro-acoustic composition, and audio programming/live coding.

Building upon their 2017 debut, the 2018 Pre-College Black Chorus and Hip-Hop enjoyed a second year of success, with both programs growing substantially in their second year. The Pre-College Chamber Academy, led by members of the University of Illinois Faculty, presented another concert of brass and wind quintet music in the Lincoln Hall Auditorium on June 29.

2019 is shaping up to be an exciting year for ISYM. With no fewer than 27 programs, a vast and rich array of music-making is sure to come this summer! Registration opened December 1, and we’re looking forward to welcoming another class of young musicians to our campus for a transformative summer of music-making!

ISYM 2019
Program Offerings

- Composition
- Junior Bands
- Junior Chorus
- Junior Orchestra
- Junior Jazz
- Junior Piano
- Junior Strings
- Hip-Hop
- Intermediate Piano
- Music Technology
- Musical Theater
- Pre-College Advanced Piano
- Pre-College Black Chorus
- Pre-College Clarinet
- Pre-College Euphonium and Tuba
- Pre-College Flute
- Pre-College Horn
- Pre-College Oboe and Bassoon
- Pre-College Percussion
- Pre-College Saxophone
- Pre-College Trombone
- Pre-College Trumpet
- Rock Band
- Senior Bands
- Senior Chorus
- Senior Jazz
- Senior Orchestra
outreach

No Rest for the Musical

Summer programs for youth and adults continue to grow at the School of Music

by Stephen Burian, Public Engagement Assistant Director, UI School of Music

Summer time is usually thought of as a season of rest for our Midwest college town, but not for the School of Music. As renovations closed down Smith Memorial Hall as well as the usual ISYM dorm (Illinois Street Residence Hall), we pushed the Music Building and even the mighty Krannert Center to their limits over the summer, presenting no fewer than 60 public performances between June 6 and July 28. All but three of these were free!

Professor Andrew Megill, Director of Choral Activities, again led his Choral Conducting Symposium and Illinois Bach Academy. For the Conducting symposium, Megill was joined by noted choral director Joseph Flummerfelt (DMA, ’71). Both programs drew participants from across the continent and included participants from the Summer Master of Music Education degree program.

The Paul Rolland String Pedagogy Workshop returned to campus in 2018 and was dedicated to Marla Mutschler, who extensively collaborated with Paul Rolland on his research at Illinois. The assembled string teachers had an exceptionally satisfying week. Highlights were many, and included a performance and a masterclass by alumna Lucia Lin, as well as a concert of fiddle music by Peter Rolland and his wife Gail Rolland. The week ended with a performance by the young students assembled for Paul Rolland Day Camp “Young Strings on the Move,” directed by Aaron Jacobs (DMA ’16) and Nancy Kredel (MM and MS ’68).

The Illinois Summer Piano Institute (SPI) has long been a quiet staple of our summer programming. In 2017, SPI took a major step forward with the introduction of a faculty concerto concert with Sinfonia da Camera. Both Sinfonia and SPI are led by Professor Emeritus Ian Hobson. In 2018, the program took another leap forward with the introduction of a concerto competition for participants. Four pianists were selected to perform with
Sinfonia da Camera: Lishan Xue, Yunee Kim, Minyoung Rho and Jihyun Park. A second concert featured concerto performances by Victor Rosenbaum (New England Conservatory), Jong Hwa Park (Seoul National University) and Hobson, director of both programs.

The Illinois String Academy (ISA) continues to grow in number and quality. Encompassing private and group lesson instruction on violin, viola and cello, as well as the Illinois Chamber Music Academy (ICMA) for advanced high school students, the years of foundational groundwork are paying dividends. In the spring of 2018, the members of the Chamber Music Academy performed as a string chamber ensemble as a part of DoCha (Downtown Champaign Chamber Music Festival), performing Britten’s Simple Symphony under the direction of doctoral student Chris Livesay. This fall, ISA and ICMA violinist Jenna Shin was a winner of the Sinfonia da Camera Student Concerto Competition. Be sure to look out for ICMA’s spring concert (May 5, 2019); it will include the performances of original compositions by students in the composition class.
Sheila C. Johnson (BS ’70 Music Education), businesswoman, philanthropist, humanitarian and violinist, shared her success and experience with the School of Music and the class of 2018 in May.

Sheila Crump Johnson’s long list of accolades is impressive by any standard, spanning many different fields and arenas. Whether as a businesswoman and broadcaster, co-founding Black Entertainment Television (BET) in 1979, or as a humanitarian and philanthropist, for which she was appointed to the President’s Committee on the Arts and Humanities by Barack Obama in 2010, she continues to work for a better tomorrow.

In May, 2018, the University celebrated Johnson’s tremendous contribution to the arts, bestowing an honorary degree on her in recognition of her ever-growing legacy at the School of Music and beyond. As you will see from Johnson’s adapted convocation address below, she prizes remaining vibrant and curious, impressing these qualities and the power of choice on the graduating class of 2018.
My name is Sheila Johnson and I am a violinist. You don’t know how proud it makes me to still be able to say those four simple words after all these years—even if I don’t play nearly as often as I once did!

After all, for all my success as a business woman, philanthropist, or humanitarian, at my very core, I still consider myself a violinist.

This incredible institution played such an enormous role in taking my interest in music and turning it into a lifelong passion. It taught me so many things. For example: how well you perform onstage is really secondary to how well you prepare your life offstage and, ultimately, how well you conduct your life when the spotlight is elsewhere. It provided me with lifetime membership in this wonderful club, which now lists you among its ranks and allows me, after all these years, to still call myself an artist.

Believe me, it’s not that long since I was sitting where you are now, pondering my future and wondering what life might hold for a 21-year old former cheerleader from Chicago; a young African American, who at the time was recently married, and who had just learned to play some of the greatest pieces in the canon of violin concertos.

And that’s what I want to talk to you about today: the difference, or rather the lack of difference between us. Now, you may think the difference between us is enormous, but it’s not, believe me. In fact, take it from someone who knows, it’s very small, microscopic even. Because, given where I am on the journey of life, 37 years later seems like little more than a few months.

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

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

Professional success and all the other possible outcomes of a person’s life generally boil down to three very simple things: hard work, deep passion, and above all, personal choice. Sure, there’s a little luck involved too, but that’s true in all aspects of life. The real variable, however, is choice. And how far you go in life and how you spend the rest of your days all hinge on the choices you make.

Some of the choices you have already made—whether you know it or not—will take effect, but most of them are still out there, waiting to be made, waiting to present themselves to you, and often when you least expect them.

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

1. Work hard—in fact, work harder than everyone else.
2. Always surround yourself with people who are diligent, wise, moral, motivated and, just as important, fun!
3. Try to be like them.
4. Seek out mentors and absorb every last drop of wisdom from them.
5. Read.
6. Write.
7. Take calculated risks when the situation calls for it.
8. Leverage your strengths and assets, and take full advantage of opportunities when they present themselves.
9. Seek balance in life between work, family and friends.
10. Respect time, but never fear it.
11. Play by the rules, but secretly question authority and constantly challenge conventional thinking.
12. Choose love over hate, hope over despair, and faith over cynicism.
New Chair in Music invested

Sheila C. Johnson established the Daniel J. Perrino Chair in Music in honor of her UIUC mentor and the significant impact he has had on her life. The Chair, awarded to Professor Donald Schleicher on May 13, 2018, will provide critical support for faculty work in Music Education and Orchestral Divisions. In addition to this, Johnson has also established undergraduate violin scholarships in the School of Music, honoring another mentor and friend, Susan Starrett (BME ’62).

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

Now, for those of you who have been on the music education track these past few years, I have to say I feel a special kinship with you. I knew I could find as much joy in kindling a love for music in a young person’s heart as I could in playing Mozart or Bach.

To teach music is to keep alive an absolutely vital aspect of the human condition. Because believe me, without music, or without the arts in general, any country will soon lose its way. A country that does not foster or nurture the education of the arts, or a country that does not allow the arts to flourish, or does not celebrate its finest artists, and treasure what they create, will see the principles upon which it was founded slowly start to crumble. It will have lost its ability to develop and sustain its single most vital natural resource: namely, its next generation of visionaries, its creative thinkers, its innovative problem solvers.

To you future teachers out there, I say simply, bravo, and offer you my heartfelt thanks.

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

I make a point of noting your courage, because that’s exactly what someone must possess to willfully enter this economy as an artist—that, along with nerves of steel and a cast iron will. But take it from someone who knows, someone who has been there: guts alone will not guarantee your success as an artist.

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

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

The sooner you view your talents in the same light that Toyota views its cars, with the same magnitude as Apple views its computers and the same passion with which Ben and Jerry’s views its ice cream, the better off you will be.
Johnson established undergraduate violin scholarships in honor of her friend and fellow alumna, Susan Starrett, during a visit to the School of Music in 2016.

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

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

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

I urge you to be bold and relentless, but above all, disciplined. Because if you are, and you continue to practice and work at your art, you will be able to spend the rest of your life doing what you do best; doing what you love most. So, keep an open mind in your pursuits, and constantly nurture your intellectual curiosity, because while you can’t always be young, you can always be vibrant; you can always matter.

In closing, I have one final thought for you. With any instrument, the human voice included, all, even beginners, can find notes. But those who master their instrument do so because they’ve spent their lives exploring the spaces between those notes. That is where genius is found, and where those seeking endless possibilities spend their days.

Between the notes is where all that is possible begins to unfold. It is where the undiscoverable lays waiting to be discovered and where the impossible eventually becomes real. For the master musician, for those of you with a passion for life and a hunger for knowledge, between the notes is where dreams come true. So never stop exploring that tiny little space between the notes.

Now go out there and make us proud.

—Sheila C. Johnson
Innovation is part of what makes our School of Music special. It’s a celebrated element of our tradition; something we have in common with Hip-Hop music and culture. Given the enormous significance of Hip-Hop around the globe and in our own community, plus our school’s increasing efforts to build a more diverse and inclusive environment, it makes sense that some of our next innovations include more engagement with Hip-Hop.

In July 2018, I hosted the university’s first ever Hip-Hop Music Ed Symposium. Both a conference and a workshop, it brought together educators, musicians, and scholars to explore and experience Hip-Hop musicianship.
The symposium featured a keynote address from Dr. William Patterson, Adjunct Lecturer in the School of Information Sciences and the College of Engineering’s Technology Entrepreneurship Center at U of I, and ran concurrently with two days of the ISYM Hip-Hop Camp for middle and high school students. Campers and symposium attendees created, recorded, and performed original Hip-Hop music alongside local musicians including Afro D, Black Mage, and CJ Run, as well as guests Mother Nature, We Levitate, and The Letter L Beats. The ISYM campers then released The 300 Mixtape, which can be found at go.illinois.edu/The300Mixtape.

Elsewhere in the School of Music, the Composition-Theory and Music Education divisions collaborated to offer two workshops focusing on Hip-Hop music production. The first was presented by Derek Linzy, a producer, engineer, and musician whose credits include working as an audio engineer for Prince. The second was led by U of I alum, Lamont Holden (BA ’04). Holden also hosted a popular sample flipping competition in which students from across campus competed in a timed Hip-Hop composition contest.

The university’s Hip-Hop Collective is also now entering its second year. Directed by School of Music faculty member Rudolf Haken, it serves as a “Hip-Hop focused artist community” for students across campus. Those in its ranks create, perform and record original material as well as unique covers, with musicians, dancers and visual artists from all backgrounds and genres welcome to participate. Plans for the upcoming year include an original Hip-Hopera and tours to schools and communities throughout the US.

Further information can be found at www.rudolfhaken.com/hiphop.
Production Specialists Hired

Four adjunct faculty, Graham Duncan, Lamont Holden, Derek Linzy and William Patterson, will teach a suite of new courses in Music Production following student requests for additional classes.

“When some of our Music Technology students approached us last year asking for more courses on music production and engineering, we listened,” says Stephen Taylor, Professor and Chair of Composition-Theory. “The curriculum needs to be bottom-up (what students want) as well as top-down (what professors think students need).”

The new hires will help to broaden the scope of fundamental courses addressing essential music technology skills, explains Eli Fieldsteel, Assistant Professor of Composition-Theory, and will provide a wider range of intermediate/advanced courses for music technology students who wish to focus on desired career paths and cover subjects that are more directly relevant to jobs in the commercial music industry. The additions will also address growth in the music technology area and student demand, introducing courses that may appeal to non-majors, says Fieldsteel.

Graham Duncan instructs a class entitled “Audio Recording Techniques Practicum.” He has been a recording engineer for over 20 years, both at the School of Music since 2002, and as a freelance engineer mastering, mixing, and recording classical, jazz, rock, pop, and folk releases. He studied film production at the University of Wisconsin and is a guitarist, vocalist, and songwriter.

Lamont Holden will instruct “Popular Music Production.” He is known in the urban music production community as TheLetterLBeats, is a music producer, DJ, co-host of the Producergrind Podcast, videographer, social media content creator, sound designer, teacher and audio engineer. Holden earned a BA from the University of Illinois in 2004 and an MA in Teaching & Education from National Louis University in 2011.

Derek Linzy will instruct “Critical Listening for Audio Professionals” from Spring 2019. He is a music producer, audio engineer, and instructor with over fifteen years of experience in the music industry, and has worked with artists such as Prince and The Real Rickey Smiley Show. A former Marine, he is a graduate of Eastern Illinois University, IPR College of Creative Arts, and Parkland College. www.dlnzmusic.com/Bio.html

William Patterson will lecture on “Decoding Dr. Dre: Exploring CS+X in Hip-Hop, Cultural Engineering, and Technology Entrepreneurship.” He earned a PhD in Education Policy Studies from the University of Illinois and has served as an Adjunct Lecturer in the School of Information Sciences and the College of Engineering’s Technology Entrepreneurship Center.
NEW MAJOR

BACHELOR OF SCIENCE IN COMPUTER SCIENCE + MUSIC

The Bachelor of Science in Computer Science and Music (CS+Music) is a cross-disciplinary program for students interested in pursuing a career in music technology, as well as students wanting to push the boundaries of technology in music composition and explore new avenues of expression.

Students in this program will

+ express their creativity while honing their analytical skills
+ explore state-of-the-art techniques and artistry through challenging coursework
+ combine their passions in both computer science and music

This degree will prepare students to successfully join and lead a vibrant workforce community centered around the creation and distribution of entertainment media through constantly evolving technological platforms.

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Explore the School of Music.
A special sesquicentennial celebration is underway for Illinois Bands. Sonorities looks back at its 150-year history and casts an eye on festivities.

History in the Making

Scott Schwartz, Archivist for Music and Fine Arts and Director of the Sousa Archives and Center for American Music, spoke with Sonorities on the development of the Bands program at Illinois from 1868–1978. In this time, the program transitioned from a regimental model, via a collegiate model, to a symphonic model in the late 1970s—a model that it maintains today.

Between 1870 and 1907, membership ranged from 12 to 104 bandsmen and consisted of a single military band for the most part. In 1907, there were actually two regimental bands, but this returned to a single regimental band in 1908 when Austin Albert Harding became the first official director of bands at the age of 27. Frederick Locke Lawrence, former Director of the School of Music and the Military Band, appointed the unknown Harding, whose extensive contribution to bands has become legendary.

Membership grew substantially under Harding’s tenure as director between 1907 and 1948. In 1915, the single military band was split into two regimental bands: Regimental Band 1 and Regimental Band 2. These possessed 79 and 62 members respectively, and were complemented with a Trumpet and Drum Corp Band of 36 members. Added together, the three ensembles tripled the program’s membership over the 1908–1915 period, rising from 46 to 177 people.

The program flourished based on the collegiate band model Harding established in 1908. “However, by 1942,” Schwartz noted, “the band program had redefined its ensembles as the Concert Band (with 96 members) and the Military Band (with 71 members).” Nevertheless, by 1958, and now under the direction of Mark Hindsley (1948–1970), “Harding’s development of the collegiate band model was in full bloom, but with the addition of new arrangements of traditional orchestral repertoire for wind bands,” added Schwartz.

By the late 1970s, the program had changed in two important ways. Firstly, “Under Harry Begian’s leadership between 1970 and 1984, the band program moved...
towards a true symphonic band model,” stated Schwartz. This included a host of ensembles: Symphonic Band I (101 members), Symphonic Band II (91 members), Concert Band 1 (101 members), Concert Band 2A (92 members) and Concert Band 2B (93 members). Secondly, and even more significantly, “the symphonic and marching bands program had finally become fully integrated by 1978, allowing both men and women to perform in the athletic and concert band ensembles.”

After Begian retired in 1984, James Keene became director of Illinois Bands (1985–2008). Keene refocused the program in his time as director, prioritizing the development of new compositions for wind symphony. Schwartz stressed: “He was instrumental in commissioning composers from across the country to write new works for America’s wind bands.”

Today, Illinois Bands stands tall, maintaining its prominent position among collegiate bands. The Marching Illini has grown to an auditioned ensemble of 375 members and continues to thrill audiences with cutting-edge music and drills. Illinois Wind Symphony presents several concerts a year at a variety of world-class venues across the country, and consistently performs the best of new and time-honored wind repertoire.

A year to remember

This academic year, a range of new commissions, concerts and events celebrate Illinois Bands at 150.

The first of these began on June 21 at a Summer Band Twilight Concert, featuring music from when the program was founded. Two days later, on June 23, the celebration continued at the Bands Alumni Reunion weekend and
concert. Former conductors Tom Caneva, Gary Smith, James Keene and Ken Steinsultz, joined current Illinois Band Conductors Beth and Steve Peterson to lead over 100 returning band members in a concert of old favorites.

Homecoming weekend on October 12–13 held further festivities. The Illinois Bands Annual Homecoming Concert began the weekend on October 12, displaying the best the bands have to offer, including the Wind Orchestra, the Illinois Wind Symphony, and the Marching Illini. The following day, the University’s Marching Band took to the field along with 430 alumni to support the Fighting Illini in their game against Purdue University.

Illinois Wind Symphony, Bands’ premier ensemble, is celebrating the anniversary in its own fashion. On January 24, it will play in a concert at the Illinois Music Education Conference. Shortly after, on February 21, the ensemble is particularly proud to play at the conference of the College Band Directors National Association, having been invited after a national blind audition process. The event will be held at the Tempe Center for the Performing Arts in Tempe, Arizona.

Two new commissions will be performed in Tempe. Stephen Taylor, UI Professor and Chair of Composition-Theory and Co-director of Illinois Modern Ensemble, has composed a fanfare entitled Steal Away, which will be premiered at a pre-conference concert on February 17. Composer Steven Bryant has also written a new piece for the ensemble. This will be premiered at the pre-conference concert in Tempe and then performed for a second time during the conference on February 21.

Canadian Brass will help to wrap up festivities on April 10, joining Illinois Wind Symphony in concert at the Krannert Center for the Performing Arts. This promises to be a special event, featuring the world premiere of Quintessence, a new work composed for the two ensembles by Dana Wilson.

Director of Bands, Stephen Peterson commented: “It is a great honor and an awesome responsibility to lead the Illinois Bands through this important milestone. I feel extremely fortunate to be at the University during this time. We’ve had a busy year so far, and have welcomed many band alumni back to campus for a variety of celebrations, with more to come. If you haven’t made it back yet, we welcome you to any of our upcoming concerts, and, of course, we would love to welcome you back to the historic Harding Band Building at any time.”
Renovation work at Smith Hall began with the removal of the Recital Hall’s organ by Buzard Pipe Organ Builders on September 25, 2017. The Life Safety and Infrastructure (LSI) project, funded in part by student fees, campus’ deferred maintenance program, and the Chancellor’s office, includes work on sprinklers and the addition of advanced smoke detectors in the Memorial Room and the Recital Hall. New fireproof glass doors with magnetic hold-opens have also been added throughout the building. These fire stops close automatically when a fire alarm is triggered, but provide an acoustic bonus too.

“You could make noise in one corner of Smith on the second floor and hear it all the way in the basement,” says Chad Wahls, Facilities Manager, School of Music. “So the ability to segregate noise in the building [with these doors] was important to us, allowing a recital in the Recital Hall, and an event in the Memorial Room to take place simultaneously without noise propagating the entire building.”

“The purpose of the doors is to segregate egress paths, but we wanted to make this happen without really impacting the aesthetics of the building,” adds Wahls. “You’ll notice that if you walk around they’re in odd places, but the stair towers are now going to be a fire exit when the doors are closed.”

In terms of infrastructure—yet with acoustics still standing to benefit—the work team is also replacing all of the steam radiators with hot water, removing the ticking and banging of the radiators. All of the building’s plumbing is subsequently being upgraded and the heat exchangers replaced. This means that “when you turn a faucet on you will have hot water—you don’t have to wait for it to go all the way from the heater and up,” explains Wahls. Restrooms are also being replaced with the exception of the third floor, which were refurbished in 2014.

American Disabilities Act (ADA) improvements feature as a major component of the works too. Smith’s Memorial Room now has a ramp entrance for wheelchair users after the reinstatement of its “lost” third door, which
was removed in the mid-70s. Stair towers now have railings, and railings have also been extended up over the other monumental railing to prevent fall hazards. Work to Smith Hall (see below) has also seen improvements to ADA clearances.

**Recital Hall Refurbishment**

The Recital Hall is receiving some well-deserved tender love and care with the refurbishment of its seats. New seating was considered, but the work team discovered that even modern, computer-assisted production fell short of recreating the detail around the back of the seating.

As a result, the design team entrusted a company out of Chapel Hill, NC, for the work—a company responsible for refurbishing the seats in the Senate and other notable historic rooms. The seats had to be completely taken apart, the cast iron stripped and powder coated, and the seats reattached with new wood backs. Significantly, the original faux-leather covering the backs will be replaced with cloth.

“This was terrifying for me in terms of acoustics,” says Wahls, “however, we also had to put ‘returns’ on the seats—a function the seats didn’t have originally.” This function helps to balance the acoustic, he explains, as the cloth absorbs sound while the back of the seats (automatically facing up when vacated) act to reflect sound. The new return feature also helps with ADA requirements, improving aisle clearances.

Faculty were assembled before work began to discuss and offer input on proposed building plans. “I thought everyone was going to want something different,” says Wahls, “but one thing we all agreed on was the noise-bleed into the hall—as with the other spaces in the building. So we chose to put vestibules in the back of the room and acoustically seal the side doors.”

Similar vestibules can be found in the auditorium in the School of Music, but constructing these for Smith Recital Hall posed an architectural challenge. “By moving them out we had to have a flat space on the floor, which also changed the rake of the floor—making it too steep for ADA,” says Wahls. “It kind of curved down and then flattened out over 10 feet, but this already made it too steep for a wheelchair. So, in the process of doing that we had to strip the floor out up until back where it levelled out; about two thirds of the floor was stripped out and then re-graded up to where it needs to be. In the back wall, we’ll have a little bit of acoustic treatment, mostly in the corners to eliminate hotspots where the vestibules come in.”
“As apprehensive as I was, our faculty not only gave us a lot of thoughtful insight, but they also gave us a lot of historical references as to what had happened to the building. They were instrumental in that and how we would mitigate these issues. We learned that the stage was extended at one point, which of course explained why there is a sweet spot under its proscenium. The seating, you’ll notice, also starts at letter E because rows A, B, C and D had been taken out to make room for the stage extension.”

Along with changes to the seating, the hall is getting new carpet; the floors have been stripped and will be re-stained; there will be handrails; and, in an effort to return it to former glories—the building previously featured skylights in the main stair towers and recital hall—skylights are being relit with LED lighting. Two hot water circulation pumps under the stage are also being moved to a pump room to reduce ambient noise. “We’re doing everything we can to mitigate any noise to that hall,” says Wahls.

The Recital Hall, as well as the Memorial Room, will also be safeguarded with card swipe access thanks to generous support from the School of Fine and Applied Arts. This will preserve the historic facility for years to come.
Megan K. Eagen-Jones (Musicology) earned her PhD at the University of North Carolina, Chapel Hill, in 2016. Since then she has taught at East Carolina University School of Music and at UNC Chapel Hill. Her dissertation, based on research conducted in Munich and Augsburg, Germany, explores readings of the psalms through sixteenth-century psalm motets. Her secondary research areas are Irish traditional music and the Second Viennese School.

Stephen Fairbanks (Music Education) joins the Music Education Division as a strings specialist. With a PhD from the University of Cambridge, Fairbanks infuses his research with insights gained from several years spent working as a high school music teacher, and he ultimately aims to unite researchers, practitioners, and policymakers in addressing some of the vast disparities students encounter in educational opportunity. In particular, his research will continue to focus upon the ethical dilemmas which can emerge when classical music is promoted as a catalyst for social justice. Prior to his move into academia, he directed school orchestras and taught strings classes in Park City, UT, and El Centro, CA. A lifelong string player and orchestra enthusiast, Fairbanks continues to actively seek out music-making opportunities. While earning his doctorate he served as a conductor and co-director of the University of Cambridge Philharmonic Orchestra as well as a member of the cello and double bass sections of the City of Cambridge Symphony Orchestra.

Wayne Lee (Violin) is an active chamber musician and performs throughout North America, Europe, and Asia as a member of the Formosa Quartet and the Manhattan Piano Trio. A former teaching assistant at the Juilliard School, he is a founder and director of both the Piedmont Chamber Music Festival in the Bay Area and the Formosa Chamber Music Festival in Taiwan. wayneleeviolinist.com

Joyce McCall (Music Education) joins the Music Education Division. Prior to her appointment, she served as a postdoctoral resident scholar and visiting assistant professor in music education at the Indiana University Jacobs School of Music, where she taught introductory music teaching courses, advanced instrumental methods, and jazz methods. McCall also served as an assistant band director at MacArthur High School in Houston, TX, and a woodwind and marching band specialist in Alabama, Arizona, and Mississippi. McCall’s research centers on issues of race, class, and culture, and cultural responsiveness. In addition, she investigates how digital music platforms might expand our perceptions of what artistry, creativity, and equity might look like in the 21st-century music classroom. McCall proudly served as a clarinetist and saxophonist in the United States Army Bands from 1999 to 2013.

Anthony M. Messina (Bands) joins the Bands faculty as Clinical Assistant Professor. He will serve as Assistant Director of Bands, Assistant Director of the Marching Illini, and Assistant Director of the Fighting Illini Athletic Bands at UIUC where his responsibilities include assisting with the 375-member Marching Illini, and conducting the Hindsley Symphonic Band, Women’s Basketball Band, and Volleyball Band. Prior to his appointment, Messina served as Visiting Associate Director of Bands and Director of Athletic Bands at Florida Atlantic University, where he oversaw all aspects of the athletic band program, including direction of the Marching Owls, Parliament Sound Basketball Band, and conducting the Symphony Band. A proponent of new music and historical perspective, Messina’s current research endeavors include Leonard B. Smith, the Detroit Concert Band, and their discography.

Janice Minor (Clarinet) enjoys an active career as a solo recitalist, chamber musician, orchestral player, and music educator. She has performed in a wide variety of venues and festivals throughout the United States and Europe. Previous teaching positions include tenured professor of clarinet at James Madison University. A Buffet Crampon/D’Addario Artist, her CD The Recital Clarinetist is available through national/international distributors. janicelminor.com

Casey Robards (Accompanying), a pianist and vocal coach, has given recitals throughout the United States, Europe, Central and South America, and Asia. Robards is Head of Collaborative Piano at the Bay View Music Festival and has worked at Indiana University, Oberlin Conservatory, and Central Michigan University. Robards has led benefit recitals for Musicambia, a non-profit that creates music conservatories in prisons. www.caseyrobrads.com
faculties updates

Janet Revell Barrett (Music Education) presented papers on music teacher agency and the national standards at the MayDay Colloquium at Western University in London, Ontario, Canada, and culturally responsive teaching with colleague Donna Gallo at the Society for Music Teacher Education conference in Minneapolis, MN. Other presentations included sessions for the Illinois Music Educators Conference, a keynote for the Wisconsin Music Educators Association, and workshops for Chicago Public School teachers sponsored by the Ravinia Festival to commemorate Leonard Bernstein’s centenary. She was appointed by the Provost in December 2017 to serve as the chair of the newly constituted University Laboratory High School Governing Board, while also continuing her roles as professional development chair for the College Music Society and editor of the Bulletin of the Council for Research in Music Education.

Christina Bashford (Musicology) continued in her role as the School’s Director of Graduate Studies, and was awarded the College of FAA’s Faculty Award for Excellence in Service at the end of the academic year. In November 2017, she was an invited seminar speaker at the North American Victorian Studies Association “Victorian Preserves” conference (on the Victorian vogue for collecting violins) in Banff, Canada. In July, 2018, she traveled to Utah State University to deliver a paper at the North American British Music Studies Association’s biennial conference on depictions of the violin and women violinists in Victorian sensation fiction and cartoons. A collection of articles written by Bashford on Berlioz’s English circle were published in The Cambridge Companion to Berlioz (2017).

Donna A. Buchanan (Ethnomusicology) presented papers at an international conference celebrating the 70th anniversary of the Musicology Institute in Sofia, Bulgaria, as well as at the annual conventions of the Association for Slavic, East European, and Eurasian Studies (Chicago), and the International Council for Traditional Music Study Group on Music and Dance in Southeastern Europe (Sinj, Croatia). She conducted fall fieldwork in Bulgaria in conjunction with her 2017–18 appointment to the UI Center for Advanced Study and in preparation for her current book project, for which she has also been awarded a National Endowment for the Humanities Fellowship. She additionally published a book chapter, “Armenia Aeterna: Commemorative Heritage in Sound, Sculpture, and Movement from Bulgaria’s Armenian Diaspora,” in Heritage of Death: Landscapes, Sentiment and Practice (edited by Helaine Silverman and Mattias Frihammer, NY: Routledge). For 2018–19, she is serving as Acting Director of the campus Russian, East European, and Eurasian Center.

Zack Browning (Emeritus, Composition/Theory) lectured and attended a concert of his compositions featuring the premiere of Rock Furious at the University of Trento, Italy. Browning also lectured at the Conservatorio di Musica “Jacopo Tomadini” Udine, Italy; Flagler College; Jacksonville University; Tarleton State University; Southern Methodist University; and University of North Texas. Additional premieres included Right at the Dead End, commissioned by saxophonist Nathan Mertens in Tokyo, Japan, and Unrelenting Universe commissioned by the Borealis Saxophone Quartet in London, UK. Festival performances included the 44th International Viola Congress (Wellington, New Zealand); 18th World Saxophone Congress (Zagreb, Croatia); North American Saxophone Alliance Conference (Cincinnati); and the International Clarinet Association Conference (Orlando). Recent recordings include Decade of the Dragon (Starkland Records), Howler Back (Mark Records), and Soul Doctrine (Innova Records), for which he received an Illinois Arts Council grant. Browning continues to direct the Salvatore Martirano Memorial Composition Award now in its 22nd year.

Elliot Chasanov (Brass) presented a featured clinic at the 2017 Midwest Band and Orchestra Clinic in Chicago. Along with Professor Mark Moore, they spoke to a standing-room-only crowd. The pre-

milestones & awards

Promotions
Julie Gunn, to full Professor
Rudolf Haken, to full Professor
Bernhard Scully, to Associate Professor
Bridget Sweet, to Associate Professor

Awards
Christina Bashford, FAA Award for Faculty Excellence in Service
Ollie Watts Davis, Campus Outstanding Faculty Leadership Award
Andrea Solya, FAA Specialized Award for Faculty Excellence

Endowed Professorships
Janet Barrett, Marilyn Pfleiderer Zimmerman Chair in Music Education
Nathan Gunn, Swanlund Professor
Don Schleicher, Daniel J. Perrino Chair in Music

Retirements
Sandy Horn
Lori Melchi
John Minor
sentation also featured a performance of Chasanov’s arrangement of Anton Bruckner’s “Um Mitternacht” by the UI Trombone Choir and UI Tuba-Euphonium Ensemble.

Ollie Watts Davis (Voice) was selected to receive the 2018 Campus Outstanding Faculty Leadership Award and was inducted into the University of Illinois Alumni Hall of Fame inaugural class of 150 in celebration of the University of Illinois Sesquicentennial. She served as an artist/conductor for the Black Sacred Music Festival at Marshall University in Huntington, WV, and led the Black Chorus in performances in celebration of Rev. Dr. Martin Luther King, Jr. in Broadview, IL, on campus, and at the historic Progressive Baptist Church of Chicago. She composed two choral pieces: “BROTHERHOOD,” an anthem for male voices for Phi Rho Eta Fraternity for the occasion of the 20th Anniversary of Phi Rho Eta, Gamma Chapter at Illinois; and “BLESSING:50,” a choral octavo in recognition of Black Chorus’ Jubilee Anniversary at Illinois. Additionally, Davis directed the 2018 Black Chorus at Illinois Summer Youth Music camp during the pre-college academy.

John Dee (Woodwinds) performs regularly at the Krannert Center for the Performing Arts and keeps a full, national schedule of solo and orchestral appearances. Dee was invited to DePaul University as Visiting Professor of Oboe, to succeed the Chicago Symphony’s principal oboist, and has given numerous oboe masterclasses across the country. He represents the School of Music at the annual Mid-West Clinic Conference and serves on the University Faculty Senate. He is Chair of the Performance and Activities Committee and regularly invites special guests to UJUC for the benefit of his students. Recent guests have included his own former oboe students: Lora Schaefer (Chicago Symphony Orchestra), Sara Fraker (Professor, University of Arizona), and Zach Hammond (Charleston Symphony Orchestra). Dee recently completed video recordings of ILMEA oboe competition pieces, which are available for viewing on YouTube, and will be on sabbatical this spring writing a book on Oboe Reed Making. On February 15, 2019, Dee will perform the US premiere of John Wooldridge’s Concerto for Oboe with Sinfonia da Camera at the Krannert Center for the Performing Arts.

Timothy Ehlen (Piano) released a new CD on the Azica Records label in May, 2018, containing the late character pieces of Brahms (op. 116, 117, 118, 119). It can be heard on Youtube and is available from Amazon and major retail outlets. Other performances include a Krannert

Partch celebrated in concert

Nearly sixty years ago the maverick American composer Harry Partch was in residence at the University of Illinois. Partch is renowned for his highly original works featuring dramatic intoning voice and specially tuned instruments, influenced by his early years wandering the American West during the Great Depression. Later, at the University of Illinois, Partch designed and built several unique microtonal instruments, and composed and staged several large dramatic works for dancers, actors, and musicians. Since Partch’s time at Illinois, his collection of instruments traveled with him and later with curators including UI alumnus Danlee Mitchell (’59 and ’62). The Partch Instrumentarium is currently housed by the University of Washington under the direction of Dr. Charles Corey.

This fall, Corey and violinist/composer Luke Fitzpatrick came to the UI School of Music for a special mini-festival celebrating Partch’s music. The highlight of the festival was a concert in which Partch’s works for adapted guitar and adapted viola, including the seminal work “Barstow,” were performed on the original instruments. This marked the first time in nearly sixty years that these historical instruments were at the School of Music. As part of the festival, Group for New Music, a student organization led by composer Elizabeth Gartman, hosted an instrument building workshop for the public at the Independent Media Center, with Corey, Fitzpatrick, and local instrument inventor Skot Wiedmann. Additionally, original works for the adapted guitar and viola by UI composers Ralph Lewis, Scott Knier and Kerrith Livengood were read and recorded.

We hope this successful mini-festival will mark the beginning of an ongoing exchange between the Partch Foundation, the School of Music, and the Sousa Archives and Center for American Music.

—Kerrith Livengood (Composition/Theory)
Marquee concert with the Jupiter Quartet, a solo recital at California State Riverside (current piano faculty include John Perry and Dmitry Rachmanov), concerto performances with Sinfonia da Camera and the IU Orchestra, and a tour of major schools and performance venues in China. In the US, he has given masterclasses at the Colburn School, Los Angeles; Yamaha Corporation in Buena Park, CA; and the Montecito International Music Festival in Los Angeles, where Ehlen performs and teaches during the summer. Student achievements include a commercial CD on the Centaur label and many competition awards, including two UI concerto winners this year (2018). In Summer 2018, Ehlen embarked on a month-long tour of universities and conservatories at major cities in China, offering a total of 20 masterclasses and seven lecture recitals. Schools visited include: China Conservatory in Beijing; Wuhan Conservatory in Hubei, Wuhan; Xinghai Conservatory of Music in Guangdong, Guangzhou; and other schools and venues in Shanghai, Guangzou, Nanning, and Guiyang.

Larry Gray (Double Bass) continued to connect with world-class legendary jazz artists, performing at Jazz Showcase Chicago in 2018 with Benny Golson, Gary Bartz and Ira Sullivan. He also made a headline appearance at the Chicago Jazz Festival with the Barry Harris Charles McPherson Quartet.

Rudolf Haken (Viola) spent the 2017–2018 season establishing and developing the University of Illinois Hip-Hop Collective as well as performing and teaching internationally. As a faculty member of the International Music Festival of the Universidade Estadual de Maringá, Brazil, he performed his Concerto for Five-String Viola. While teaching and performing chamber music at the Shakujii International Music Academy, Tokyo, he premiered his own transcription of Mozart’s Clarinet Concerto for five-string viola. Recent teaching engagements in Seoul, Korea, took him to Konkuk University and Studio LYUM. Haken’s performances in the United States included appearances as an electric viola duo with undergraduate violist Julius Adams performing “Hip-Hop Paganini” in Chicago, Washington D.C., and Palo Alto for the #withIllinois campaign, and at the New York Public Library. In September, 2017, Haken was the keynote faculty member of the University of Florida Viola Festival. He also taught and performed for the Cottonwood Music Festival in Kansas; the Michigan City Chamber Music Festival in Indiana; and the Ruth Asawa School of the Arts in San Francisco. Upcoming performances include a recital at the Eastman School of Music, further concerto appearances in Japan, and tours with the University of Illinois Hip-Hop Collective.

Ben Johnston (Emeritus) has been elected to the American Academy of Arts and Letters. A leading composer in contemporary and microtonal music, Johnston was on the faculty of the School of Music from 1951 to 1983. He has composed music for orchestra, string quartet, voice, and piano, and his works have been commissioned by distinguished ensembles such as the St. Louis Symphony Orchestra, the Swingle Singers, and the Kepler Quartet. He was a 1959 recipient of the Guggenheim Fellowship, received commissions from the Smithsonian Institution, and was a recipient of the Deems Taylor Award.

Jonathan Keeble (Flute) headlined a series of flute festivals, including the Hamilton Flute Festival in New Zealand, the Chicago flute Club’s biennial flute fair, the Florida Flute Association’s annual convention, and Wichita’s FluteShox festival. Summer 2018 included multiple performances at the National Flute Association’s annual convention, as well as being featured as the High School Master Class clinician. Summer festival affiliations include Aria International, Madeline Island Chamber Music, and the Atlanta Chamber Music Festival. He also gave the Illinois premiere of a major concerto by composer Richard Prior with Sinfonia da Camera. The concerto’s second movement, a tribute to Israeli teenager Shira Banki who was brutally murdered during the Jerusalem Pride Parade, has been hailed as a powerful tribute to the young woman’s life, activism, and advocacy. Keeble performs the concerto as part of the National Flute Association’s coveted Gala Concerto concert at next summer’s Salt Lake City convention (2019).

William Kinderman (Musicology/Piano) traveled widely giving lectures and performances, especially those related to Beethoven. He served as Co-Curator of Vienna’s first Beethoven Museum, which opened in the district of Heiligenstadt in November, 2017, at which Kinderman gave lectures and piano performances. In February, he presented a lecture on Wagner’s Parsifal in New York in connection with the revival of a production of that work at the Met. During May/June, 2018, he gave a series of lecture recitals at the Shanghai Conservatory, as well as other presentations and masterclasses in several Chinese cities. He then spent a month based in Berlin conducting research for a new book: Beethoven: A Political Life. Kinderman’s lecture recital in Siegen, Germany, was enthusiastically reviewed. Fall 2018 included keynote presentations in Bonn, Paris, and Vienna, and a recital of Beethoven sonatas in California to mark the composer’s birthday.

Adam Kruse (Music Education) published an article on Hip-Hop musical learning in the Music Education Research journal; a piece on Hip-Hop and authentic—
ity in a special issue of the Journal of Popular Music Education; and co-authored a study about community ukulele groups in the International Journal of Music Education. In addition to leading workshops and guest lecturing at universities around the country, Kruse presented work at the American Educational Research Association National Conference, the Hip-Hop Ed Conference, the Progressive Methods in Popular Music Education Symposium, the College Music Society National Conference, the New Directions in Music Education Conference, the Illinois Music Education Conference, and gave an invited address for the National Association of Schools of Music. He also hosted the first ever Hip-Hop Music Ed Symposium on the UI campus and won a Technology Initiation Award from the College Music Society.

Gayle Magee (Musicology) received the Irving Lowens Article Award from the Society for American Music for her article, “‘She’s a Dear Old Lady’: English Canadian Popular Songs from World War I,” in the journal American Music. The award is given annually for “an article that makes an outstanding contribution to the study of American music,” and Magee’s article was selected from a pool of more than 90 articles in 29 journals. Photo caption: Professor Magee receiving the Lowens Article Award from President Sandra Graham and Award Committee Chair Christopher Smith at the Society for American Music’s annual meeting in Kansas City, MO, on March 3, 2018 (Photo credit: Michael Broyles)

Jeffrey Magee (Administration/Musicology), a member of the College Music Society’s Committee on Academic Leadership and Administration, spoke on a panel titled “Inclusion, Access, Relevance: Addressing 21st-Century Higher Education Challenges through Shared Governance” at the CMS national meeting in Eugene, OR, in March, 2018 (Photo credit: Michael Broyles)

Timothy McGovern (Woodwinds) conducted woodwind sectionals for Midwest Young Artists students at the Ravinia Festival grounds and for the CYSO in Chicago. McGovern begins his 26th year as Principal Bassoon of the Illinois Symphony Orchestra and Champaign/Urbana Symphony Orchestra. He taught and performed at the Madeline Island Chamber Music Festival in La Pointe, WI. McGovern also hosted LSU Bassoon Professor, Darrel Hale, and the Voxman Reed Trio from the University of Iowa for recitals and a masterclass for the UI bassoon studio. McGovern also presented three Double Reed Workshops for high school and middle school students in Batavia, Naperville, and Wheeling, IL. He was a featured artist at the Midwest Young Artists Chicago Double Reed Event at the Ravinia Festival grounds. McGovern also recorded a new CD of French bassoon and piano music with Cara Chowning.


Charlotte Mattax Moersch (Harpsichord) performed with Opera Lafayette, in New York, NY, and at the Kennedy Center in Washington, D.C., in the North American premieres of Scarlatti’s opera Erminia and Geminiani’s La forêt enchantée—performed in its original version as a dance pantomime—during 2017–2018. Other highlights include J.S. Bach’s Goldberg Variations for the 111th Festival of the Bethlehem Bach Choir, with whom Mattax made two recordings of Bach and Handel for Analekta Records. This summer, she recorded two solo harpsichord CDs for Centaur Records: “JS Bach’s Goldberg Variations” and “Bach and Sons: A Father’s Day Tribute.” The latter includes pieces by JS, CPE, WF, and JCF Bach, and was funded in part by the University of Illinois Research Board. At Illinois, she directed the period instrument ensemble Concerto Urbano in several
performances, and inaugurated a new series at the Krannert Art Museum entitled “Saturdays with Sebastian,” featuring J.S. Bach’s keyboard works.

William Moersch (Percussion) has commissioned much of the prominent modern repertoire for marimba from composers including seven recipients of the Pulitzer Prize in Music. His latest commissions have resulted in premieres of new works for vibraphone and marimba duo by Zack Browning, for tenor steel pan and marimba by Thom Hasenpflug, for percussion duo and percussion quartet by James Wood, and for marimba and string quartet by Andrea Clearfield. Moersch’s recording as director and conductor of the UI Percussion Ensemble, Long Roll, was released by Albany Troy in December, 2017, to excellent reviews. Currently, he is developing and producing an online course on marimba history and literature.

Linda Moorhouse (Administration/Bands) has appeared on international adjudication panels for the World Music Contest in Kerkrade, The Netherlands; Singapore’s National Youth Music Festival; and Western Australia’s Concert Band and Orchestra Festival in Perth. Last fall, she served as an adjudicator for ESPN’s “The Undefeated” Battle of the Bands contest for select HBCU marching bands. On the podium, she served as a conductor for regional honor bands in Chico (CA), Auburn (AL), Louisville (KY), and Athens (GA), and she presented two clinics at the end of the year for Maine’s Music Educators Association conference. Last spring, she also traveled to Portugal to serve as a conducting clinician at the Lisbon School of Music, where she conducted the Escola Superior de Música de Lisboa in concert. She currently serves as President-Elect of the American Bandmasters Association, and will become President of the prestigious organization in March, 2019.


Jeananne Nichols (Music Education) provided narration and conducted the US WAF Band in concert on the Millennium Stage at the Kennedy Center for the Performing Arts in Washington, D.C., in August, 2018. Nichols is writing a book on the history of the WAF Band; the only all-female military band in the US Air Force, which existed from 1951–1961. The performance was the final public performance for the bandswomen, who have been giving concerts as part of their annual reunions since 1998.

Edward Rath (Emeritus, Administration) spent a month in Vienna in Fall 2018. He attended ceremonies for the reopening of the Beethoven House, where UI colleague William Kinderman lectured and performed. Among the many musical performances during the stay were masses by Haydn, Schubert, Mozart, and Vierne; the Mozart Requiem celebrated by the Cardinal Archbishop in Stefansdom; Strauss’ Salome and Verdi’s Masked Ball at the Staatsoper; and Daniel Barenboim conducting the Vienna Philharmonic in...
Liszt’s first piano concerto (with soloist Martha Argerich) and Mahler’s Symphony No. 7. Back home, Rath adjudicated the Brass Division and Sinfonia da Camera concerto competitions. He continues to serve on the Board of Directors of The American Liszt Society as webmaster and Editor of its Newsletter, and featured among the adjudicators for the Los Angeles International Liszt Piano Competition in November 2018.

Yvonne Redman (Voice) was the recipient of the Strategic Research Initiative grant through the college of FAA. Developed with Professor Pasquale Bot-talico, “Work-related communicative profile of Instructors of Voice” intends to develop a Workplace Program among the music community; this topic was recently accepted as a poster session at the annual convention of the American Speech and Hearing Association in November, 2018. She co-presented “Crossing the Genres” with Sarah Wigley at the Central Florida National Association of Teachers of Singing along with a joint masterclass. She performed Gathering with the Illinois Wind Symphony and Chamber Singers in Chicago, New York, and Champaign; and collaborated with Ian Hobson, recording vocal pieces by Heinrich Ernst. She has recently been accepted to present her session entitled “From Fear to Fierce: Overcoming Performance Anxiety” at the Florida Music Educators Association annual conference in January, 2019.

Debra Richtmeyer (Saxophone) performed the Glazounov Concerto with the Made in Taiwan Saxophone Ensemble, conducted by Professor Lars Mlekusch of the Vienna Conservatory, at the World Saxophone Congress (WSC) held in Zagreb, Croatia, in July, and was elected by the members of the WSC to serve on the International Saxophone Committee. She was an adjudicator at the SAXGO International Saxophone Competition, also held in Zagreb, Croatia, in July, and performed with the Peninsula Music Festival Orchestra in Fish Creek, WI, conducted by Northwestern professor Victor Yampolsky in August. She also performed Debussy’s Rhapsodie for Saxophone with Sinfonia da Camera at the Krannert Center for the Performing Arts with Professor Ian Hobson conducting in February, 2018.

Casey Robards (Accompanying) was appointed Lecturer in Vocal Accompanying and Coaching at the University of Illinois in August, 2018. In 2017, Casey made her Carnegie Hall debut with baritone Christiaan Smith performing an original program of Top 40 pop songs sung as art song arrangements. She also served as associate music director of the University of Kentucky world premiere of “BOUNCE: The Basketball opera” co-produced with Ardea Arts. Her 2018–19 performing schedule includes concerts with LaToya Lain (soprano), Risa Renae Harman (soprano), Angelique Clay (soprano), Richard Sherman (baritone), Richard Sherman (flute), Sara Fraker (oboe), Anthony Patterson (piano), Fangye Sun (violin), Daniel Tressel (cello), Bruce Bonnell (horn) and Andrew Pelletier (horn). She completed her 11th summer as a faculty artist at the Bay View Music Festival where she is Head of Collaborative Piano.

Donald Schleicher (Orchestral Conducting) was mentioned in an article on the New York Conducting Institute (NYCI) in Forbes magazine in 2018: “they’ve [NYCI] created a program that brings top-level instrumentalists and soloists together in small or occasionally even full orchestras that participants get to direct. Podium time is managed tightly and video recorded to capture instructions from Maestro Donald Schleicher, a conducting professor whose classes have propelled candidates into some of the most prestigious conducting roles in the world.” Schleicher was also invested as the Daniel J. Perrino Chair in Music by alumna Sheila C. Johnson on May 13, 2018.

Bernhard Scully (Horn) toured the world as the horn soloist of Canadian Brass, performing across three continents, soloing with the Milwaukee Symphony, Kansas City Symphony, Toronto Symphony, and premiering Christopher Brubeck’s No Borders: Concerto for Canadian Brass and Orchestra with the Lexington Symphony. In order to devote more time to his family, teaching, and solo career, he stepped down after touring for a total of eight years with the quintet, performing his final concert in front of the Ball State Wind Ensemble in April, 2018. He was on faculty at the Isla Verde Bronces Brass Festival in Córdoba, Argentina, and was a featured artist at the Northwest Horn Symposium, in Tacoma, WA. As artistic director and solo coach of the Kendall Betts Horn
Camp, he led the organization through another successful summer, after which he performed as a member of the North Country Chamber Players, NH.

Michael Silvers’ (Musicology) book *Voices of Drought: The Politics of Music and Environment in Northeastern Brazil* was released by the University of Illinois Press in Fall 2018. He presented papers at national and international conferences, including the Society for Ethnomusicology’s annual conference in 2017 and the 14th International Conference of the Brazilian Studies Association in July, 2018. He also gave a keynote address at a music education and ethnomusicology symposium at the Federal University of Cariri, Brazil, in June, 2018. An article he previously published was reprinted in *Ethnomusicology: A Contemporary Reader, 2nd edition* (Routledge, 2017), an “introduction to the best writing in the field.” Silvers became a Project Coordinator for a Humanities without Walls collaborative project involving faculty and graduate students from the University of Minnesota, Indiana University, and UIUC, that explores environmental activism through music videos in various global contexts. He continues to direct the Brazilian Armorial Ensemble.

Gabriel Solis (Musicology) received a grant from the NEH as part of the Trans-Atlantic Platform “Digging into Data” program. The funds support large-scale data analytic research into the social process of jazz improvisation. Titled “Dig That Lick,” an international team of scholars including musicologists, electrical engineers, and computer scientists are using signal processing and information science to investigate the movement of musical phrases across a body of 30,000 recordings of jazz. In addition, he conducted a month of field work in Australia on Afro-Indigenous connections in music and politics.

Joel Spencer (Jazz Division/Drum Set) spent the 2017–2018 school year performing with a number of nationally recognized artists. Fall 2017 included appearances with NYC pianist/vocalist Jon Regen at Andy’s Jazz Club in Chicago, and saxophonist Steve Griggs at the Royal Room in Seattle, WA. Spring 2018 included appearances with NYC saxophonist David Liebman (formerly with Miles Davis) at the Green Mill Jazz Club in Chicago, LA pianist Tamir Hendelman (currently with Barbra Streisand) at the Bradley University Jazz Festival in Peoria, IL, and Tonight Show saxophonist Ernie Watts at Space in Evanston, IL. Other performances of note took place at Winter’s Jazz Club in Chicago with pianist John Campbell and vocalist Maud Hixson. In addition, Spencer served as Conductor of the IMEA Jazz Ensemble I-District 7, and performed in Professor Tito Carrillo’s Faculty Recital at the Krannert Center.

Historic donation recorded

In 1963, former School of Music Director Duane Brangan and former Dean of Engineering William Everitt (for whom the Biological Engineering building at the corner of Wright and Green is currently named) received a check from Magnavox Corp personnel for further development of the Harmonic Tone Generator invented by Emeritus Professor James Beauchamp as part of his study towards a PhD in electrical engineering. This instrument was used for several electronic music compositions created by School of Music faculty composers in the 1960s, including Salvatore Martirano’s “Underworld” and Kenneth Gaburo’s “Lemon Drops.”

—James Beauchamp
(Emeritus, Electronic/Computer Music)

Sylvia Stone (Voice) marked her 15th anniversary as artistic director of the program she founded in Sant’Angelo in Vado, Italy, in Summer 2018. The program, Scuola Italia for Young Opera Singers, attracted talented young singers from Sweden, South America, Singapore, China, and North America, and culminated at Teatro Zuccari with two gala performances of celebrated Italian opera scenes. Stone was honored for her operatic career and continuing work on this program in the 55th Edizione della Mostra Nazionale del
Tartufo Bianco Pregiato (55th National Exhibition of the White Pregiato Truffle). She received the “Tartufo D’Oro,” an annual award celebrating 5–10 outstanding personalities in the worlds of culture, cinema, politics, medicine, science, communication, journalism, finance, sport, entrepreneurship, or performance, at a ceremony in Sant’Angelo in Vado, Italy, on October 28, 2018.

Bridget Sweet’s (Music Education) article, “Voice change and singing experiences of adolescent females,” was published in the Journal of Research in Music Education. She co-presented the research “A multiple case study of two inclusive choirs” with Dr. Elizabeth Cassidy Parker (Temple University) at the Music Research and Teacher Education National Conference (Atlanta, GA); and presented research and practitioner sessions at the American Choral Director Association regional conference (Chicago, IL), Georgia Music Education Conference (Athens, GA), Kentucky ACDA Summer Conference (Louisville, KY), and Iowa Choral Director Association Summer Convention (Pella, IA). She conducted the Durham School of the Arts Middle School Choral Festival (Durham, NC), Vernon Hills and Hawthorn Middle Schools Choral Festival, ILMEA District 9 Ninth Grade Festival Choir, ILMEA District 8 Treble Chorus Choir, and the 2018 Illinois Summer Youth Music Junior Chorus.

Reynold Tharp’s (Composition) piece “Spring Snow” was commissioned and premiered by the Dinosaur Annex new music ensemble in Boston in April, 2018. The Boston Musical Intelligencer wrote: “The brief piece exploded in a multiverse of natural sensations in lively, mutually alert nods, its shards conjuring up buzzing insects, pushing shoots, and trilling birds. An engaging vernal narrative sprung up in miniature chapters with dynamic shifts—patient/edgy, shrill/profound, lento/scorrevole—as tiny mysterious surprises burst forth from beneath the teeming, pent-up earth.” The interdisciplinary concert on the theme of cross-sensory perception also included discussions with a cognitive psychologist and food designed by a chef to pair with each piece. Tharp also gave an invited lecture on his music at MIT.


Ann Yeung (Harp) gave masterclasses and presentations in New Zealand and California during Summer 2018. She received an Arnold O. Beckman Research Award for her project “The Concerto en ut mineur by Henriette Renié” and gave a masterclass/presentation at the University of Kansas in the spring. She chaired the successful search for the editorship of The American Harp Journal, and serves on the international World Harp Congress Board of Directors. She directed the premiere of Julia Jamie-son’s “three” at the 16th Illinois Summer Harp Class. Harp Column’s 25th anniversary issue noted: “Yeung’s harp program at Illinois has grown to be one of the premier destinations for harp study in the country.” Illinois Harp Program alumni lead two of the largest secondary school harp programs in the US, hold university positions, and have founded youth harp ensembles, broadening the diverse paths forward for youth throughout the country.
1950–1959

Barbara Garvey Jackson’s (BM ’50) publishing company, ClarNan Editions, is devoted to music composed by historic women. In her 37th year of publishing, she has just released two new titles: CN109, Sophia Westenholz, *Sonate pour le Pianoforte à Quatre Mains* & CN110, Helene Liebmann, *Sonate pour le Pianoforte aver Violin obligé*. See her website: claman.com

1960–1969

Neale Bartee (BS ’69, MEd ’70, PhD ’77) retired from Arkansas State University (ASU) where he taught trombone, conducting, music education, and conducted the university orchestra. He founded and continues to conduct the Delta Symphony Orchestra (DSO) based in Jonesboro, AR. The DSO is active in community service, providing programs for the Hispanic community, underserved youth, and Special Needs. His dissertation relating Rudolf Laban’s movement theories to conducting has inspired further research in the teaching of the art. The ASU Trombone Choir, established by Bartee in 1973, performed three times at the International Trombone Festival: Urbana, IL; Nashville, TN; and Columbus, GA. Bartee has performed with the American Trombone Choir in Finland, Russia, England, France, Germany, Hong Kong, Spain, and Singapore. He and his wife, Elaine, were named to the Arkansas Music Educators Hall of Fame. Both received the Governor’s Award for Arts in Education.

Michael Fanelli (BM ’68, EdD ’01), a faculty member at the 2018 Paul Rolland String Pedagogy Workshop, presented a DVD restoration of the 16mm film: “Demonstration of the Teaching of Shinichi Suzuki with American Preschool and Grade School Children and Their Mothers.” The film was originally produced in 1965 by UIUC professors Paul Rolland and Dr. Richard Colwell with a grant from the Department of Health, Education and Welfare and technical production by the UIUC film service. The film which had not been shown since the late 1960s is of historical significance, documenting an introduction to Suzuki’s teaching and pedagogical approach to string education in the United States. The DVD will be donated to the Paul Rolland archives at UIUC Sousa Archives and Center for American Music.

1970–1979

Howard Bakken (DMA ’75) recently gave over 100 copies of WWI sheet music to the Gilmore Music Library at Yale. They have used a part of it for their online WWI Armistice exhibit entitled: “They Sang and Took the Sword.” The exhibit is available online at exhibits.library.yale.edu/exhibits/show/theyssang/introduction (Chrome or Edge only; eschew Safari). Bakken says: “Charles Hamm was the inspiration for my collecting popular sheet music of the early 20th century.”

Stephen Blum (PhD ’72) retired in August, 2016, from teaching in the doctoral programs of the City University of New York Graduate Center, though he is continuing to supervise a few dissertations. In November, 2017, he was named an Honorary Member of the Society for Ethnomusicology.

Deborah Dietz (BS ’73, MS ’79) has been serving on the board of the NSW Band Festival for over ten years; she was its first female adjudicator. She retired from conducting the bands and orchestras at Hornsby Girls Academically Selective High School in northern Sydney, Australia, and continues to teach horn at her home studio. Her husband, Brian Evans, who plays Principal Cornet/Third Trumpet in the Opera Australia Orchestra at the Sydney Opera House, has recently completed a two-year term as President of the ITG. Dietz assists him with ITG matters when needed, including playing bass trumpet at the recent conference in San Antonio, TX. After touring her school groups to places like China, Europe, the USA, and Japan, Dietz and her husband are now exploring the world without 70 students in tow!

Robert Fleisher (MM ’76, DMA ’80) is Professor Emeritus of music theory and composition at Northern Illinois University. In December, 2017, Albany Records released a new CD (co-produced by Fleisher and School of Music faculty member William Moersch) entitled “Long Roll: A Tribute to Composer-Percussionist Michael Manion (1952–2012).” The CD (supported in part by the Illinois Arts Council Agency) includes performances from 2009 of the University of Illinois Percussion Ensemble, and features Fleisher’s solo malletKAT composition, “Maniondala”—composed for and dedicated to Manion (MM ’80). As “Maniondala” neared completion, Manion suffered a massive stroke; the first performance of Maniondala heard on the CD was given by Fleisher’s faculty colleague, Gregory Beyer, head of percussion studies at NIU. The live recordings were mastered by Frank Horger and Graham Duncan. Access to the “Michael Manion Music and Papers” at the Sousa Archives and Center for American Music also greatly enhanced the booklet accompanying the CD.

Philip Highfill (MM ’75) recently retired from the faculty at Oberlin Conservatory. During his three-decade tenure as Professor of Accompanying, he established the school’s first collaborative piano curriculum, taught surveys of the French mélodie and German Lied, chaired the piano department, organized special per-
performances projects on topics ranging from the songs of Schubert, Schumann, Brahms, and Wolf to the poetry of Mallarmé, coached approximately 1,000 singer-pianist teams, and was founder and music director of the Oberlin Arts and Sciences Orchestra.

Kimm Hollis (MM '75) published his book, Forty One Years Teaching Music at Hanover College, co-authored with Wayne Westland and Virginia Woodruff of Rochester, MN. He debuted five piano works by Dr. Donald Callen-Freed, Professor of Music Emeritus at Sul Ross State University, Alpine, TX. Also, he was one of five former Ball State University School of Music graduate piano students chosen to perform in the school’s Pia Sebastiani Memorial Concert to honor her long career on that campus. Hollis is Professor of Music and Artist in Residence Emeritus at Hanover College, Hanover, IN.

John J. Kula (MME ‘71) performs weekly on piano with “Songs by Heart”—a nation-wide public charity that provides a professional level singer who leads an interactive sing-along up to five times per week, 45 minutes per day, with a piano accompanist at senior living facilities. The goal of “Songs by Heart” is “connecting people with memory loss to the language and joy of music.” Kula helps to provide interactive music programs which engage the residents on intellectual, physical, social, spiritual and emotional levels. The song leader and piano accompanist encourage residents to join in the singing, clapping, and dancing, as well as to engage in conversation centered around musical selections ranging from “You Are My Sunshine” to “The Sound of Music.”

Kenneth Lidge (MM ‘78) was awarded the 2018 Kauffman Teacher of the Year award by the University of Missouri-Kansas City Conservatory of Music. That same year, he was promoted to the rank of Associate Teaching Professor in the department of academic studies.

John A. Little (DMA ’77) has retired from his voice faculty position at James Madison University School of Music, effective September 1, 2018, after 44 years of service.

Kevin McNulty, Sr. (MS ’77) has released a new book for instrumental and choral directors entitled: Assessing Music Performance . . . A Valid System for Measuring Student Performance and Growth. The work presents the first assessment system designed exclusively for music performance classes and music education majors. McNulty blends his forty plus years of experience judging music contests with assessment principles being deployed by school music programs across the country. A foundational basis for the system, steps to deploy it into any grading system, and two active case studies are included in the book. McNulty is a former high school band and orchestra director, a past Associate Executive Director at Bands of America and former Executive Director of the Central States Judges Association. He has judged school instrument groups over 23 states. He is currently serving as Interim Coordinator for Performing arts at Prairie State College in Chicago Heights, IL. His book is available on Amazon.

Vladimir Morosan (MM ’76, DMA ’84) received grant funding for the creation of an online Orthodox Sacred Music Reference Library, which will make a choral repertoire numbering many thousands of titles accessible to users throughout the world. Initially focusing on works by the major Russian composers, the library will eventually include music of other prominent figures in the Orthodox realm. Russian Orthodox sacred choral music has been a life-long passion for Morosan. In the mid-1970s, he was the founding conductor of the U of I Russian Choir. His DMA dissertation, Choral Performance in Pre-Revolutionary Russia (UMI Research Press, 1986) remains the definitive study on the subject. His research has been supported by the Watson Foundation, the Fulbright Foundation, the National Endowment for the Humanities, the Russian Orthodox Theological Fund, and the Russian Nobility Association. Since 1987, he has been head of Musica Russica, the premier publisher of Russian choral music in the West.
Ingrid von Spakovsky (MM ’77) released a music video of Rachmaninoff’s Prelude in G# minor, op. 30 with filmmaker Phillip Weaver. Titled “Rachmaninoff Prelude Played by Ghost Pianist and Spiders,” the video features the unique qualities of the Yamaha DCFX concert grand used for the project and footage of nature captured by the filmmaker. The DCFX can play back what the pianist played, and Weaver shot the scenes twice, once with the pianist and once without. He then edited the clips together, at times showing the pianist as transparent, or leaving the hands playing in the reflection above the keys, but with the keys moving on their own. The video was filmed at the University of Alabama in Huntsville, where von Spakovsky serves on the piano faculty. The link to the video is youtu.be/uO7pbh6rGYE or search Rachmaninoff, ghost pianist spiders in YouTube.

David Wells (BS ’75, MS ’80) directs the Moraine Symphonic Band at the University of Wisconsin-Milwaukee, Washington County Campus.

Jerry Young (MS ’78, EdD ’80) and Barbara Young (MM ’79) are emeriti faculty from the University of Wisconsin-Eau Claire and are currently living in Lee-lanau County, MI. In addition to performing with the “Rags to Riches” ragtime quartet, they are busy performing recitals and masterclasses as a tuba/piano duo. They have given recent performances at the Universities of Kansas and Central Arkansas, as well as the Bayfield, WI, summer concert series. They also performed at Oakland University in the fall of 2018.

1980–1989

Daniel Adams (DMA ’85) received world premiere performances of two compositions during the first half of 2018. Duo Violet (Elizabeth Crawford, clarinet, and Katrin Meidell, viola) performed the premiere of “Muncie Mix” in a recital at Agricola Finnish Lutheran Church in Toronto, Ontario (Canada), on February 2. Percussionists Carlos Ibarra and Joseph Jackson performed the premiere of “...just ain’t no such thing as dying” for percussion duo at Southeastern Oklahoma State University (Durant) on March 15. Other recent performances: Clarinetist Trevor Davis performed “Of Sand at Fire” for clarinet and bass clarinet (one player) at Ruston Artisans in Ruston, LA, as part of New Music on the Bayou on May 31; “Transitory Liaisons” for four bass clarinets and percussion ensemble at the Royal Northern College of Music in Manchester, UK, conducted by faculty clarinetist Sarah Watts with the assistance of Simone Rebello, director of the RNCM percussion ensemble on June 7.

Kristina Boerger (BME’89, MM ’92, DMA ’00) has been appointed the inaugural John N. Schwartz Professor of Choral Leadership and Conducting at Augsburg University in Minneapolis. This position’s generous endowment supports the Schwartz Professor in ensuring a national standard of contemporary excellence and a current standard of interdisciplinary and social relevance for the ensemble singing arts. The experimental pedagogy of Augsburg’s music program is nourished by the University’s location in a metropolitan center of outstanding artistic vitality and guided by the University’s radical welcome and service commitments to its home neighborhood, the most culturally diverse zip code between New York City and Los Angeles.

James Crowley (BM ’86) recently completed his 20th year on the faculty of the University of Wisconsin-Parkside, where he serves as Professor of Music and Chair of the Music Department. He remains very active as a composer, and his percussion duet Archipelago was recently premiered at Kansas State University under the auspices of the Society of Composers, Inc. Region VI Conference.

Steve Everett (DMA ’88) started a new position as Provost and Executive Vice President at Adelphi University in New York in July, 2018.

Sheryl Iott, formerly Richardson (MM ’88), recently spent a semester as a Fulbright scholar teaching piano pedagogy and coaching chamber music at the University of Brasilia in the capital city of Brazil. While there she also presented a workshop on effective practice strategies, and performed concerts with Paula Van Goes (saxophone), Ricardo Duarte Freire (clarinet) and Anderson Alves (clarinet), featuring music of many South American composers. Iott has performed as a soloist in Italy and as a soloist and collaborator pianist in many cities in the US and throughout the United Kingdom as the performing pianist for the choir Voca Lyrica. She performed the Holy Sonnets of John Donne by Benjamin Britten with baritone Brysien Beer and Bolcom’s From the Diary of Sally Hemming with soprano Joelle Lamarre in Spring 2018. These works featured in a 20th and 21st-century song cycle conference held at Michigan State University in April, 2018.
Deborah Nemko (BM ’87) developed innovative recitals and workshops on Dutch Composers of the Holocaust after completing a 2015 Fulbright Fellowship to The Netherlands for her project, “Suppressed and Forgotten Dutch Composers of World War II.” Over the last year, Nemko presented “Working with a Captive Audience: Outreach and Engagement Concerts in Prisons and Schools” at NAMM/GenNext, gave a lecture recital entitled “Behind the Iron Curtain: The Piano Music of Grazyna Bacewicz” at the First International Conference on Women’s Work in Music, and performed at the Forbidden Music International Festival of the Aegean, held on the island of Syros, Greece. It concluded on July 29 and featured a program of 20th and 21st century music from New Zealand, France, and Villa-Lobos, with arrangements of the Messiaen No. 5 led by Tiboris. Under the 35-year stewardship of Tiboris, MidAmerica Productions has presented over 1,300 concerts all over the world, including 578 in Carnegie Hall, making it the largest independent producer of choral concerts in the history of the hall. Tiboris has also produced multiple concerts internationally this past year, including performances in Florence and Paris, as well as recordings with the Pan-European Philharmonia, of which he is the Music Director. Tiboris directed the 14th Annual International Festival of the Aegean, held on the island of Syros, Greece. It concluded on July 29 and featured a variety of classical music performances. www.petertiboris.com
with the Met Opera, Santa Fe Opera and many other renowned ensembles in New York. Greg Zuber is principal percussion with the Met Opera Orchestra and teaches at Juilliard and the Verbier Festival. Duo Zuber has performed at numerous festivals throughout the US.

1990–1999

Carol M Babiracki (PhD ’91) is in her 3rd year as Director of the South Asia Center, a federally funded National Resource Center at Syracuse University.

Donato Cabrera (MM ’98), has been Music Director of the California Symphony since 2013. He signed a new contract with the ensemble in July, 2018.

Jeffrey Funderburk (DMA ’92) accepted the position of Director of the School of Music at the University of Northern Iowa.

Andrew Goldberg (BA ’97) is Senior Marketing Executive at The Adrienne Arsht Center for the Performing Arts of Miami-Dade County. He was named Nonprofit Marketer of the Year by the prestigious American Marketing Association in July, 2018. This award celebrates “extraordinary leadership and achievement in the field of nonprofit marketing across the United States.”


Lezlee Masson (BS ’94) continues to serve as the Assistant Career Field Manager for the Air Force Bands and is currently stationed at the Pentagon. Masson was recently promoted to the highest enlisted grade of Chief Master Sergeant (CMStg). She proudly credits the University of Illinois with providing a strong foundation to be a successful musician and leader in the US Air Force. Masson also recently included the School of Music as a partial recipient in her estate planning as a thank you to the University.

Mark McCormick (BM ’97, MME ’01) has been the principal accompanist for the Angel City Chorale, a community choir in Los Angeles. He can be seen performing with them this year on NBC’s “America’s Got Talent.” McCormick is a GRAMMY music educator quarterfinalist in his 12th year at Mira Costa High School in Manhattan Beach, CA, where he instructs music theory, voice, and musical theatre.

Donald Nally (DMA ’95) is a Professor of Music at Northwestern’s Bienen School of Music. He and The Crossing won the 2018 Grammy for Best Choral Performance with “Gavin Bryars: The Fifth Century.”

Eugene Rogers (BS ’96) is Associate Professor of Conducting at the University of Michigan. He became Director of Choirs at Michigan in July, 2018. For the past seven years, Rogers was the Associate Director of Choirs. He was also a recent recipient of two Michigan Emmy Awards, a 2017 Sphinx Medal of Excellence Award, and a 2015 GRAMMY Award nomination. Musical America Worldwide recently named him one of 30 Professional “Movers and Shapers” in the Arts of 2017.

Ellen Saharack (BME ’92) has accepted a position as the Fine Arts Department Co-Chair at Rochelle Zell Jewish High School in Deerfield, IL. Saharack has been the Vocal Music Director at RZJHS since 2014.

Jerry Shelato (BS ’93, MME ’98) and Andy Sturgeon (BME ’07), Band Directors at Mundelein High School in Mundelein, IL, recently led a consortium to commission two new works for wind band, The Banquet and Old Number One, by Dr. Dana Wilson, Professor of Music Theory, History, and Composition (Emeritus) at Ithaca College. Shelato and Sturgeon also hosted Wilson in residence at Mundelein High School to coincide with the premieres of the new works by the Mundelein High School Wind Ensemble in November, 2017. Both works have since been accepted for publication by Boosey and Hawkes. The consortium for the commissioning of the new works was comprised of band directors at 12 high schools and three colleges. Several UIUC School of Music alumni are numbered among the members of this consortium: Michael Allen (BME ’99), Chris Barnum (BME ’04, MME ’06), Matthew P. Bufis (MME ’08), John Burdett (EdD ’12), Kevin T. Carroll (BS ’92), Jerrod Cook (MM ’02), Mark Duker (BS ’93), Adam Gohr (BME ’98), Anthony Graffeo (MME ’14), Matt Karnstedt (MME 2019 39)

Charles Joseph Smith (MM ‘95, DMA ‘02) has at least 10 of his original compositions published online on several online streaming platforms through Tunecore, his electroacoustic mix, “Linden Love,” has been published online on CD Baby (his debut publication on that platform). With the help of Linda Tortorelli, who runs an autism program at UIUC, Charles was able to perform a postdoctoral piano recital at UIUC’s Music Building Auditorium on April 5, 2017 (his second since 2011). The event was part of a new non-profit organization, Celebration of Joy Inc., which was founded in 2014 to empower people under the autism spectrum through the performing arts. On April 11, 2017, he was interviewed on CRIS Radio, in care of The Chicago Lighthouse for the Blind. Later that year, he was interviewed at Roosevelt University, his first alma mater, for a story called: “Charles Joseph Smith (BM ‘94) Fought Autism Towards Being An Accomplished Pianist.” In that same year, he performed in recitals at the Chicago Cultural Center on April 15, Christ Church at Highland Park on April 23, at the Second Presbyterian Church on May 13, and at the Kroc Center in Chicago on November 17. On February 17, 2018, Charles gave his first headliner performance and his first major DIY music record release at the Hideout venue in Chicago, IL, alongside bands Mykele Deville, Jamas, and ONO.

Daniel Teadt (BM ‘98, MM ‘00) plans to release two new albums on Naxos records in 2019: “In This Blue Room,” by Kile Smith, and “The English Art Songs of Benjamin Boyle.” Teadt will perform world premieres and give Masterclasses at Skidmore College, Carnegie Mellon University, Duquesne University, Pittsburgh Camerata and Resonance Works. He has also launched a new business venture as a Voice Consultant and works with internationally acclaimed singers, public speakers and business leaders to optimize their vocal instruments and enable them to perform at the top of their fields.

Matt Temple (BS ‘94) is Director of Bands at New Trier High School in Winnetka, IL. Temple led the New Trier Wind Symphony in a performance at Carnegie Hall on Easter Sunday of 2017. Recent guest conducting appearances have included the Milwaukee Music Festival and the Middle Tennessee All-State Band. He is currently serving as the North Central Division Chair for the National Band Association and as the President of the Illinois Comprehensive Musicanship through Performance Project. Recent presentations have included “Meaningful Score Study” at the Midwest Clinic and “Healthy Balanced Lifestyle” at the Illinois Music Education Conference. Temple was elected into the prestigious American Bandmasters Association in 2017.

Scott Weiss (MME ‘99, EdD ‘04) is the Director of Orchestras and Sarah Bolick Smith Professor of Music at the University of South Carolina where he conducts the USC Symphony Orchestra, teaches conducting, and runs the South Carolina Conductor’s Institute. Weiss travels to China regularly where he has conducted many leading symphony orchestras, including the Shenzhen Symphony, the Hunan Symphony, the Shandong Symphony, the Inner-Mongolia Symphony, and the Nanchang Philharmonic. Recent teaching residencies include those at the University of Western Australia, the Sydney Conservatorium of Music, the Central Conservatory of Music in Beijing, and the Shanghai Conservatory of Music. A passionate advocate of new music, Weiss has commissioned dozens of new works by many of today’s leading composers, and has a series of critically-acclaimed recordings on the Naxos and Summit Records labels.

Phillip Todd Westgate (DMA ‘95) has achieved the rank of Professor of Music at University of Pikeville, KY. He teaches keyboard, Music Appreciation, and Music History. Previously, he was Director of Choral Activities at Stillman College in Tuscaloosa, AL.
2000–2009

Amelia Armstrong (MME ’09) is in her 15th year teaching vocal music and guitar at Platteville High School in Platteville, WI. She serves the WMEA as a Vice President, and is a Master Adjudicator for the WSMA. In November 2018, she served the WCDA as a teacher-conductor with Singing in Wisconsin. Armstrong has grown professionally through Wisconsin CMP, the Teaching Guitar Workshop, and the VoiceCare Network. She is a member of the Madison-based Isthmus Vocal Ensemble and the Platteville Chorale. She lives in Platteville with her husband, Zack, and two sons.

Chadley Ballantyne (MM ’03, DMA ’15) has joined the faculty of Stetson University in DeLand, FL, as Assistant Professor of Music, Voice. For the 2017–18 academic year, he was Senior Instructor of Voice at the University of Colorado in Greeley, CO. He gave a podium presentation titled “The Second Vocal Tract Resonance: fR2 Strategies in Performance and in the Studio” at the 2017 Pan-American Vocalology Association Symposium in Toronto, Canada. He was also a co-instructor at the 2018 Acoustic Vocal Pedagogy Workshop held at the New England Conservatory of Music. He was a co-instructor at the 2018 Acoustic Vocal Pedagogy Workshop held at the New England Conservatory of Music. He presented a micro-workshop at the 2018 VASTA/PAVA joint conference in Seattle, WA, titled “Fun with Vocal Tract Resonances.” He was a contributing author for the book The Evolving Singing Voice: Changes through the Life Span, by Professor Karen Brunssen, which was released by Plural Publishing in the summer of 2018. He also joined the NATS Foundation Board; presented a poster paper, “fR2 Strategies in Performance and in the Studio” at the 55th NATS National Conference in Las Vegas, NV, during Summer 2018; and sang the role of Bonze in Madama Butterfly with Opera Fort Collins in June, 2018.

Sara Beal (BM ’04) is a tour manager at Roy Orbison Productions, Still Working Music Group, and World Music in Nashville, TN.

John Evans’s (BME ’06) Webb City High School Jazz Ensemble from Webb City, MO, was selected to perform at the 9th Annual Jazz Education Network Conference on January 4, 2018, in Dallas, TX.

Jennifer Gartley (DMA ’06) joined the performance faculty at Washington University in St. Louis, MO, in Fall 2018; she teaches flute.

Asami Hagiwara (BM ’09, MM ’11) has been appointed Assistant Professor of Piano at the University of Minnesota Duluth. She will teach applied piano, piano pedagogy, chamber music, and class piano.

Julia Kay Jamieson (MM ’02) received the world premiere of her new piece, “three,” by the Illinois Summer Harp class in June, 2018. She also conducted the Youth Harp Ensemble in a world premiere of her “Epic Quest” at the AHS National Conference in California. At the Canadian International Summer Harp Institute, she was guest faculty and performer; performances included her original works and arrangements. In March, 2018, she performed the Mozart Concerto for flute and harp with Amanda Pond and the Danville Symphony Orchestra. Jamieson’s original cadenzas were premiered along with her arrangement of Bernstein’s “Simple Song” for flute and harp. Also in March, she was a guest harpist at the Festival de Cuerdas in Puerto Rico, where she performed and gave a masterclass. In April, she performed numerous world premieres with the Cleveland Chamber Symphony at their annual NeoSonic Fest. She judged the Anne Adams Awards in May. This past season she was a substitute harpist with the Buffalo Philharmonic.

Eric A. Johnson (DMA ’02) is Director of Choral Activities at Northern Illinois University (NIU), and has begun the position of Acting Director for the NIU School of Music.

Marc LaChance (DMA ’07) has accepted a new position as Associate Professor of Music at Roanoke College in Salem, VA. LaChance previously served on the faculties of Eastern New Mexico State University, Hastings College, NE, as well as subbing with the Toledo Symphony and teaching in the public schools of northwest Ohio.

Charles W. Lynch III (MM ’02, DMA ’09) continues to develop the Mesa Public Schools (MPS) Harp Program in Arizona as the MPS Harp Specialist. The MPS Harp Program is the largest and most active public-school harp program in the country with over 225 students across 16 different schools. He was also recently appointed Faculty Associate in harp at Arizona State University. Lynch remains active as a chamber and orchestral harpist in the Phoenix valley and Albuquerque, NM. Performances this last year include appearances with the ASU Symphony Orchestra, Scottsdale Philharmonic, the Broadway in New Mexico King & I orchestra, and the Quintessence Summer Choral Festival, NM. He was a faculty member at the 2018 HarpArts Retreat in Petoskey, MI, and a director of the Youth Harp Ensemble at the American Harp Society’s 2018 National Conference in Redlands, CA.
Ed Martin’s (DMA ’06) album of solo piano compositions “Journeys” was released by Ravello Records in September, 2018. The album includes three works performed by pianist Jeri-Mae G. Astolfi: “Journey” (2015–17), “Swirling Sky” (2014), and “Three Pieces for Piano” (2006), which was composed for the 2006 21st Century Piano Commission Competition at U of I.

Rebecca Matayoshi (BM ’08) has joined the Hawaii Symphony Orchestra as a full-time violist.

Dan Morrison (BME ’10, MME ’13) is Director of Bands at Ronald Reagan High School in San Antonio, TX. The school’s Wind Ensemble was selected to perform at the 2018 Midwest Clinic, while the school’s Marching Band was selected to march in the 2019 Macy’s Thanksgiving Day Parade. The Marching Band also marched in the Rose Parade in December, 2018.

Anna Mudroch (BME ’06) is currently the K-8 Instructional Coach at the Arts Academy at Estrella Mountain, a Title I public charter school serving a diverse population of approximately 1,200 students. As a coach, she designs viable curricula, oversees district assessments, facilitates professional development, and mentors new teachers each year on effective instructional strategies. This is her 12th year in education and 3rd year as a Fine Arts Administrator. In other news, she is getting married in November, 2018, and cannot wait to celebrate her nuptials with family and friends! Mudroch lives in Peoria, AZ, with her fiancé and rescue Pit Bull Dizzy.

Phil Pierick (BM ’09, MM ’12) was invited to perform Frank Ticheli’s Concerto for Alto Saxophone and Wind Ensemble with the Slovenian Armed Forces Band at the 18th World Saxophone Congress held in Zagreb, Croatia, in July, 2017.

Sam Schmetterer (BM ’08) recently completed his 8th year as a music teacher in the Duxbury, MA, Public Schools. This past year he brought his high school ensembles to perform at Carnegie Hall, and managed the All-State Band directed by Dr. Paula Crider. His wife, Beth Mullins (BM ’08) has been working to establish new community outreach programs at the Boston Symphony Orchestra. They are expecting a baby girl in December, 2018!

Anna Schultz (PhD ’04) started a new position as Associate Professor of Music at The University of Chicago in Fall 2018.

Colleen Potter Thorburn’s (BM ’06) recording of Michael Winter’s “mass and band” for harp and virginal, with keyboardist Brian Parks, was released on Winter’s album “lower limit” on New World Records in January, 2018. Thorburn is based in Richmond, VA, where she teaches harp, music theory, and aural skills courses at Virginia Commonwealth University and enjoys a robust freelancing schedule. She recently performed as principal harpist for the Virginia Opera’s production of Lucia di Lammermoor in Norfolk, Richmond, and Fairfield during their 2017–2018 season.

J.R. Trimpe (MME ’02) was commissioned by the Illinois Bands to write a fanfare honoring the 150th anniversary of the Illinois Band program. It was premiered by the Marching Illini in Fall 2018.

Audra Ziegel (MM ’08) is a winner of the 2018 National Flute Association Convention Performer’s Competition and performed on the Newly Published Music Concert at the NFA convention in Orlando in August, 2018. Ziegel also served as co-principal flutist of the 2018 International Festival of Conductors, Composers, and Collaborators (IFC3), and was a winner of the 2017 Flute Society of Washington Masterclass Competition. She presented a Guest Artist recital and masterclass at Tennessee Tech University in March, 2018, and appeared as a Guest Artist in recital at East Tennessee State University in September, 2018. Recent engagements include regular appearances as a featured soloist on the Towson University Faculty Chamber Music Series and a performance of the Brahms Requiem with the Central Pennsylvania Oratorio Singers in November, 2018. Ziegel is Adjunct Faculty at St. Vincent Pallotti High School Arts Academy and is the staff flute instructor at The Music Space in Towson, MD.

J. Michael Weiss-Holmes, formerly Holmes (MM ’06, DMA ’12), was the Interim Assistant Dean of Roosevelt University Chicago College of Performing Arts (CCPA) during the 2017–18 academic year. Weiss-Holmes is also the Head of Woodwinds and Artist-Teacher of Saxophone at CCPA. He is founder of the highly successful Chicago Saxophone Institute and the Chicago Saxophone Day. Beyond his teaching responsibilities, Weiss-Holmes maintains an active performance career and has given recent performances with Lyric Opera of Chicago, the St. Louis Symphony, and the Chicago Symphony Orchestra. Weiss-Holmes is also the Marketing Director for the North American Saxophone Alliance.
2010–2018

**Jonah Angulo-Hurtig** (BME ’17) is Associate Director of Bands and Director of Percussion at Groveport Madison High School, OH.

**Sulina Seol Baek** (BM ’16) was a finalist in the New York Flute Club Competition (2018) and Bergen Philharmonic Orchestra Concerto Competition (2018). She is currently pursuing a DMA at the Hartt School–University of Hartford.

**Stevee Bellas** (BME ’15) recently stepped into the role of Artistic Director for the Palatine Children’s Chorus (PCC) in Palatine, IL, a Northwest suburb of Chicago. Bellas was a singer in the PCC for 10 years before attending UIUC, and greatly looks forward to her new adventures with the choir as Artistic Director. She also teaches Choir and Guitar at Mundelein High School. The following is a recent article on PCC: www.dailyherald.com/submitted/20180817/palatine-childrens-chorus-hosts-welcome-nights-on-august-20-and-22

**Tim Berg** (MM ’14) is Percussion Specialist at Naperville Central High School, IL.

**Zachary Bowers** (MM ’16) joined the faculty of Olivet Nazarene University as Adjunct Professor of Percussion. He also recently joined the Elgin Youth Symphony Orchestra as Percussion Director.

**Justin M. Brauer** (BME ’14, MM ’16) served as music director for Illinois Theatre’s production of *Assassins* and as music supervisor of *Failure: A Love Story*, both directed by Theatre faculty member J.W. Morissette. Brauer also worked on the department’s production of *A Funny Thing Happened On The Way To The Forum*, in collaboration with Lyric Theatre’s Michael Tilley and again directed by Morissette. He is on the board of the DOSE Foundation, a Champaign-based organization committed to providing theatrical opportunities for underrepresented students. Programming for DOSE will begin Summer 2019.

**Sydney Campen** (BM ’18) is a passionate performer and advocate for the arts. Most recently, she has performed with the Midwest Institute of Opera, Illinois Wind Symphony, Danville Symphony Orchestra, Jacksonville Symphony Orchestra, and University of Illinois Symphony Orchestra. In 2017, Campen was a featured soloist for Alberto Ginastera’s Concerto Op. 25 with the University of Illinois Symphony Orchestra as a winner of the University of Illinois Symphony Orchestra Concerto Competition. To complement her passion for music, Campen serves as the Advertising Manager for the World Harp Congress Review as well as an Ensemble Management Intern at Peabody Institute. Campen is currently pursuing her master’s in harp performance and pedagogy at the Peabody Institute of the Johns Hopkins University.

**Brian Coffill** (MM ’15) recently completed a DMA in conducting at the University of Maryland, and has been hired as the Founding Director of Instrumental Ensembles and Assistant Professor of Music at Randolph-Macon College in Ashland, VA. He will create and conduct the Randolph-Macon Ensemble, a brand-new campus chamber orchestra that will be dedicated to creatively exploring both historic and cutting-edge music of all genres, funded in part by a major grant from the Mellon Foundation. In addition, Coffill will teach courses in conducting, orchestration, music theory, and music education.

**Cristin Colvin** (MM ’14) has founded a metal opera ensemble, Oryad, which is the first of its kind in the Rocky Mountain region. The band blends bel canto soprano vocals, quotations from classic Western piano repertoire, and traditional metal instrumentation for a new play on the symphonic metal genre. They currently perform in the Denver area and will be recording material this fall and winter for release in 2019. More information about the band can be found here: facebook.com/OryadBand.

**Grace Currie** (BME ’18) and **Paula Tuttle** (MME ’17) began their school year at LaSalle-Peru Township High School in LaSalle, IL. Currie is the Choir Director and Tuttle is the Band Director.

**Melissa Davis** (DMA ’13) and **Sun Hee Kim** (DMA ’13) published an audio recording of their live performance in Tyndale University College and Seminary in Toronto, Canada. This recording features a Jamaican folk song cycle by Peter Ashbourne and selections of African-American Spirituals.

**Jeff Erickson** (DMA ’15) has accepted a position as Director of Jazz Studies and Instructor of Saxophone at the University of Wisconsin-La Crosse. In addition to teaching both jazz and classical saxophone students, he directs the Jazz Orchestra and Jazz Ensemble, jazz combos, and teaches jazz improvisation and jazz history. He performs regularly throughout Wisconsin with the La Crosse Jazz Orchestra, his own quartet, and vocalists Denise Sauter and Tim Buchholz. He is also the featured saxophone soloist on Tim Buchholz’s new Quintet/Octet recording “I Can’t Give You Anything But Love.”
Noa Even (MM ’10) and Phil Pierick (BM ’09, MM ’12) released their second album, “SaxoVoce,” as Oggi Suono on New Focus Recordings on September 7, 2018. The disc features seven premiere recordings of works that explore the wide-ranging musical, dramatic, and theatrical possibilities inherent in the synthesis of saxophone and voice. The composers featured on “SaxoVoce” are among the leading voices in new music today: Kate Soper, Felipe Lara, Erin Rogers, Zach Sheets, Chris Fisher-Lochhead, Christopher Dietz, and David Reminick. From haunting whispers to nonsensical shouts, each composer uniquely integrates the human voice into the duo’s saxophone playing and articulates varied aesthetic goals within this unique instrumental context.

Gonzalo Farias (MM ’16) is assistant conductor for the Virginia Symphony Orchestra.

Joyce Griggs (DMA ’12) joined the Manhattan School of Music (MSM) as its new Executive Vice President and Provost on July 1, 2018. She serves as the Chief Academic Officer with primary oversight for the curriculum, faculty, students, accreditation, and budgets. She works closely with the President, Board of Trustees, and MSM leadership in developing strategic and artistic planning. Griggs joins MSM as it celebrates its 100th anniversary this year. Prior to her appointment at MSM, she held appointments at the Cleveland Institute of Music (CIM) from 2015–2018. In her final year at CIM, Griggs launched the Center for Innovative Musicianship, securing more than $500,000 in grants during the Center’s first year. This funding offered critical start-up support for new entrepreneurial experiences and diversity, equity, and inclusion programming for its students and faculty.

Lindsay Gross (MM ’10) has been promoted to Director of Public Events at Bowling Green State University’s College of Musical Arts in Bowling Green, OH. Gross began her job at BGSU in 2015 as the Manager of Public Relations. Her new position involves leading strategic marketing initiatives for events and recruitment, and working across campus to enhance a culture of arts engagement at the university.

Joshua Haggerty (DMA ’17) is Associate Director of Bands/Percussion at Goose Creek Memorial High School, TX.

Christopher Holman’s (BM ’14) paper “Rhythm and metre in French Classical plainchant” has been published in Oxford University’s journal Early Music.

Rebecca Johnson (DMA ’10) is in her 12th year as the flute faculty member at Eastern Illinois University. Fall 2018 highlights include a recital and master class as one of eight invited flutists for the Brazilian Flute Association’s annual festival, held in September in São Paulo, Brazil. Her larger project for the year is as the Program Chair for the 2019 National Flute Association convention, which will be held in Salt Lake City, UT.

Aaron Kaplan (BME ’11, MM ’13) guest conducted Junior Strings at ISYM 2018, conducted an orchestra and cello choir at the Chicago Suzuki Institute, conducted productions of Oklahoma, The Little Mermaid, Annie, and Bernstein’s On the Town (all with the original orchestrations), and is entering his 6th year as Assistant Director of Orchestras at Glenbrook North and Glenbrook South High Schools. Kaplan also co-founded the JAM Orchestra, which had its inaugural concert in December, 2018, at the Skokie Theatre. The JAM Orchestra is dedicated to presenting works of both symphonic repertoire and Broadway repertoire in its original form with full orchestra and original orchestrations.

JungHee Kim (DMA ’14) has joined the faculty of Gachon University in Seoul, Korea. She performed for the 2018 PyeongChang Paralympic Games ceremony in Seoul as well as touring with her chamber ensemble “The Quartet.”

Byul Nim La (DMA ’18) has been appointed a full-time accompanist at Auburn University.

Dean Luethi (DMA ’13) has been named Washington State University’s new Director of the School of Music and will assume his duties on April 1, 2018. Luethi is an Associate Professor in the School of Music and Coordinator of Music Education. He teaches choral methods, choral conducting, Treble Choir, Tenor/Bass Choir, and supervises student teachers. He has guest conducted or presented research in Cuba, New Foundland, Hawaii, Austria, and Poland. He is sought after as a guest conductor, adjudicator, and clinician, and has been published in Choral Journal and Music Educators Journal. In 2016, Luethi served as assistant conductor for the Classical Music Festival in Eisenstadt, Austria. He is currently working on a virtual choral conducting series for the National Choir Council of NATFME to be distributed to choral conductors in India. Luethi enjoys amateur photography and lives in Pullman, WA, with his wife, Ruth Boden.

Tori Lupinek (MM ’17) recently relocated to Houston, TX, and has a flute studio of nearly 30 junior high and high school students from the area.
Annie Mauro (BME ‘16) sings with Angel City Chorale in Los Angeles, which is competing on America’s Got Talent this season! The group received the Golden Buzzer from Olivia Munn in the Judge Cuts round, and they are performing LIVE in the quarter finals on August 14th!

Zachary May (BME ‘11) has begun a two-year term as the president of the New York ASTA. He teaches orchestras, jazz ensembles, and a mariachi at White Plains High School in Westchester County, NY.

Andrew McBeath (BM ‘10) is Head of Percussion at Lake Forest High School, IL.

Cara Mitchell (BME ‘17) works in Related Arts at Don Mensendick Elementary School, AZ.

Maureen Murchie (DMA ’10) lives in New York City and freelances on both modern and baroque violin and viola. In addition to regular work with the Handel & Haydn Society, a highlight of this year was playing in the Broadway show Farinelli and the King, starring Mark Rylance and Iestyn Davies. Maureen also has a full-time position as Sales & Marketing Administrator at BIA, a Manhattan-based eDiscovery company.

Laleh Omaraie (BME ‘18), is now K-6 general music teacher at Canterbury Woods Elementary in Fairfax County Public Schools, VA.

Jackie Schiffer (BM ’11) was named a Quarterfinalist in the 25th Anniversary American Traditions Vocal Competition. She competes in Savannah, GA, in February, 2019.

Christian Schnorr (DMA ’14) and Ian Murphy (BM ’16), two University of Illinois jazz alumni, played together in an orchestra onboard the cruise ship Island Princess for two months on a Panama Canal run in the fall of 2017. Photo caption: Christian Schnorr (drums, left) and Ian Murphy (guitar, right).

Ethan Scholl (MM ’16) won a position with the United States Army Band in Washington, D.C., in Spring 2018.

Jeff Seltzer (MM ’18) is a Percussion Specialist at Pearland Independent School District, TX.

Ashley Shank (DMA’14) will teach flute and flute ensemble at Indiana University of Pennsylvania during the Fall 2018 semester as a sabbatical replacement. She was also appointed the Interim Coordinator of Music Education at Susquehanna University for the 2018–2019 academic year and will continue in her other positions at Susquehanna and Lycoming College. During the 2017–2018 season, she performed and presented at the Mid-Atlantic Flute Convention and the National Flute Association Convention.

Dane Suarez (MM ’12) has debuted at New York City Opera (Joe/La fanciulla del West) and Washington National Opera (Ely Parker/Appomattox), and is currently tenor resident artist at Opera San José. Last season at OSJ he debuted Alfredo (La traviata), Ruggero (La rondine), and Erik (Der fliegende Holländer). This season he debuts Pinkerton (Madama Butterfly), Canio (Pagliacci), and Greenhorn (Moby-Dick). Recent roles include Idomeneo (Idomeneo), Rodolfo (La bohème), Cavadarossi (Tosca), and Don José (Carmen). Since graduation, he has sung with Sarasota Opera, Fort Worth Opera, Pacific Opera Project, Opera North, Aspen Music Festival, Crested Butte Music Festival, Opera in the Heights, Opera Memphis, Castleton Festival, LoftOpera, and more. He married soprano Kerriann Otaño in September, 2018, and they will star side-by-side as Mimi and Rodolfo in La bohème with Pacific Opera Project in December, 2018.

Natalie Teodori (MM ’17) joined the faculty of Southwestern University as their harp instructor in the fall of 2017, and gave a faculty recital there in November of the same year. As operations manager for the non-profit music group line upon line percussion, Teodori coordinated the expansion of the group’s activities into a large studio space that houses not only the group’s rehearsal studio, but also provides space for visual artist studios. Teodori gave birth to a little boy, Zeke, in December 2017.

José Roberto Imperatore Vianna (DMA ’12) received a tenure position at the State University of Maringá, Brazil, as double bass and aural skill professor in 2015. In 2018, he was elected as the vice head of the music department for the 2018–19 season. In September, 2018, he was the soloist in a concert with the State University of Maringá String Orchestra playing the Bottesini Concerto no. 2 in B minor. In addition, he was invited to give a double bass clinic and play in the Music Festival at the University of Brasília, Brazil.
Alleya Weibel (BM ’17) relocated to London, United Kingdom, after graduating and has been pursuing freelance work. In 2018, she performed on The X Factor UK finale and at The Pride of Britain Awards. She has accepted a contract with an all-female music agency String Infusion to perform across the UK and Europe. She is also approaching her first year of working at Metropolis Studios.

Nicholas “Niko” Yamamoto (BM ’17) is in his second year of Master’s studies in Music Composition at the Shepherd School of Music at Rice University in Houston, TX. Following the first year of study, he received the Brown Foundation Fellowship to teach in the Michael B. Hammond Preparatory Program at Rice University. He participated in a masterclass with Hans Tutschku (Harvard) for his work, “Fixed Objects on a Moving Plane,” which was realized in the Experimental Music Studios at Illinois. He attended the 2018 Etchings Festival, writing a new work for quartet and studying with composers John Aylward, Martin Brody, Erin Gee and Philippe Hurel. Recent performances and commissions have come from Nunc ensemble (with violinist Miranda Cuckson), Ecce, Giancarlo Latta (violin), Moody Center for the Arts, and James Turrell’s Twilight Epiphany Skyspace. His Master’s thesis, an orchestral commission, will be performed by the Shepherd Symphony Orchestra in their 2019–2020 season. For updates: www.NicholasYamamoto.com

Benjamin Yates (MM ’14) was appointed Professor of Low Brass at the University of Louisiana-Lafayette in Spring 2017. Yates received his BM at Luther College where he studied with UI DMA alumnus Dr. Michael Smith and his MM as a student of Professor Elliot Chasanov.

Ka-Wai Yu (DMA ‘11) is Assistant Professor of Music at Dixie State University. He is President of the Cello Society of Southern Utah, and has just been elected as President-Elect of the Utah Chapter of the American String Teachers Association (ASTA). He will direct the third annual DSU Cello Festival, gathering over 80 cellists from Utah, Nevada and California. Yu keeps his busy performance schedule as cellist of the Zion Trio and viola da gambist of the period-instrument ensemble Cosmopolitan Baroque. As a soloist, he performed Brahms’ Double Concerto with the Southwest Symphony Orchestra in Spring 2018. This upcoming season, he will perform Beethoven’s Triple Concerto with the Orchestra of Southern Utah. Yu will also give presentations at regional and national conferences in Colorado, New Mexico, and Utah in Spring 2019.

Bert Zhang (BA ’16) received his Master of Human-Computer Interaction and Design from the University of Washington in 2017. He is currently a User Experience Designer at Designit, a strategic design firm. Though his career is not directly related to music, his cross-cultural and interdisciplinary studies at Illinois inform his approach to ethnographic research and creative problem solving.

Aaron Ziegel (PhD ’11), an assistant professor of music history at Towson University, presented a paper on Frederick Delius’s opera The Magic Fountain at the 2018 annual meeting of the Society for American Music. His most recent publication, exploring a classroom methodology for teaching film music studies, appeared in a 2018 issue of the Journal of Music History Pedagogy. He also performed as pianist on three Towson University faculty recitals during the Fall 2018 semester, including a WWI centenary commemoration concert that featured both popular songs and art music from the period.
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Mana Azimi, an undergraduate harpist, won the 2018 Anne Adams Awards, a biennial national competition hosted by the American Harp Society Foundation, and was one of three winners featured at the American Harp Society, Inc. National Conference in California. She was also chosen to participate in an Opera workshop taught by Metropolitan Opera Principal Harpist Emmanuel Ceysson at the American Harp Society conference. In February, 2018, she premiered “The song of Roland” by Xu Xuesi with the Illinois Philharmonia Orchestra. She also premiered “Chaconne for four lines” by Barry Chiang in April. Azimi also made an arrangement of Antonin Dvorak’s “Songs My Mother Taught Me” for Harp and Flute which was premiered in April.

Nicole Gillotti, a graduate student in trumpet, announces on behalf of the UIUC trumpet studio that the graduate trumpet ensemble advanced to the quarter final round of the National Trumpet Competition small ensemble division in Denton, TX, on March 8–10, 2018. Ensemble members include Donny Albrecht, Brian Galli, Nicole Gillotti, Saori Kataoka, Sam Loomis, and Brandon Pauley. They will be performing Erik Morales’ Birds of Paradise. These accomplishments are unprecedented, as the classical trumpet studio has not been represented at national events in recent history. The group would like to thank Dr. Jeffrey Magee and donor Virginia “Ginny” Uhlenhop for their generous financial support, and Professor Daval and Professor Romm for their mentorship through this experience.

Joseph Baldwin, a DMA candidate in choral conducting, is Assistant Director of Development for the College of Liberal Arts & Sciences at the University of Illinois at Urbana-Champaign. In this new role, Joseph serves as a major gifts officer and strategically connects the dreams of donors and a great institution.

Ryan Beauchamp, a DMA candidate in viola, joined the faculty at the Renaissance Arts Academy in Los Angeles as a Postgraduate Teaching Fellow in November 2017.

Stephen Busath, a DMA candidate in percussion, is an adjunct Professor of Percussion at the University of Illinois at Springfield.

Reginald Chapman, a DMA candidate in bass trombone, has had his album, “Prototype,” released on the label, Fresh Selects, out of Portland, OR. The first single, “You Go To My Head,” features Sam Reed.

For more info: ReginaldChapman.com

Saori Kataoka, a graduate student in trumpet, was selected to be a member of the Orchestra of the Americas 2018 for its European Tour. The orchestra performed at some of the continent’s top summer venues and festivals, including The Rheingau Festival, The Edinburgh International Festival, and The Elbphilharmonie. The tour stretched across Poland, Ukraine, Germany and Scotland, spanning nearly 3,500km of diverse cultures and rich histories.

Mary Duplantier, an undergraduate harpist, performed with the Champaign-Urbana Symphony Orchestra for the 2017 Nutcracker last November. In May 2018, Duplantier was an examiner for the harp portion of the ASTA-CAP exams. Duplantier also played with the Tysons Mclean Orchestra in last spring and won a fellowship position at the 2018 Sewanee Summer Music Festival.

YooBin Lee, a doctoral candidate studying viola with Rudolf Haken, will join the faculty of Bowling Green State University, OH, in Spring 2019. Lee has toured internationally with the Lincoln Center/Holland America chamber music program in 2018.

Matthew C. Endres, a doctoral candidate in Jazz Studies Drum Set/Ethnomusicology, accepted an Associate Lecturer position at the University of Wisconsin. He is an active professor of Drum Set and Jazz History and has developed two sections of Jazz history.

Cornelius Johnson, a DMA candidate in voice, made his debut with the Sydney Symphony Orchestra, at the Sydney Opera House, singing the role of Peter in Porgy and Bess in 2016. He also sang the role of Major Pond in a new orchestration of the opera, The Poet, by Steven Allen, with the South Shore Opera Company of Chicago in 2017. Johnson was a featured Artist at the 20th Anniversary Conference of the African-American Art Song Alliance held at the University of California-Irvine, also in 2017. In 2018, he presented a recital and masterclass with Texas A & M University-Central Texas and the Killeen Independent School District. Adding to his musical projects, one of Johnson’s compositions for choir was performed at the 2018 opening convocation at Olive-Harvey College in Chicago, where Johnson is an Assistant Professor of Music.
Ralph Lewis, a DMA candidate in music composition, had a wonderful year as a teaching assistant in music theory and musicianship, teaching music composition with All Score Urbana, and co-creating community concerts with Group for New Music. His string quartet “Losing Constellations” was performed at College Music Society by Elara String Quartet and at University of Chicago’s CHIMEFest by Spektral Quartet, and has been selected for SCI’s National Student Conference, Electronic Music Midwest, and University of Illinois’s EMS60 retrospective concert. His transmission art pieces, including “Drive to the Edge” and “Fearless Reception” appeared on broadcasts in the US, Canada, and UK, including the XXFiles’ Nuit Blanche Marathon, Radiophrenia Glasgow, and WOBC 91.5-FM. Pittsburgh-based experimental music group How Things Are Made released an album of his game and text pieces. Lewis’ piece “Pioneer’s Rest” was premiered by the University of Illinois Springfield Orchestra in November, 2018.

Julia Lewit, an undergraduate harpist, is starting her first year in harp performance at Illinois as a James and Chancellor’s Scholar. As a senior in High School, Julia was awarded a Fine Arts Award in Harp from Interlochen Center of the Arts and was named principal of the Illinois District 7 Orchestra and Honors All-State Orchestra for a third year.

Rocio Lima, a DMA candidate in flute, won 1st Flute at the Symphony of Guayaquil in her native country, Ecuador. She also married a UIUC alumnus from the Department of Mathematics.

Dai-An Liu, a graduate harpist, competed at the Korea International Harp Competition. She was also a semi-finalist at the Nippon Harp Competition in Japan and was selected as a finalist for the International Music Talent Project hosted by the National Taiwan Symphony Orchestra.

Molly O’Roark, a graduate student in harp, was commissioned by the Connecticut Valley Harp Intensive summer camp to write a new harp ensemble piece to celebrate their 10th Anniversary. “Quinnetehkqut” was premiered on August 12, 2018, and O’Roark served as a visiting faculty member for the camp. Additionally, O’Roark was commissioned by Michigan Harp Day at Michigan State University to write a new harp ensemble work for their harp jam in September, 2018. O’Roark will be a featured artist on the Salvi Delta electric harp as well as a featured composer.

Jenny Shin, a DMA candidate in flute studying with Dr. Jonathan Keeble, joined the flute faculty at DePaul University in Fall, 2017. Shin is a previous Krannert Debut artist (2016) and also completed her BM ’12 at UIUC.

Noël Wan, a DMA candidate in harp, is a 2018–2019 Illinois Distinguished Fellow. She was an invited masterclass performer at the 2018 Lyon and Healy Summer Concert Series, and was also appointed to teach harp lessons at the University of Notre Dame and St. Mary’s College in Indiana this past year.
Paul J. Vander Gheynst

Paul J. Vander Gheynst, Professor Emeritus in the Schwob School of Music, Columbus State University, Columbus, GA, passed away on May 1, 2016. Vander, as he was lovingly called, enriched the lives of many over his lifetime and the ripple effects of his influence will be felt for a long time to come.

He was born in Long Branch, NJ, in 1943. His educational degrees included a Bachelor of Music from Indiana University, and Master and Doctoral degrees from the University of Illinois. Additionally, he studied at The Eastman School, The Julliard School and the University of California at Santa Barbara.

He was named to the Columbus State University faculty in 1972, promoted to professor, and named Dean of the College of Arts and Letters in 1982, a post he occupied for 18 years prior to serving for two years as the University’s Acting Vice President for Academic Affairs. He was the founder and director of the Columbus College Jazz Band, later known as the Columbus State University Jazz Band. This highly regarded band provided over 1,000 performances during Vander’s tenure at CSU. These performances were heard within the Columbus community, at state festivals, at national events, including in Hawaii, and internationally at the Montreux Jazz Festival in Switzerland, the North Sea Festival in Amsterdam, and at Euro Disney near Paris.

Vander’s career as a professional musician was wide ranging. As a trombonist, his artistry was both in jazz and the classical styles, performing and recording with an extensive list of world-class musicians. In addition, he was a noted composer, arranger and conductor.

Among his many service contributions, he served as Musical Director for the Springer Opera House for over 96 musicals, was a former President of the Columbus Jazz Society, and co-chair of the RiverCenter for the Performing Arts Construction Committee. He was instrumental in transitioning the performing arts from the main Columbus State University campus to the downtown Columbus area. He served on the Columbus Cultural Arts Alliance and was a former president of the Georgia Association of Jazz Educators.

Many lives have been touched by the kindness, respect, and love of all that is good and honorable in this life by Paul J. Vander Gheynst.

“Many lives have been touched by the kindness, respect, and love of all that is good and honorable in this life by Paul J. Vander Gheynst.”

—Sharon H. Vander Gheynst, Professor Emerita, Wright State University
Olly Wilson

Olly Wilson (MM ’60), a leading American composer, scholar, and teacher, died on March 12, 2018.

Born in St. Louis in 1937, Wilson played clarinet, piano, and double bass, and was deeply rooted in his early musical experiences with jazz, gospel, and classical music. He began composing as an undergraduate at Washington University and continued in the MM program at Illinois. Recalling his time at Illinois in a 1978 interview in The Black Perspective in Music, he said: “I was very productive that year.” After completing his doctorate at Iowa and beginning his career as a composer and professor, Wilson returned to Illinois in 1967 for a residency working in the Experimental Music Studios. The result was his electroacoustic piece Cetus, which won first prize in the first International Electronic Music Competition the following year and was released on LP to wide acclaim.

Wilson held prominent professorships at Oberlin, where he created the first undergraduate degree program in music technology, and later at UC Berkeley. His music, which often drew on elements from African and African-American musics as well as influences from composers such as Stravinsky and Varèse, has been widely performed and recorded. He was particularly noted for his large orchestral pieces, which were commissioned by the New York Philharmonic and the Boston and Chicago Symphonies and performed by most major American orchestras. His music and scholarship were recognized with numerous awards, including a Guggenheim to study in Ghana in 1971 and election to the American Academy of Arts and Letters in 1995.

Professor of Musicology Gabriel Solis observed: “In addition to being a profoundly important composer and teacher, Wilson was one of the most influential theorists of African-American musical aesthetics of the 20th century. His formulation of the ‘heterogeneous sound ideal’ in Black musical systems has been universally recognized as a foundational contribution, and has been embraced in writing on music throughout the African diaspora and in África. Indeed, it can reasonably be understood as a crucial notion in understanding the connections undergirding Black musical systems worldwide.”

Wilson was also an active mentor and community builder throughout his life. Ollie Watts Davis, Professor of Voice, recalled: “I met Olly Wilson at the Black American Music Symposium held at the University of Michigan in 1985. We share a first name, although spelled differently, and, of special note, he shares my grandmother’s last name. This ‘kinship’ discovery, along with our Illinois connection sealed my embrace as ‘family.’ And as ‘family,’ he introduced me to other musicians and encouraged me to be part of the great ‘reckoning.’”

The Illinois Modern Ensemble recognized Wilson’s creative legacy with a performance of A City Called Heaven, one of his most performed chamber pieces, at their concert on November 28, 2018.

—Reynold Tharp, Associate Professor of Composition-Theory
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City Club of Chicago
Community Foundation of East Central Illinois
CSX Transportation, Inc.
Delta Air Lines Foundation
DuPage Medical Group
Eaton Corporation
Ericsson Inc.
Exelon Corporation
Exxon Mobil Corporation
Fidelity Investments HQ
Free Church
GE Foundation
Golden Lyre Foundation IL Fed. of Music Clubs
H. B. Sandman Foundation
IBM International Foundation
Illinois Tool Works Foundation
Johns Revocable Family Trust
Kenneth and Diane Matsuura Foundation
Kirksville Christian Church
KPMG LLP
Lockheed Martin Corporation
M. R. Bauer Foundation
Montreal Choral Institute
National Council of Negro Women Champaign County
Optiver US, LLC
Pfizer Inc.
PricewaterhouseCoopers, LLP
Spurlock Museum Donation Box
State Farm Companies Foundation Matching Gift Program
Tampa Bay Times Fund
Terry and Barbara England Foundation
Texas Instruments Foundation
The Boeing Company
The Chicago Community Trust
The News-Gazette
The Presser Foundation
W. W. Grainger, Inc.
SCHOOL OF MUSIC SPECIAL EVENTS
All-Illinois Junior Band
February 8–9, 2019

String and Orchestra clinic
February 23, 2019

Superstate Concert Band Festival
May 3–4, 2019

Illinois Summer Youth Music
June 16–July 20, 2019

ALUMNI EVENTS
Midwest Clinic Reception, McCormick Place, Chicago
December 20, 2018.

Illinois Music Educator Conference Reception,
Pero Marquette Hotel, Peoria
January 25, 2018

PROFESSIONAL DEVELOPMENT
Illinois Band Conducting Symposium
February 8–9, 2019

Choral Conducting Symposium
June 16–22, 2019

Illinois Bach Academy
June 23–29, 2019

Paul Rolland String Pedagogy Workshop
July 7–13, 2019