Dear Friends of the School of Music,

Last year was my first as director of the school and as a member of the faculty. It was a year full of surprises. Most of these surprises were wonderful, as I was introduced to tremendously creative students and faculty, attended world-class performances on campus, and got to meet many of you for the first time.

Nothing, however, could have prepared any of us for the changes we had to make beginning in March 2020 with the onset of COVID-19. These involved switching our spring and summer programs to an online format with very little notice and preparing for a fall semester in which some of our activities took place on campus and some stayed online. While I certainly would never have wished for a year with so many challenges, I have been deeply impressed by the determination, dedication, and generosity of our students, faculty, alumni, and friends. Everyone’s commitment to music-making, learning, and community has remained as strong as ever.

While the school reopened in August as planned, some activities could not be recreated in the current environment. With the postponement of the football season, the beloved Marching Illini moved primarily online. Likewise, public concerts were not possible. These missing activities have reminded me how important they are to the school, to our alumni, and to the community, and we are all eager to see their quick return.

In addition to providing for the immediate needs of our students, we have developed some exciting curricular enhancements. One of my top priorities for the School of Music, which I mentioned in the last issue of Sonorities (well before the COVID-19 pandemic struck), was to ensure that music students have multiple career options after graduation. With performances cancelled due to the pandemic, this kind of training is more important than ever. With this in mind, the school’s new music entrepreneurship certificate program launched this fall. We have also hired a new music technology professor, Lamont Holden, who is a 2004 Illinois graduate and who is offering courses that will help expand students’ range of skills.

As the country turned its attention to combatting racism this summer, the School of Music and the College of Fine and Applied Arts were no exceptions. I am delighted that piano professor Rochelle Sennet has been named as the college’s new associate dean for diversity, equity, and inclusion. A special committee made up of faculty from across the school has also been formed to review the school’s undergraduate music curriculum to ensure that it does not create unnecessary barriers to recruiting and retaining a diverse student body. Finally, School of Music students, led by the school’s Student Advisory Board, have taken the lead in creating new programming to address racism.

It is a hard time in the music world right now, with concerts cancelled and classes being taught online, and with people physically separated from friends and family. But our students, our alumni, and our friends keep us strong. I am inspired by the fact that 2020 marks the 125th anniversary of the School of Music, which was founded in 1895. Our long and distinguished history makes me confident that we have great things in store for the future!

I hope in reading this issue of Sonorities, you will be as inspired as I have been by what we are accomplishing. And if you have questions about what you can do to help the school, please stay in touch. I am at music-director@illinois.edu, and I would love to hear from you. Thank you!

Sincerely,

Jeffrey Sposato
Professor and Director
School of Music Continues Strong Enrollment Growth

For the second year in a row, the School of Music recruited an incoming freshman class of more than 100 students. We have experienced an upward trend in undergraduate student enrollment since 2017. The school continues to work toward the goal of rebalancing the undergraduate and graduate populations to a 70%/30% split, respectively. We have also worked diligently to recruit a more diverse population of students at both the undergraduate and graduate levels. In the past five years, the school has increased the percentage of underrepresented undergraduate students by over 4% and the percentage of underrepresented graduate students by 2%. During the 2019–2020 admissions cycle, the faculty and admissions staff sought new avenues to attract diverse students, including exploring different regions and high schools in the state and participating in college fairs and conferences geared toward underrepresented students. This past year, we hosted our third annual Community of Scholars event to help recruit underrepresented graduate students. Funded by the SoM, Graduate College, and College of Fine and Applied Arts, this program included an all-expenses paid trip to campus for talented graduate applicants. The participants engaged in discussions about race relations in the arts, a tour of the Krannert Center for the Performing Arts, and interviews/auditions.

—Angela Tammen (MM ’08, DMA ’14), admissions director

Nathan Gunn Invested as Swanlund Chair

On Jan. 27, 2020, university administrators and members of the SoM community assembled in the Spurlock Museum auditorium to witness the formal investiture of Professor of Voice Nathan Gunn as a Swanlund Endowed Chair. Made possible through a gift from alumna and longtime UIUC supporter Maybelle Leland Swanlund, who died in 1993, the endowed chair recognizes faculty members who have made exceptional contributions to their field. Among the most distinguished honors bestowed upon faculty at the university, the endowed chair provides a salary stipend and financial support for the recipient’s research. “My plans for the research stipend has been and always will be to educate myself and therefore my students in techniques and skills necessary to be a performer in 2020 and beyond,” said Gunn. “It is truly a big honor.”
Musicologists Awarded Prestigious Fellowships

Associate Professor of Musicology Christina Bashford was awarded a $60,000 fellowship from the National Endowment for the Humanities. Created in 1965, the NEH is widely considered one of the most prestigious and competitive sources of support for research and learning in history, philosophy, literature, and other areas of the humanities. Chancellor Robert J. Jones congratulated Bashford on her accomplishment, noting “Her selection recognizes her outstanding scholarship in her field, and we’re proud of have her among our faculty.” In addition, Bashford was one of only 10 faculty members from across campus to be named an associate with the Center for Advanced Study for the 2020–21 academic year. She will use both the fellowship and associateship to work on her book project Forgotten Voices, Hidden Pleasures: Violin Culture in Britain, 1870–1930, in which she explores the extensive yet largely forgotten grassroots culture that formed around the making, collecting, and playing of the violin in late Victorian Britain.

Assistant Professor of Musicology Makoto Harris Takao was one of only seven faculty members from across campus to be awarded an Illinois Humanities Research Institute Fellowship for the 2020–21 academic year. Takao will use the release time and research funds from the fellowship to work on his project Of Mission and Music: Japanese Christianity and Its Reflection in Early Modern Europe.

School of Music Celebrates George Crumb’s 90th Birthday

Last year we celebrated the 90th birthday of a towering figure in American music. This celebration was especially significant for the SoM, as George Crumb is among our most distinguished alumni. Leaving his beloved West Virginia for the first extended period of time, Urbana-Champaign became his new home while pursuing a master’s degree in composition. After completing his studies at Illinois, Crumb enjoyed a remarkable career composing iconic works like Black Angels, Vox Balaenae and Ancient Voices of Children, and received the Pulitzer Prize in 1968 for Echoes of Time and the River. He taught for many years at the University of Pennsylvania, where I had the great fortune of studying with him.

In July 2019, I visited him and recorded an interview, part of which was used as a welcome message for the concert at Krannert presented in his honor. When I asked him about his time at Illinois, Crumb fondly recalled the many well-known visitors to the SoM in the 1950s. To my surprise, one of the most significant components of his SoM education was taking viola lessons, as he felt that many great composers had done so and perhaps there was something to learn there.

On his birthday, Oct. 24, 2019, a group of faculty and students presented a concert of his music. Although he could not be there in person, I know that he would have taken great pride in this collaboration and the fantastic music-making that night.

—Carlos Carrillo, associate professor of composition-theory

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Carlos Carrillo (L) and George Crumb, July 2019

Christina Bashford

Makoto Harris Takao

Courtesy of Carlos Carrillo

 Courtesy of Carlos Carrillo
Music Faculty Receive Distinguished Professorships

Ollie Watts Davis and Andrew Megill have been appointed the Suzanne and William Allen Distinguished Professors of Music. The distinguished professorships form the legacy of a generous estate gift procured by former SoM director Don V. Moses in 1996. The endowment became available in 2018, after the passing of Suzanne Allen. The widow of renowned Los Angeles-based architect William Allen, Suzanne was passionate about music and, despite having no previous connection to UIUC, decided to support the SoM because of its strong reputation.

The appointments are the result of an extensive confidential review process that confirmed the widely recognized excellence of both faculty members.

School of Music Intensifies Inclusivity, Anti-Racism Efforts

As the country continues to grapple with the killings of Ahmaud Arbery, George Floyd, Breonna Taylor, and other Black Americans, the School of Music is working with its BIPOC (Black, Indigenous, and People of Color) students, faculty, and staff to foster a more equitable and inclusive culture.

On June 11, Director Jeffrey Sposato and Dean of the College of Fine and Applied Arts Kevin Hamilton participated in a virtual town hall organized by the school’s Student Advisory Board. The event, “Say Their Names: Addressing Racism as the School of Music Student Body,” was open to Black students, their student allies, and several faculty members and administrators whom the board had invited to participate. The meeting allowed participants to hear the lived experiences of Black students and discuss steps the school is taking to challenge systemic racism and foster a more inclusive culture, such as improving anti-racism training for faculty and staff and combating the Eurocentrism of the music curriculum.

To this end, Sposato charged the newly formed Task Force on the Undergraduate Music Core (TFUMC) to review the curriculum. The goal of this review is to ensure that the curriculum does not create unnecessary barriers to recruiting and retaining a diverse student body, and that it includes music from a broader range of composers and styles than those of the traditional classical canon. Comprised of 26 faculty members from all areas of the SoM, the TFUMC has hosted listening sessions, solicited input from students, and formed focus groups in an effort to “make recommendations for changes that foster an open, sustaining learning environment for BIPOC students,” said TFUMC Chair and Associate Professor of Music Education Jeananne Nichols. Other activities this summer included two optional workshops for students that examined racism and music, one of which was taught by Assistant Professor of Music Education Adam Kruse.

In addition, Associate Professor of Piano Rochelle Sennet was recently selected to serve as the inaugural associate dean for diversity, equity, and inclusion in the College of Fine and Applied Arts. In this role, Sennet will work with the Office of the Vice Chancellor for Diversity, Equity, and Inclusion to ensure that the college is following the latest and best research-based practices in fostering an open, just, and welcoming community for learning and working. “I believe in transparency, accountability, as well as listening to and engaging with faculty, staff, and students regarding the destructive habits of institutional racism, prejudice, hate, bigotry, campus microaggressions, as well as colorblind rhetoric,” said Sennet.
While We’re Marching Along Life’s Pathway…

A couple of anonymous donors who regularly enjoyed Illinois football games, especially for the Marching Illini’s halftime performances, left a generous financial gift to the University of Illinois upon their recent deaths. The gift to the Marching Illini was more than $400,000, which Director Barry Houser plans to invest in the future of the program. “On behalf of the entire Marching Illini, I want to say how grateful we are! A gift like this not only takes some of the worry out of planning and maintaining such an important program but can transform our future work in a very positive way. I only wish we could have met these incredibly generous people so we could personally say thank you in true Illini spirit,” said Houser about this gift.

A family member shared that the donors were very private people who lived in a small Illinois town. “They were very humble and would never want others to feel uncomfortable by knowing about their financial assets.” Eventually, the couple decided to make plans to support the Marching Illini as well as the I-Fund in the Department of Intercollegiate Athletics and a scholarship in the College of ACES. Their loyalty to Illinois manifested itself in other ways. According to family, their gardens and cars were always orange and blue. One of the donors was a church organist and pianist who held a deep love and appreciation for music, and was aware of the positive impact of philanthropy on music groups like the Marching Illini. Over many years, that love and appreciation for music spread throughout this family, including siblings, nieces and nephews, and is very strong today. We are grateful that this gift will have a positive impact on students and staff of the Marching Illini for many years.

Have you considered a planned gift in support of Music at Illinois? If you have, we can help in the coordination of your plans. Please contact me, Director of Advancement David Allen, at allend@illinois.edu or 217-333-6453.

Two New Nine-foot Grand Pianos for Smith Memorial Hall

In the same building that Thomas J. Smith generously donated to the university in 1914, we are fortunate to have two new donated Steinway D pianos. The pianos were provided by Carol Berthold (LAS ’64) and the Uhlenhop family in memory of former Illinois Music Advancement Council Executive Committee member Virginia (Ginny) Uhlenhop (BME ’59). These pianos are now on the stages of Smith Recital Hall and the Smith lecture room 25. Professors Timothy Ehlen and Chip Stephens selected these wonderful pianos from the Steinway factory in Astoria, NY, last fall.
Music Opportunities and Innovations!

In addition to the SoM’s pressing need for annual fund donations and scholarships, we have realized the ongoing need to have funds available for unique opportunities and innovations as they arise. Every year, faculty and students develop outstanding ideas for projects for which we can seldom afford the financial cost. This need is about $25,000 annually. To provide these funds consistently, SoM Director Jeffrey Sposato has worked with the Illinois Music Advancement Council (IMAC) Executive Committee to establish the new Music Opportunity and Innovation Fund. Examples of uses for this new fund include international exchange experiences for students and faculty, unique concerts and presentations, travel expenses for recognized and award-winning music ensembles, and opportunities to engage and interact with our alumni and friends. This is not a complete list, but projects like these share the common result of providing our students and faculty financial support to capitalize on unique opportunities and innovative ideas. New IMAC Executive Committee member Shirley Soo was instrumental in establishing our new fund with a generous first donation. Shirley and those who will utilize its support hope that others will join in contributing to the new fund.

A Generous Gift from Adorama

The New York-based Adorama Camera, Inc. recently shared a generous gift with the SoM. We are grateful for 50 new Shure-brand digital microphones that our students will be able to use for recording and remote lessons and classes. Adorama also donated 50 digital keyboards. We are grateful for this timely support as so many of our students are unable to access the usual resources that our Music Building and other facilities typically provide. We extend our warmest appreciation to Shirley Soo, Matthew Gorman, Chris Dunne, and especially Adorama for donating this important equipment.

New Piano Fellowship and Scholarship Endowments Honor Edward and Lois Rath—and Franz Liszt

The SoM is proud to announce the establishment of the Franz Liszt Piano Endowments celebrating the music and career of Franz Liszt. The endowments will support scholarships for undergraduate and graduate students studying piano. An anonymous donor established the endowments in honor of Edward and Lois Rath for their commitment and contribution to piano instruction and music education, and their dedication to the music of Franz Liszt.
The 2019–20 academic year started off just like any other. Between wrapping up an exciting summer filled with ISYM, the Illinois Bach Academy, Paul Rolland String Pedagogy Workshop, Illinois Harp Class, and our Choral Conducting Symposium; ushering the Illinois String Academy and the Piano Laboratory Program into another year of music-making; and preparing for special events including the All-Illinois Junior Band, the String and Orchestra Clinic, Illinois Brass Day, Percussion Symposium, Horn Day, and Clarinet Day; the Public Engagement Office continued its active lineup of youth and adult programs.

The first-ever Illinois Brass Day, hosted by the School of Music’s brass faculty for high school and collegiate musicians, took place on February 22, 2020. It featured a variety of master classes, a group brass choir, and the opportunity for music teachers to observe the day’s activities free of charge.

Just as we were ramping up preparations for the 2020 version of ISYM, the state of Illinois started to see the impacts of COVID-19. Like many of you, we had to change course and rethink our plans in a short amount of time. As we reassessed what we could offer safely and feasibly in the time we had, we were motivated by one aspect: our community. Musicians connect so deeply with their communities, whether it be peer musicians, audiences, or supporters. One of the greatest challenges of the pandemic has been missing this community.

In an effort to revive this feeling of community and to provide students, teachers, alumni, and friends around the state of Illinois with stimulating and relevant musical learning opportunities, we created Illinois Summer Music Online (ISMO!). With almost 30 Zoom and YouTube Live sessions throughout the month of July, ISMO! offered something for everyone—all free of charge. ISMO! highlights included a discussion about leadership skills with Professor Barry L. Houser, director of the Marching Illini; a workshop on musician health and wellness with Professor Bridget Sweet; composition master classes...
with Professors Reynold Tharp and Stephen Taylor; and “Journey through Black Music: Arts. Aesthetics. Activism.,” led by Professor Ollie Watts Davis. Over 900 individuals registered for one or more sessions offered as part of Illinois Summer Music Online.

Another staple Public Engagement program, the Paul Rolland String Pedagogy Workshop, offered a free 90-minute webinar in June with an impressive 780 string teachers and enthusiasts in attendance. Creating virtual offerings like ISMO! and the Paul Rolland Webinar was a learning experience for us, and we are proud that our faculty and our community more than rose to the occasion.

This fall, both the Piano Laboratory Program and the Illinois String Academy will continue to offer virtual private lessons to students. Our teachers have adapted quickly to his new type of instruction and our program enrollment in both PLP and ISA are as healthy as ever.

What else is on the horizon for this year? We continue to think of new and creative ways to engage with our community. Be on the lookout for a new School of Music podcast this fall, as well as more virtual workshops, and the opportunity to “visit” us online. Until we can all safely come back together in person, we hope you stay healthy and well!
2020 marked the passing of two of the School of Music’s most distinguished faculty members: Professors Emeritus of Musicology Bruno Nettl and Nicholas Temperley.

Bruno Nettl was born March 14, 1930, in Prague, Czechoslovakia. Fleeing German-occupied Prague because of their Jewish heritage, his family moved to the US in 1939, eventually settling in Bloomington, IN. It was there, at Indiana University, that Nettl received a PhD in 1953. In 1964, he began a music professorship at UIUC, where he remained until his death. A pioneering figure in the field of ethnomusicology, Nettl produced a vast body of scholarship on subjects ranging from the music of Indigenous peoples of Montana to classical musics in Iran and India. Given the incredible breadth of his musical knowledge and scholarship, it is fitting that he was given the seemingly impossible task of authoring the entry on “Music” in The New Grove Dictionary of Music and Musicians. While his research took him all over the world, Champaign-Urbana remained his home and, at times, muse, as evidenced by his 1995 ethnography of midwestern schools of music, Heartland Excursions, which he revisited in last year’s issue of Sonorities with characteristic grace, wisdom, and humility.

Nicholas Temperley was born August 7, 1932, in Beaconsfield, England. After receiving a PhD from the University of Cambridge, Temperley first came to UIUC in 1959 as a postdoctoral fellow, and then joined the SoM musicology faculty permanently in 1967. Though perhaps best known for his pathbreaking contributions to the study of nineteenth-century British music and English church music, Temperley was a prolific researcher, writer, and editor, having produced a substantial trove of scholarship on diverse topics, including Haydn’s The Creation, Berlioz’s Symphonie fantastique, and Schubert’s Lieder. A believer that musicology should work in partnership with performance, Temperley was a skilled pianist, harpsichordist, and composer, and helped facilitate the revival and recent recording of Edward Loder’s opera Raymond and Agnes. His contributions to the SoM were equally significant: he taught many classes that were popular among students, supervised more than 50 dissertations and theses, and endowed the Nicholas Temperley Research Scholarship, which, as per his wishes, will continue to help up to two doctoral students each year defray the costs associated with conducting musicological research.

But perhaps the best measure of Nettl’s and Temperley’s legacies is the lasting influence each has had on countless members of the SoM community. What follows are brief remembrances contributed by just some of their many former students and colleagues. While far from comprehensive, these recollections offer a glimpse at Nettl’s and Temperley’s lives, accomplishments, and interests both in and out of the classroom.
I came to Illinois about the time that Bruno retired. Nonetheless, he continued to be a daily presence in the Music Building—dropping by our offices for conversation, offering kindly words of advice, and seeking us out for coffee. His door was always open for consultation. When I taught Introduction to Ethnomusicology, I sometimes asked him to tell me about the field’s early history. His anecdotes provided a personal dimension to our class discussions that made that history real for everyone involved. We once taught a course together on Middle Eastern music; it was remarkable to hear him talk about his experience in 1970s Iran, for me as well as our students. Bruno and I shared many interests, from eastern Europe, to Native America, to elephants, to cats, to desserts. I will miss his cheery collegiality, his supportive attendance at each and every ethnomusicology event, including countless Balkanalia concerts, and will always be grateful for his encouragement of my scholarship and work with the Russian, East European, and Eurasian Center, where he, too, was a faculty affiliate.

—Donna Buchanan, professor of musicology, UIUC

Although music scholars worldwide, professional societies, and academies of arts and science at home and abroad regularly took stock of Bruno Nettl’s vast output of research, not all were aware that he actively contributed writings to “underground” circuits. In his underground writings he could be serious and profound, tackling the most pressing ethnomusicological topics. For Bruno himself, however, and ultimately for those of us waiting for the next missive from our mentor, the most memorable of his underground oeuvre were also the most playful. Not least among these was his foundational work of gastromusicology, “The Theory of Just Desserts,” a sweeping assessment of the music globally according to preferences for sweet or savory at the end of a meal as the true measure of what a music culture was. It will surprise no one who knew Bruno that, even after his most unbiased analysis, sweets always won the day.

—Philip V. Bohlman (PhD ’84), Mary Werkman distinguished service professor, University of Chicago

Bruno Nettl was the ultimate mensch, musicologically and personally (if those categories can be separated). He was my ultimate exemplar of clear, jargon-free, straightforward, insightful writing. Of the stuff he wrote, one might afterward say, “Yeah, of course, how obvious!” But these luminous and inspired observations were so “obvious” that he was usually the first one to voice them. Personally, he was thoughtful, friendly, un-stuffy, and inclusive. Upon first meeting him in August 1972, as an incoming PhD student, he was kind enough to offer me a cigar. I was no smoker, but, not wanting to offend the Great Man, I puffed on it until I got violently sick. Plunging out of his office seeking the John, I pushed the person out of the way to whom Bruno was trying to introduce me, A. J. Racy, now of course Dean of Middle East musicologists. We all became friends, though. RIP, Bruno.

—Ted Solis (PhD ’82), professor of music, Arizona State University

Everyone in ethnomusicology, musicology, and music education knew Bruno Nettl as a scholar. We read his work, heard him speak at conferences, hosted him as a visiting professor, and knew his reputation as an exemplary advisor. I remember him also as a dear friend of 40 years. My favorite memories from student days include Bruno’s mid-morning knock on my door at coffee time, his Kliban cartoon of a banjo-playing cat singing “love to eat them little mousies,” and his fondness for the soup-and-cake lunch. I keep a copy of his “Theory of Just Desserts” in my desk as a reminder of his wit, love of parties, and talent for building community. After I left Illinois, Bruno called weekly to check on my dissertation until it was signed, sealed, and delivered, and he remained supportive throughout my 32 years at Colorado College. He offered a shoulder to cry on, sent publication opportunities my way, and helped me celebrate milestones, often with an original poem. Bruno took a grandfatherly interest in my children whenever he and Wanda visited our family, listening to their music, joining in our tea parties, and teaching them the “Dog Soup” songs, which he wrote for his granddaughter. I enjoyed the Nettls’ hospitality whenever I visited Champaign; at the time of his death, I was planning another visit for his 90th birthday. I miss Bruno sorely and know my life would not have been the same without his friendship; his memory is truly a blessing.

—Victoria Lindsay Levine (PhD ’90), professor emerita of ethnomusicology, Colorado College

In graduate school we read a great deal of Bruno’s work. How could one man produce so much? The main story going round at national conferences was that Bruno got up in the wee hours of the morning to write and by the time he got to the office he was done for the day, thus having plenty of time to meet with students (his door was always open) and chat with colleagues. My first year at Illinois, 1987, Bruno got me a sabbatical house a few doors down from his and my office.
was next to his. As a new assistant professor it was daunting to be in such close proximity to the great man around the clock. Determined to succeed, I got up in the dark to bicycle to the office and, following in his footsteps I thought, get my writing done early. Every morning as I passed his house all the lights were out, apparently he was not up yet, nor did he roll into the office until 8:00 or 9:00 where I rarely saw him writing. An alternative theory was that Bruno had a group of graduate students researching and writing in his basement like slaves chained to their galley oars; but I knew that his house was on a slab—no basement. Showing off my new insider knowledge at conferences, I began to debunk the mythology of Bruno’s productivity, but how he created that tremendous body of work, all with two fingers, remains a mystery to this day.

—Tom Turino, professor emeritus of musicology and anthropology, UIUC

Bruno shaped the course of my life. I came to the US in 1984 to study with him and was blown away by the experience. His office door was perpetually open and questions were always welcome. One year turned into a lifelong apprenticeship. Oddly, my favorite Bruno memories are all connected with food: Green Jell-O Salad (my first Thanksgiving, spent with the Nettl family); marzipan, which he made annually from scratch and shared; the “brains dinner,” convened just once, when Wanda was out of town; his “Just Desserts” parties (with witty invitations as eagerly savored as the sweets); morning coffees at Espresso Royale, lunches at Bevier or Intermezzo, Happy Hours at the Levis Center or Trenos – all venues for learning, but also for creating a scholarly community. Bruno’s true gift was giving each of us, his students past and present, a place in his intellectual family. For that I am profoundly grateful.

—Margaret Sarkissian (PhD ’93), professor of music, Smith College

For me, the image of Bruno pushing a metal carte filled with books, tapes, and instruments down the 4th-floor hallway is unforgettable. He was serious about his teaching and students, and what I learned from

—Jennifer Wuchner

Nettl displayed his fondness for elephants and cats on his office door

him altered my views on life and music. Lunch at Krannert, Friday happy hours, dessert party, marzipan-making and end-of-the-semester dinner parties at his house were more than just food and fun. These gatherings taught me the importance of community and being kind. He once told me to stop feeling sorry for myself and get back to work. His no-nonsense approach to life taught me the value of hard work and humility and continues to inspire me. I will be forever grateful for the kindness he extended to someone so different from himself and for prodding me to move forward when I faltered. I am honored to have had him as my mentor.

—Frederick Lau (DMA ’91), professor of music, Chinese University of Hong Kong

Studying with Bruno after his “retirement,” I was fortunate to have him as both graduate advisor and father figure. I also looked to him for guidance as a woman training in the male-dominated health sciences. He demonstrated his commitment to women’s careers by example, leaving the office promptly at 3:30 to pick up his granddaughter so that his daughter, a soon-to-be-tenured-faculty member, could work as late as necessary. When my daughter arrived one April, he insisted she join our independent reading course. I will never forget changing her on the carpet in his office because he didn’t want me to miss any of the discussion. He taught me to be professor and parent with my whole heart, to look back through the history of our field while pushing its boundaries further, and above all to support our students.

—Theresa Allison (PhD ’10), professor of medicine, University of California, San Francisco

I was so fortunate to meet Bruno as a newly-hired musicology professor, with a freshly-minted PhD in 2001. He was a mentor to me and in time became a true friend. I still recycle his aphorisms—“As Bruno said...”—and take his approach as a senior colleague as a model for how I might act. He was truly a mensch, and I miss him still.

—Gabriel Solis, professor of musicology, UIUC
As someone so aware of the short time that we all get to live on this earth, Bruno made use of each and every moment. His was a life lived in connection, curiosity, big-heartedness, mirth. A singular mind, faithful to the end, an elephantine memory. A man shaped by his debt and loyalty to society, to his parents, to his mentors and teachers. A pioneer and champion of ethnomusicology, the fruit of his own musicological and anthropological heritage. A writer of epic proportion, an inimitable voice that beckons readers to walk with him. A citizen committed to protecting individual liberties, ever aware of the costs of losing them to authoritarian impulses. A mentor to countless others, generous with his sweets, smiles, and thoughts. A gentle patriarch who held his family close like a gardener tending his flowers. He nurtured me in the field he sowed. Always tending, pruning, and leaving ample space to grow. Bruno, I miss you.

—Stefan Fiol (PhD ’08), grandson, professor of ethnomusicology, University of Cincinnati

I first met Nicholas Temperley as a DMA student in choral conducting. The only course I took from his was History of Opera from Mozart to Present. The paper that I wrote for him on Britten’s Peter Grimes was probably the best term paper I have ever written; Nicholas clearly thought so, even urging me to consider switching from choral to musicology! During Professor Harold Decker’s sabbatical (spring 1979), I was given the task of preparing the Oratorio Society for a performance of Mahler’s 2nd. After the performance, I realized that we still had over a month remaining in the semester; so Nicholas and I collaborated on a lecture/performance of church music from the Victorian Era. Nicholas also served on my prelims and thesis committees; little did I know that we were to have a much longer time to collaborate as faculty colleagues. Nicholas was a force of nature! I was astonished by the breadth and depth of the man’s publications; in the parlance of today’s smash musical hit Hamilton, I might well have asked “why does he write like he’s running out of time?” I was blessed to have the opportunity to take part in a number of G & S productions in Nicholas and Mary’s living room and even more fortunate to spend more than 20 Christmases caroling with the Temperley family singers—a tradition that began when he arrived on campus in the late 1950s and extended to 2019! I was also honored to have Nicholas serve a term as president of the board of the Baroque Artists of Champaign-Urbana (BACH) and to be a frequent contributing artist on various concerts, especially those which involved pieces that he championed (Pergolesi’s La serva padrona, John Gay’s Beggars Opera). He was a constant source of advice and information, happily weighing in on specific ideas about repertory for a concert or ideas for a varied season, and, of course, a presence at every concert I did! We are not likely to see his equal again.

—Chester L. Alwes (DMA ’82), professor emeritus of choral music and music education, UIUC

As a UK graduate student in the mid-1980s researching the then much-neglected topic of Victorian chamber music, I quickly became acquainted with the rigorous and insightful scholarship of Nicholas Temperley, including his landmark PhD dissertation (1959) on instrumental music in nineteenth-century England. How frustrating, I often thought, that the one person I could have most benefited from talking with worked 4000 miles away! Fast forward to 2004-5, when I found myself joining the SoM, making the move that Nicholas had made 45 years earlier, and developing a close, collegial friendship with him. Whether enjoying drinks at his house, alongside those homemade Clementi and Dussek dips (named after composers whose music Nicholas had rehabilitated), watching his determined engagement with puzzle books in many an airport en route to conferences, or playing through neglected English violin sonatas with him, there was always much to learn, share, and appreciate. Moreover, he invariably wanted to hear about what I was working on, and was deeply supportive of the many UIUC graduate students who have pursued British topics in recent years.

—Christina Bashford, associate professor of musicology, UIUC

I was both a student of Nicholas and his research assistant. He taught me that it is okay to be wrong. Early in his career he quoted Erik Routley’s conclusion that the hymn tune VENI EMMANUEL (“O come, O come, Emmanuel”) was not from the late Middle Ages, but was
Nicholas Temperley was an immeasurably important figure in my development as a scholar and as a person. His dry wit and practicality in everyday interactions was particularly British and allowed us as students to easily ignore the enormity of his scholarly output. In class he seamlessly united a passion for musicality through his skillful keyboard performance with an analytic mind that probed to the center of the musical structure—explaining the intrinsic relationships between form and context. As a means of allowing me to better experience the genre of catches for my dissertation work, he offered his home as a space in which we could have a catch club, replete with port and stilton cheese. These moments float in my memory as bright spots of musical conviviality meshed with Nicholas’s lightly-worn scholarly directive: experience music, perform it, tear it apart and put it back together, but always love it.

—Stacey Jocoy (PhD ’05), associate professor of musicology, Texas Tech University

Nicholas Temperley was a profoundly enormous presence whom I’ve known since I was an undergraduate; a professor I long admired from afar. During my doctoral studies, he sometimes greeted my queries with amusement, telling me self-deprecatingly that just because he was British didn’t mean he knew tuppence about Britten. Once I mentioned his “England” entry in Grove that acknowledges Britten straightaway; glancing over his glasses, he said: “Oh yes, you saw that, did you?” He responded to emails generously and quickly; engaged in conversations and hypotheses and shared far more than one might expect. We enjoyed rich, enthusiastic email exchanges about an anthology project even up to March 19, 2020, when I was in Aldeburgh, UK. He knew that would be my first such editorial experience; how I had hoped he would be there to mentor me through to its publication.

In the last 12 years I worked with quite closely on a number of occasions, performing Loder and Wesley lecture-recitals for/with him around the US and for audiences who adored him in NABMSA. He’d slide copies of Victorian songs to me, “just because”; sent me CDs of Raymond and Agnes in the mail knowing I’d appreciate it; recommend repertoire for recitals he just thought I should sing; he’d encourage the recording of CDs for which he thought my voice was right. I got to enjoy a great deal of time at his home working on music, taking breaks for sandwich lunches lovingly prepared by his wife, Mary. Rehearsals, while lighthearted, were focused; his insights always on-point; he would patiently wait for the vocal colors he’d asked for until I got it right. Then he would stop and point at me, smiling and looking above his glasses: “Yes! That’s the one.” Poignantly for me, it was beyond humbling and affirming to be awarded the 2014 Nicholas Temperley Prize for Excellence in a Dissertation for my 2011 Tippett-Britten-Pears dissertation at UIUC.

—Justin Vickers (BM ’96, DMA ’11), associate professor of music, Illinois State University

As a PhD candidate in English at UIUC, 1989–96, I was blessed to work with Professor Temperley, as he guided me to integrate musical culture more centrally into my dissertation focused on music in the Victorian novel. After graduate school, he continued to support me. Introducing me to the Midwest Victorian Studies Association, which he helped to found, he and I presented several Victorian-song concerts; he was a friend to me at every yearly meeting. His knowledge of English hymnody inspired me to research children’s hymns for my second book, his commendations gracing the jacket-cover. He and Mary invited my family to their homes in Urbana and in London; I was grateful to visit him in Urbana last September. Professor Temperley was one of the most important musicologists of his era, through his Hymn-Tune Index and many publications, which he continued to write right up until his death. Yet he was also remarkably unpretentious and supportive of others, a father-figure whom I will miss dearly.

—Alisa Clapp-Itnyre (PhD English ’96), professor of English, Indiana University East
Spring 2020 began more or less like any other semester. On a typical day, the music facilities were awash in the cacophonous yet comfortingly quotidian sounds familiar to countless members of the School of Music community: faculty teaching lessons and leading discussions; students hurriedly zippering backpacks and fastening instrument cases as they prepare to dash off to their next class; ensembles rehearsing for upcoming performances; and patrons eagerly filing into the Krannert Center for the Performing Arts and Smith Memorial Hall before concerts.

But as COVID-19, the disease caused by the novel coronavirus, was spreading at an alarmingly fast rate across the world, it soon became evident that the spring semester would not end exactly as it had started. On March 11, as students were preparing for Spring Break, President Tim Killeen announced new policies adopted by the University of Illinois System designed to stem the tide of the virus and protect the health and welfare of the university community. In the days that followed, students were advised to leave campus, concerts were cancelled, and the School of Music’s hallways fell uncharacteristically silent.

The COVID-19 pandemic upended life in the School of Music in ways no one had seen or could have anticipated. But with resourcefulness, teamwork, and determination, students, faculty, and staff rose to the occasion and found ways to continue making music, complete the spring semester, and position the School of Music for success in the 2020–21 academic year and beyond.

**Finishing a Spring Semester Like No Other**

In his March 11 communication, President Killeen informed the university community that classes were to “immediately begin migrating to online or alternate delivery mechanisms.” With less than two weeks before instruction was set to resume after Spring Break, faculty across the university had to quickly adapt roughly 5,000 courses to the new circumstances.
Doing so proved especially challenging for the School of Music, where most students partake in lessons, ensembles, and other activities that traditionally involve close physical proximity among the participants. With the Music Building, Smith Memorial Hall, and all other university buildings strictly off-limits for the duration of the semester, music students traded classrooms, studios, and concert halls for their apartments or childhood homes, where they took classes and lessons over Zoom, conversed through online discussion boards, and recorded recitals with their phones.

To ensure that the transition to remote learning would be as seamless as possible, the School of Music sought to equip students with the tools necessary to continue their education. For instance, the school loaned microphones and digital pianos to students so that they could continue to practice and perform from the safety of their homes.

Meanwhile, ensembles devised ways of performing together virtually. While Zoom and other videoconferencing apps have proven useful for conducting lectures, seminars, and other classes involving basic spoken communication among students and instructors, the latency present in such systems makes it difficult to coordinate remote performances of music necessitating precise rhythmic alignment among the parts. Circumventing this obstacle, groups such as the Women’s Glee Club, Varsity Men’s Glee Club, Wind Symphony, and Gamelan Ensemble invited members to perform and record their parts separately while listening to a click track or metronome. The individual parts were then mixed together to create cohesive performances, some of which were uploaded to social media and the School of Music’s YouTube channel, where they have attracted thousands of views from across the world.

The School of Music’s traditional convocation ceremony also required a new approach. Instead of assembling in Smith Recital Hall to the resonant sounds of Professor Dana Robinson’s organ playing, the class of 2020 celebrated their achievements virtually. “This year was exceptionally challenging in so many ways. And let’s be honest, it was scary as well,” said Director Jeffrey Sposato in remarks delivered at the outset of the virtual convocation ceremony. “Normally I would say congratulations, you deserve it. But this year, everyone really deserves it.”

Groups such as the Women’s Glee Club, Varsity Men’s Glee Club, Wind Symphony, and Gamelan Ensemble invited members to perform and record their parts separately while listening to a click track or metronome. The individual parts were then mixed together to create cohesive performances, some of which were uploaded to social media and the School of Music’s YouTube channel, where they have attracted thousands of views from across the world.

In accordance with state and university guidelines, the School of Music moved forward with its plan to offer both virtual and in-person learning in fall 2020. Armed with lessons learned from the spring
semester, and the latest scientific and educational research about best practices, faculty and staff worked to prepare the school, both physically and academically, in a way that would keep everyone safe while still meeting the educational and musical needs of students and the community.

During the summer, when the music facilities were still largely devoid of people, essential staff, including Facilities Manager Chad Wahls and Operations and Properties Manager Nathan Mandel, made numerous changes to spaces and equipment with the safety and well-being of the School of Music community in mind. Classrooms, stages, and performance halls were reorganized to allow for physical distancing; sanitizing wipe dispensers were built and placed in practice room corridors and common spaces; computers equipped with Zoom Q2n cameras were installed in all large classrooms to allow in-person classes and performances to be livestreamed; individual practice rooms were rekeyed and assigned to groups of no more than four students to limit the sharing of spaces and equipment; HEPA filters were installed in rooms used for aerosol-producing activities, such as voice, wind, and brass lessons; and hundreds of wayfinding, room capacity, and room schedule signs were placed throughout the facilities. The school also benefited from the generosity of many: Yamaha loaned additional euphoniums, horns, and saxophones for student check-out; Adorama Camera donated much-needed microphones and keyboards; and many alumni, parents, and friends provided philanthropic support for emergency purchases.

With classrooms and other spaces reconfigured to facilitate physical distancing, large ensembles, including choirs, bands, and orchestras, have had to adapt. While some rehearsals have moved outdoors, others take place in the largest indoor spaces available, such as the Great Hall, Orchestra Rehearsal Room, and Choral Rehearsal Room in the Krannert Center for the Performing Arts. For added protection, the School of Music ordered bell covers and custom-made gaiters for wind and brass players, and specially designed masks for singers that help contain aerosol droplets. In addition, many ensembles were broken up into small groups. For instance, all members of the concert bands were placed in chamber ensembles, each consisting of no more than 20 members. “As it turns out, we currently have a remarkable 24 ensembles rehearsing within the Bands,” said Director of Bands Stephen Peterson. “We are excited to be providing a different, challenging, and interesting way to continue to make music and provide a sense of musical community for our students during these challenging times.”

Following the rapid pivot away from traditional in-person instruction last spring, faculty throughout the School of Music continued to refine their respective approaches to online and hybrid instruction. Many faculty members used the summer to learn about and implement pedagogical strategies surrounding the use of Zoom, online proctoring software, and Compass, the university’s online learning
management system. As the newly appointed distance learning coordinator for the School of Music, Professor of Musicology Gayle Magee advised instructors to create a sense of community in their classes, such as by alternating between live sessions, brief pre-recorded lectures, and guided discussion board conversations. “This experience has opened up new possibilities for what studying music at UIUC will look like in the coming years,” said Magee. “While online instruction will never replace the unique experience of performing and studying music in person, this semester has shown that we can think more broadly about how to connect with learners beyond the physical campus, on a national and even global scale. Despite the significant challenges, it is an exciting time for the school.”

With an eye and ear to the future, the pandemic has caused the School of Music to rethink the way it recruits students. This year, all prospective student lessons, master classes, tours, and information sessions are being conducted virtually. In addition, the school was one of the first among peer institutions to permit applicants to audition virtually or by submitting a recording. “Although virtual recruiting is completely atypical in the music field, faculty and admissions staff are embracing it as an opportunity to reach more students—especially those who may have been prevented from visiting campus due to financial or other reasons,” said Admissions Director Angela Tammen.

During this time of great uncertainty, it is difficult to know what challenges lie ahead. But the resourcefulness, creativity, determination, and adaptability exhibited by countless members of the Illinois Music family over the past year suggests that the School of Music is well equipped to continue its 125-year mission of enriching the world through critical thinking, engaged citizenship, and above all, music.
new faculty

Lamont Holden (Music Production) joins the faculty on a full-time basis after having taught popular music production courses for the School of Music in previous semesters. Holden is an independent music producer known as TheLetterLBeats. While honing his skills with Reason Studios, he has been making and producing music, DJing, hosting podcasts, and serving as a videographer, social media content creator, sound designer, teacher, and audio engineer for more than 12 years. Holden received a BA in rhetoric from UIUC in 2004 and an MA in teaching and education from National Louis University (IL) in 2011.

Scott Tegge (Tuba and Euphonium) has joined the faculty as an adjunct lecturer of tuba and euphonium. A native of Chicago, Tegge received a BM from the Eastman School of Music, an MM from the University of Miami, and the professional diploma in orchestral studies from Roosevelt University. An avid champion of chamber music and the commissioning of new works, Tegge founded the Gaudete Brass Quintet, a group dedicated to performing and promoting original works for brass. As an equally committed educator, he serves on the faculties of Carthage College (WI), DePaul University (IL), Northern Illinois University, UIC, and coaches chamber music for the Chicago Youth Symphony Orchestra. He is a frequent speaker and guest lecturer on creative career development, entrepreneurship, and building successful teaching studios.

faculty updates

Janet Revell Barrett (Music Education) was the keynote speaker for the higher education division of the North Carolina Music Educators Association conference in Nov. 2019. Her chapter on the professional contributions of the Mountain Lake Colloquium, co-authored with Janet Robbins, Diane Persellin, and Sandra Stauffer, was recently published in the Oxford Handbook of Preservice Music Education in the United States. Two previous handbook chapters on case study and the future of qualitative research in music education were republished as part of Oxford’s Approaches to Qualitative Research series. During spring 2020, she completed work on a second edition of Constructing a Personal Orientation to Music Teaching with co-authors Mark Robin Campbell and Linda Thompson, to be released by Routledge in 2021. Barrett recently completed her service as chair of University High Laboratory School Advisory Board, and continues as editor of the Bulletin of the Council for Research in Music Education.

Christina Bashford (Musicology) won two prestigious research awards, which she will hold during the 2020–21 academic year: an associateship of the University of Illinois’ Center for Advanced Study, and a National Endowment for the Humanities Fellowship. Both support her book project Forgotten Voices, Hidden Pleasures: Violin Culture in Britain, 1870-1930. In Oct. 2019, the essay volume Over Here, Over There: Transatlantic Conversations on the Music of World War I, which she co-edited with William Brooks and Gayle Magee, was published by the University of Illinois Press; it includes her own essay on Frank Bridge’s Lament for string orchestra and the sinking of the Lusitania. In Jan. 2020, she took up her new, elected two-year position as president of the North American British Music Studies Association, work that has already led her to coordinate and chair the society’s biennial international conference in a synchronous, online format (July 2020).

Zack Browning (Composition-Theory, Emeritus) lectured and attended the premiere at Millikin University of his composition Moon Venus for percussion ensemble, which was commissioned by SoM alumnus Jeremy Brunk, director of the Millikin University Percussion Ensemble. Browning’s composition for saxophone quartet Unrelenting Universe received performances by the Composition VII Saxophone Quartet at National Taiwan University of the Arts and by the Coalescent Saxophone Quartet at both the NASA Conference at Arizona State University and at The Green Room at Crosstown Arts in Memphis. His Network Slammer for flute and computer sounds was performed by Emilio Galante at the Conservatorio Superior de Música de Zaragoza, Spain, and at the Conservatorio di Musica “F.A. Bonporti,” Trento, Italy. Browning’s self-portrait album Soul Doctrine was reviewed in Audiophile Audition and described as “rich musical explorations” and “multi-dimensional fusion.” Browning continues to direct the Salvatore Maritano Memorial Composition Award, now in its 24th year.

Donna A. Buchanan (Musicology) was awarded a 2019–20 US Department of State Title VIII grant on behalf of the Illinois Russian, East European, and Eurasian Center (REEEC) and Slavic Reference Service, to support their annual Open and Summer Research Laboratories with affiliated programming. After her appointment as acting director of REEEC concluded in Aug., she spent the academic
year working on a new book manuscript, *Audible Cosmology: Bells, Gender, and Sociocosmic Power in Postsocialist Bulgaria*, under the auspices of a National Endowment for the Humanities Fellowship. She also conducted field research in Bulgaria during Feb. and March in conjunction with this project. In spring 2020 she was granted a zero-time faculty appointment in the department of Slavic languages and literatures, and in May was awarded a summer 2020 Online Course Development Grant from the Illinois Global Institute.

Tito Carrillo (Jazz, Trumpet) appeared as trumpet soloist around the nation and Canada in 2019 with Grammy award-winning jazz vocalist Kurt Elling, including shows in Albuquerque, Phoenix, Denver, San Diego, St. Catharines (ON), and Miami. He was featured with the Iron Post Jazz Orchestra at the 2020 Jazz Education Network Conference in New Orleans. He performed twice at the 2019 Chicago Jazz Festival, once with saxophonist John Wojciechowski’s Quintet, and the other with pianist Ryan Cohan and his new *Originations* project. The studio recording of *Originations* was released in July 2020 to critical acclaim. Carrillo was awarded a UIUC Campus Research Board grant to fund his upcoming solo album *Urbanessence*, set for an early 2021 release. In Oct., Carrillo will launch an online video course for first-time improvisors called Jazz Improvisation for Beginners I, a self-paced guided practice course outlining the fundamentals of jazz improvisation for less-experienced jazz enthusiasts.

Elliot Chasanov (Trombone) was featured soloist with the John Hersey High School Band at the opening concert of the 2020 ILMEC in Peoria. The band’s conductor was UIUC alumnus Scott Casa-grande. Chasanov was scheduled to travel to Belgium in May 2020 for master classes and performances, but the trip had to be postponed due to the pandemic.

Ollie Watts Davis (Voice, Black Chorus) served as a Provost Fellow and received many honors, including appearing as the keynote speaker for the televised 2020 Wisconsin statewide celebration honoring Dr. Martin Luther King, Jr., receiving the Dedication of Service to the Community Award from Lodge #18 (Champaign), delivering the keynote address for the 100 Black Men of Madison’s Project SOAR gala, and being awarded the inaugural Strive Scholar Award from the UIUC Women’s Resources Center. She served as music director for the historic Progressive Baptist Church of Chicago’s 100th anniversary, participated in the NATS Winter Workshop (NY), and performed with the McHenry High School Symphonic Band at the ILMEA conference in Peoria. She led the Black Chorus in a Journey to Chicago with appearances at the DuSable Museum, Progressive Baptist Church, and The Promontory, in a benefit concert for the SAFE-House, and at the First United Methodist Church of Urbana’s 184th anniversary.

Timothy Ehlen (Piano) performed a memorable recital as part of the Community Concerts Series in Freeport, IL, which is a storied venue of the old CAMI concerts (Columbia Artists Management, Inc.), having presented legendary artists for generations, such as Josef Hoffman, Paul Robeson, Van Cliburn, and Rudolf Firkusny.

Donna Gallo (Music Education), with Adam Kruse, wrote the article “Rethinking the Elementary ‘Canon’: Ideas, Inspirations, and Innovations from Hip-Hop” to be published in the *Music Educators Journal*. Gallo was an invited clinician for the ILMEA state conference and the District 5 ILMEA Junior Festival Creative Movement Group. She will conduct the junior high festival treble choral ensemble for District 2. In partnership with a local music educator, Gallo received a grant from the Center for Innovation in Teaching & Learning that funded local songwriters to work with elementary students, along with UIUC preservice music teachers, in writing songs for activist purposes. Gallo served on a panel discussion about culturally responsive music teaching at the Organization of American Kodály Educators national conference. She was slated to present research at conferences this spring and summer (cancelled due to COVID) for the American Educational Research Association, the International Society for Music Education, and the Association for Popular Music Education.

Larry Gray (Jazz, Double Bass) had a very busy year of performance and research. In Aug., he worked again with renowned trombonist Steve Turre along with Ron Blake for a week at Chicago’s Jazz Showcase, along with top NY musicians Xavier Davis and Orion Turre. He performed again in Chicago with guitarist John Moulder and joined legendary Chicago and New Orleans musicians Edward Petersen, Orbert Davis and Yousef Ernie Adams for the annual Prairie State College Jazz Festival. He also reunited with Edward Wilkerson and Avreaayl Ra in a concert/live recording of the GWR Trio at ProMusica Chicago,
performed in a chamber ensemble, and a recording of Gan City Chamber Music Festival: a version of Robert Brown’s Songs for a New World, which showcased what an excellent 21st-century School of Music can accomplish, and began a new fund dedicated to student excellence at the Krannert Center. The departments of theatre and dance collaborated with Lyric Theatre and the SoM to produce Cabaret, unifying disparate practices, traditions, and philosophies to celebrate the Krannert Center’s 50th birthday. Sensorium Ex, a new opera by composer Paola Prestini, was a meaningful chapter in Lyric Theater’s ongoing collaboration with Beth Morrison Projects. Shot in the Dark Productions Inc., which she founded with Nathan Gunn, presented their second theatrical piece, Drytown: A Living-room Vaudeville, a show about the creative process. In all four cases, Gunn enjoyed the integration of student work with professional artists in service to the greater community.

Julie Gunn (Lyric Theatre, Keyboard) produced Jason Robert Brown’s Songs for a New World, which showcased what an excellent 21st-century School of Music can accomplish, and began a new fund dedicated to student excellence at the Krannert Center. The departments of theatre and dance collaborated with Lyric Theatre and the SoM to produce Cabaret, unifying disparate practices, traditions, and philosophies to celebrate the Krannert Center’s 50th birthday. Sensorium Ex, a new opera by composer Paola Prestini, was a meaningful chapter in Lyric Theater’s ongoing collaboration with Beth Morrison Projects. Shot in the Dark Productions Inc., which she founded with Nathan Gunn, presented their second theatrical piece, Drytown: A Living-room Vaudeville, a show about the creative process. In all four cases, Gunn enjoyed the integration of student work with professional artists in service to the greater community.

Rudolf Haken (Viola) established and directed online concert series and workshops for the Bayreuth Young Artists Festival in Germany in Aug. 2020, including the Bayreuth International Online Folk Orchestra, Bayreuth Distant Duos and Quarantine Quartets series, and workshops on electric strings and collaborative music video production. Haken has also received two Beethoven Anniversary commissions from the Michigan City Chamber Music Festival: a version of “Ode to Joy” for gospel choir and chamber ensemble, and a recording of Beethoven’s violin concerto for virtual orchestra. Haken’s concerto, chamber music, and master class appearances in Japan and Uzbekistan have been rescheduled for May 2021. Currently Haken is creating a virtual orchestra video of his Concerto in F for Electric Viola with the Wheaton North High School Orchestra. The University of Illinois Hip-Hop Collective, founded and directed by Haken, is now entering its fourth season as an online ensemble.

Ian Hobson (Piano, Emeritus) performed in a streamed solo piano recital co-presented by Sinfonia da Camera, Florida State University, and SubCulture, NYC, in July 2020. Earlier this season, Hobson was awarded the 2020 Diapason d’Or—Découverte for a new recording of Moritz Moszkowski’s Joan of Arc, Op. 19, released Oct. 2019 on the Toccata Classics label. The Diapason d’Or is considered one of the highest critical honors, awarded by the French classical music magazine Diapason to the most outstanding recordings of our time. Volume Two of the Moszkowski series is slated to be released this coming Sept.

Jonathan Keeble (Flute) performed Richard Prior’s Concerto for Flute and Orchestra at the National Flute Association’s gala concert at the 2019 convention in Salt Lake City. Keeble was also featured on a program titled “Masterworks by Master Teachers” alongside colleagues members from the Eastman School of Music, Northwestern University, and the Boston Pops. With Aletheia Duo harpist and SoM colleague Ann Yeung, he toured parts of TX, MI, and IL. Summer festival affiliations include Aria International and the Pacific Northwest Flute and Piccolo Forum in addition to Madeline Island Chamber Music. Keeble was a guest judge for the Pappoutsakis Memorial Flute Competition in Boston, where he gave classes at Boston University. Keeble’s article, “Life Lessons: Brooks de Wetter-Smith” was published in Flutist Quarterly, and a recording with the Kansas City Symphony The Planets; The Perfect Fool (as a section extra player) was released on Reference Recordings.

Adam Kruse (Music Education) earned the Outstanding Early Career Paper in Music Education from the American Educational Research Association as well as the Faculty Award for Excellence in Teaching from the College of Fine and Applied Arts. He was also part of two grant-winning teams. First, alongside William Patterson and Kevin Erickson, the Hip-Hop Xpress earned new funds from the university’s Student Sustainability Committee to add solar panels and generators to the previously existing mobile studio project. The second, with Donna Gallo, earned funds from the American Orff-Schulwerk Association and the College of Fine and Applied Arts to support a professional development project for Champaign-Urbana music teachers to work in collaboration with community hip-hop artists. Kruse also published new research articles about white music teachers engaging with hip-hop culture in Research Studies in Music Education and the International Journal of Music Education.

Kazimierz Machala’s (Horn, Emeritus) new composition Eclipse for Eight Horns was premiered at the 2019 International Horn Symposium in Ghent, Belgium. The work is published by Capo Tasto Music. In Aug. 2020, the International Horn Society designated Machala as an honorary member, which recognizes living hornists who have made a major contribution at the international level to the art of horn playing. This contribution must
Gayle Magee’s (Musicology) volume Over Here, Over There: Transatlantic Conversations on the Music of World War I, co-edited with William Brooks and Christina Bashford, was nominated for the American Musicological Society’s prestigious Ruth A. Solie Award. Additionally, Magee chaired a session on contemporary music at the 2019 AMS meeting in Boston. Currently, she serves as distance learning coordinator for the SoM, assisting with the shift to remote and hybrid learning. Magee continues to serve as chair of the board of directors for the Charles Ives Society, and recently completed a three-year term as editor of the journal American Music.

Jeffrey Magee (Musicology) has been reappointed as associate dean in the College of Media. To mark Stephen Sondheim’s 90th birthday, he gave an invited talk at Sondheim’s alma mater, Williams College (MA), to be published in a collection of essays. He also completed a three-year term as reviewer for the American Council of Learned Societies and the Radcliffe Fellowship programs.

Charlotte Mattax Moersch (Harpichord) was a featured harpsichord soloist for the 112th season of the Bethlehem Bach Festival. In March 2020, she celebrated the official release on Centaur Records of her recording of J.S. Bach’s Goldberg Variations with a concert at Krannert Center. A second solo recording, The Bach Legacy, featuring the music of Bach and his sons, also for Centaur, was released in May. At Illinois, she directed and performed in Concerto Urbano’s concert of Bach harpsichord concertos. In place of a European tour to Dresden, Leipzig, and Prague, planned for June 2020 but put on hold due to COVID-19, Mattax inaugurated a harpsichord video recording project titled Vernissage, about which Professor Emeritus Alexander Murray wrote, “her playing maintains the clarity of speech, with the continuing resonance, which truly adds the ‘vernissage’ to the canvas.”

Charles “Chip” McNeill (Jazz, Saxophone) was asked to perform his arrangements with the University of Cincinnati College-Conservatory of Music’s jazz ensemble as a guest artist. Earlier in the year, he performed with the ILMEA jazz reading ensemble at the Pere Marquette Hotel in Peoria. Prior to that, McNeill traveled to FL, where he performed at Florida A&M University, a local jazz club in Tallahassee, and Chipola College. He was also asked to help select a donated new Steinway D piano for Smith room 25. He continues to perform every Monday at the Iron Post through the fall semester.

Janice L. Minor (Clarinet) was invited to present a clinic titled “The Extended Clarinet Family–FRIEND or FOE? How to EMBRACE the similarities instead of FEAR the differences of the Auxiliar Clarinetists in your instrumental music program” at the 74th annual Midwest Clinic International Band, Orchestra, and Music Conference, the world’s largest instrumental music education conference.

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 commission resulted in the premiere of a new work for marimba and fixed audio by Alicia Jane Turner. Moersch’s recording of Akemi Naito’s Five Waka Poems by Saigyo, for marimba and mixed chorus, with Andrew Megill and the UI Chamber Singers, was released by Ravello Records in Oct. 2019. In Feb. 2020, Moersch was featured as marimba soloist in Anders Koppel’s Concerto No. 1 for Marimba and Orchestra with Sinfonia da Camera. Currently, he is developing and producing an online course on marimba history and literature.

Linda Moorhouse (Administration, Bands) recently served as a conducting clinician for the National Band Association Young Conductor/Young Composer Mentor Projects with the U.S. Air Force Band in Washington, DC. Of particular note, the current conductor and commander of the U.S. Air Force Band, Col. Don Schofield, is a former student of hers. Moorhouse also served as a guest conductor with the University of Nevada, Las Vegas Wind Symphony, the Wind Orchestra of the Lisbon (Portugal) School of Music, both on campus and at the Midwest Clinic in Chicago, the Louisville (KY) Winds at the Midwest Clinic, and the University of Akron (OH) Symphony Band. Honor Band conducting activities included the UIC Honor Band, the University of South Florida Festival of Winds Honor Band, the Wisconsin All-State Senior Band, the Southern New England Honor Band (RI), and the Tri-State Honors Band (WI). She served as a clinician for the 2020 High School Band Clinic at the University of Akron. As president of the American Bandmasters Association, Moorhouse hosted the 86th annual convention of the ABA in Biloxi, MS, March 3-7, before the COVID-19 shutdown began.
This summer, she performed with a UI Large Saxophone Ensemble led by Everett McCorvey. which was one of two international saxophone ensembles performed in Tempe, AZ. Under her direction, the annual Saxophone Magazine, TheSaxophonist. Sax Show, a renowned saxophone podcast, featured her. She was interviewed for an internationally renowned saxophone podcast, TheSaxophonist. She was invited to be a senior juror at the 2020 Fischoff National Chamber Music Competition. She was invited to be a senior juror at the 2020 Fischoff National Chamber Music Competition. and was selected by national collaborative pianists in the 2020 National Association of Teachers of Singing Intern Program. Robards was guest instructor for LaToya Lain’s course Songs of the Slave: The History of the African American Spiritual, at the University of North Carolina at Chapel Hill. Botanica, Robards’s new album with oboist and English hornist Sarah Fraker received a favorable review in the American Record Guide, which noted that “Robards sports excellent touch and technique and renders complex harmonies with sparkling transparency.” Performances throughout the US include recitals with flutist Bonita Boyd; sopranos LaToya Lain, Jennifer Forni, and Angelique Clay; tenor Henry Pleas; and the 25th anniversary tour of the American Spiritual Ensemble, led by Everett McCorvey.

Yvonne Gonzales Redman (Voice) presented research on the effects of the music work environment at conferences around the world, including the American Speech and Hearing Association, The Voice Foundation, and the International Congress on Acoustics. Her manuscript “Work-Related Communicative Profile of Voice Teachers: Effects of Classroom Noise on Voice and Hearing Abilities” was accepted for publication in the prestigious international voice science journal The Journal of Voice. This summer, she presented “The Office: Voice Instructors Work Environment” at the 56th National Association of Teachers of Singing Virtual Conference. She also was invited to teach at the Acoustic Vocal Pedagogy Workshop, dedicated to connecting voice science to applicable voice pedagogy. This was to be held at New England Conservatory, but was moved online. She has developed a new online format for the Vocal Pedagogy course taught at Illinois in preparation for the fall and spring semesters.

Debra Richtmeyer (Saxophone) was one of two Americans invited to be a member of the jury at the 2019 Adolphe Sax International Saxophone Competition in Dinant, Belgium (the most prestigious international saxophone competition) and one of six instrumentalists invited to be a senior juror at the 2020 Fischoff National Chamber Music Competition in South Bend, IN (the largest chamber music competition in the world). She was interviewed for an internationally renowned saxophone podcast, The Barry Sax Show, featured in an American online saxophone magazine, TheSaxophonist.org, and an invited soloist and lecturer at the North American Saxophone Alliance (NASA) Biennial National Conference in Tempe, AZ. Under her direction, the UI Large Saxophone Ensemble performed at the NASA Biennial National Conference, her UI Graduate Saxophone Quartet won first prize at the NASA Biennial Quartet Competition, and her TA Wilson Pffenberger became the first saxophonist to win the Krannert Debut Artist competition.

Casey Robards (Vocal Coaching, Accompanying) was selected by national audition to be one of four collaborative pianists in the 2020 National Association of Teachers of Singing Intern Program. Robards was guest instructor for LaToya Lain’s course Songs of the Slave: The History of the African American Spiritual, at the University of North Carolina at Chapel Hill. Botanica, Robards’s new album with oboist and English hornist Sarah Fraker received a favorable review in the American Record Guide, which noted that “Robards sports excellent touch and technique and renders complex harmonies with sparkling transparency.” Performances throughout the US include recitals with flutist Bonita Boyd; sopranos LaToya Lain, Jennifer Forni, and Angelique Clay; tenor Henry Pleas; and the 25th anniversary tour of the American Spiritual Ensemble, led by Everett McCorvey.

Diego Sanchez-Portuguez (Guitar) had a productive year both performing and composing. In addition to being part of the main lineup for the 2019 Ellnora Guitar Festival, he took part in the Illinois premiere of George Crumb’s Ghosts of Alhambra with the SoM’s William Moersch and Ricardo Herrera, and was featured as a guest performer at the Krannert Art Museum’s Chamber Music Series. He was also invited by the University of Costa Rica to give two online conference presentations for guitar students and faculty about his music. During these conferences, Sanchez-Portuguez presented a live recording of his most recent piece Vestigios, which was commissioned and premiered by the Illinois Modern Ensemble under the direction of Carlos Carrillo. In Aug, he released an album containing his own compositions for three guitars performed by the Erio guitar trio, of which he is a founding member.

Bernhard Scully (Horn) was a featured faculty member at the 2019 Chilean Brass Week, an adjudicator and presenter at the 2019 Jeju (South Korea) International Brass Competition, and was...
faculty at the 2020 Isla Verde International Brass Festival in Córdoba, Argentina. He successfully created and oversaw the 2020 Online Kendall Betts Horn Camp Experience, which was offered as a gift to the music community, reaching 1,400 horn players from around the globe who participated in the 30 individual sessions offered for the week of events in June. He performed three weeks of outdoor, socially-distanced concerts with the North Country Chamber Players that were held in July and Aug. 2020. He was scheduled to be the featured guest artist performing/presenting at both the Mid-South and Southeast International Horn Society Workshops, but both were cancelled due to COVID-19.

Michael Silver's (Musicology) article “Attending to the Nightingale: On a Multispecies Ethnomusicology” was published this summer in *Ethnomusicology*, the journal of the Society for Ethnomusicology. Last fall, he gave the keynote address “Localizando a alegría queer através da reflexividade” at Jornadas de Etnomusicologia Nordeste at the Federal University of Rio Grande do Norte in Natal, Brazil. Silver also presented on multi species ethnomusicology at the Anthropocene at the American Anthropological Association annual meeting in Vancouver, BC.

Gabriel Solis (Musicology) served as head of the UIUC department of theatre for the 2019–20 academic year and will continue to do so for the 2020–21 year.

Joel Spencer (Jazz, Drums) began the 2019–20 school year with a feature performance at the Allerton Music Barn with the UI jazz faculty tribute to Charlie Parker. Additional campus performances included weekly appearances at the Iron Post jazz club with the Chip McNeill Quartet and the Joan Hickey Trio. A notable performance took place at Krannert Uncorked featuring pianist/vocalist Barrington Coleman and bassist Larry Gray. Select Chicago performances included appearances with saxophonist Mike Smith at Andy’s Jazz Club, saxophonist David Liebman at the Green Mill Jazz Club, and famed jazz pianist Dan Trudell at the Geneva Grand Resort in WI. In addition, Spencer served as a clinician at the New Trier High School and Evanston High School Jazz Festivals and as a guest artist at the University of Wisconsin–Madison. In 2019, Spencer was chosen for the cover story in the Dec. issue of *Chicago Jazz Magazine*; the interview examines Spencer’s career as a performer and his experience as teaching professor at the SoM. Most significantly, Spencer was promoted to the rank of associate professor in May 2020. Soon thereafter, Joel became the recipient of a Campus Distinguished Promotion Award in recognition of his career accomplishments as performer and educator.

Bridget Sweet (Music Education) published her second book, *Thinking Outside the Voice Box: Adolescent Voice Change in Music Education* (Oxford University Press). She was invited to present research and lectures from her new book at Middle Tennessee State University and at Western University (ON). She gave two presentations at the Texas Music Educators Association conference, one on adolescent voice change and the other on healthy music practices. While she was unable to present in Helsinki, Finland, in person, she was invited to provide her session “The Adolescent Female Changing Voice” via video for the International Society for Music Education Forum on Instrumental and Vocal Teaching. Earlier in the school year, she conducted the Wisconsin Middle-Level All-State SATB Choir and the ILMEA District 5 Junior Mixed Chorus.

Makoto Harris Takao (Musicology) was awarded a fellowship for 2020–2021 by the Humanities Research Institute for his project *Of Mission and Music: Japanese Christianity and Its Reflection in Early Modern Europe.*

Stephen Taylor’s (Composition-Theory) work for the Chicago-based Grossman Ensemble, *Winged Helix*, was to be premiered March 2020; instead it was given a recording session, with a hopeful premiere to come. Other new works include *For Jen*, for Illinois alum Christopher Anderson, premiered March 2020 at the North American Saxophone Alliance, and *Kepler* for orchestra, to be premiered by the Quincy Symphony Orchestra. New arrangements for Pink Martini were released on 2 EPs in fall 2019. A collection of visualizations with data-driven music, based on the novel coronavirus, is available at stephenandrewtaylor.net.

Sever Tipei (Composition-Theory) presented papers at the XII Generative Art Conference in Rome, Italy, and, as an invited guest, at the International Workshop on Computer Music and Audio Technology Conference in Taiwan. The latter was written in collaboration with Haorong Sun, an intern he mentored from the National Center for Supercomputing Applications SPIN (Students Pushing Innovation) program. His new work *CAGEquad*, for fixed media, was premiered in Taiwan, where he was also the jury president for the International Electroacoustic Music Young Composers Award. *Ghioc* for saxophone and fixed media was performed at KCPA and other compositions were selected for performance at SEAMUS (University of Virginia), ICMC (Santiago,
Chile) and MERIDIANE (Bucharest, Romania) but the concerts were postponed due to COVID-19. Tipei continued to develop DISSCO, original software for composition and sound design, with the help of NCSA SPIN and CS students as well as through a collaboration with the San Diego Supercomputer Center via Extreme Science and Engineering Discovery Environment program.

Ioannis Tsekouras (Musicology) presented the paper “Songs of Memory and Landscapes of Affect: Remembering Pontic Pastoralism” at the 64th annual meeting of the Society for Ethnomusicology in Bloomington, IN. His Greek chapter “Nostalgia, Empathy, and Post-memory: Parakathi as a Quest for the Archetypical Pontic Community” is expected to be released in 2020 by Pedio Publishing (Athens, Greece), as part of the collective volume Music Communities in 21st-Century Greece. He has been also asked to contribute the chapter “Remembering Pontic Sociality: Musical Longing as Community Surrogation” to the collective volume Music Making Community: Festschrift for Thomas Turino (University of Illinois Press).

Christos Tsitsaros’s (Piano Pedagogy) composition Introduction and Dance for violin and piano was premiered by the Irrera Brothers during a guest recital at Smith Recital Hall in Oct. 2019. In Feb. 2020, he was invited by the North Sound Federated Music Club and the International Conservatory Studio of Seattle to attend a concert comprised of 40 of his piano compositions performed by students of Yelena Balabanova at Stage 7 Pianos in Kirkland, WA. During the same month, as invited presenter for the ISMTA Joint West Suburban Chapters, he gave a workshop on “Innovative and Integrated Ways of Approaching and Understanding the Music We Perform: A Path to Reaching Artistic Fulfillment” at Trinity Episcopal Church in Wheaton, IL.

Ann Yeung (Harp) served on the 2020 Dutch Harp Festival World Harp Competition’s scouting jury, judging in Utrecht and NYC, to select finalists slated to present at the 2021 Dutch Harp Festival, due to the global pandemic. This spring, she gave a presentation on Henriette Renié and master class at the Peabody Institute of The John Hopkins University. Activities last year include an Aletheia Duo concert with Jonathan Keeble at Southwestern University (TX), and master classes at the Interlochen Center for the Arts and the American Harp Society Austin Chapter. With the cancellation of in-person events and travel, she has presented virtually, including a master class for Indiana University’s harp studios, performances for the Association for the Art of the Harp in Turkey, Coffee Conversations with The Harp Channel’s Meet the Harp Stars interview series, and contributed to Lockdown Music 2020, a collaborative recording project, bringing together harpists from 11 countries.

Metamorphosis by the Jupiter String Quartet; Marquis Classics, 2020.

Further cementing their position as one of the most prolific and acclaimed voices in chamber music today, the Jupiter String Quartet’s latest album features performances of Beethoven’s Op. 131 and Ligeti’s String Quartet No. 1, Métamorphoses nocturnes. Recorded in Krannert’s Foellinger Great Hall, the album was produced by eleven-time Grammy Award winner Judith Sherman, and was engineered by SoM audio staff Frank Horger and Graham Duncan. In a glowing review, Rafael de Acha writes that the group “astonishes with its magically virtuosic playing and its fastidiously meticulous musicianship in one of the finest albums this reviewer has heard thus far in...2020.”


On the heels of her successful “Saturdays with Sebastian” chamber music series, harpsichordist Charlotte Mattax Moersch released two new albums featuring music by the Bach family. While The Goldberg Variations offers a fresh rendition of the formidable classic, The Bach Legacy features J.S. Bach’s Italian Concerto as well as select sonatas and polonaises by his sons C.P.E., J.C.F., and W.F. As evidence of her intimate familiarity with the repertoire, Mattax Moersch recorded both albums—totaling more than two hours of music—in a single weekend in Krannert’s Foellinger Great Hall. In a favorable review for Early Music America, Daniel Hathaway calls Mattax Moersch “daring,” and commends her “dramatic” and “expressive” playing on the two recordings.
**1940–1949**

Eleanor LaForge Crum (BS ’45), has been active in Sigma Alpha Iota alum groups for 78 years. Jane Watt, her former piano teacher, would be proud that Crum, at age 97, is still playing for vespers services at Givens Estates, a Methodist retirement community in Asheville, NC.

**1950–1959**

Lucas Drew (MS ’58), co-founder and editor of St. Francis Music Publications, Inc., celebrates its 20th anniversary in 2020. He has published more than 100 double bass transcriptions of works by master composers, 1750–1920. In 2015, he was awarded the Distinguished Achievement Award by the International Society of Bassists, its highest honor. Drew retired as professor emeritus at the University of Miami and principal double bass of the Florida Philharmonic Orchestra in 2000.

Joan Vogen (BME ’50) is teaching students virtually and enjoying it at almost 92 years young!

**1960–1969**

Donna Byrne (BS ’61) is a retired public school teacher and currently plays violin with the Symphony of Oak Park and River Forest.

F. Michael Combs (BS ’66) retired after four decades as professor of percussion at the University of Tennessee. He was the first percussion professor at that school and helped grow the percussion program’s national reputation. He received numerous awards and recognitions during his tenure, but he is still most proud of the A.A. Harding award he received over 50 years ago. Also, the UI Orchestra’s six-month tour of Central and South America remains one of the most memorable moments from his time as an undergraduate student. In retirement, Mike plays timpani in the Knoxville Symphony Orchestra, supports a music program for disadvantaged children, and stays very active in the community.

**1970–1979**

David Barford (BS ’72, MM ’75, DMA ’80) and Debbie Martin Barford (BS ’76) met in chamber orchestra and have been married for 46 years. David is principal hornist with the Symphony of Oak Park and River Forest, and also works in executive systems development for Trustmark Insurance. Debbie is principal oboist with the S/OP&RF, and is a clinical analyst at Northwestern Medicine.

Thompson Brandt (MS ’79) had a pair of articles published on the subjects of John Philip Sousa’s legal entanglements and the history of the SS John Philip Sousa in the spring 2020 editions of the Iowa Bandmasters Association Journal and WASBE World magazine, respectively. In addition, he composed an original jazz band piece in 2019 titled Sconnie Swing, which echoes “On, Wisconsin!” in tribute to the 170th anniversary of the University of Wisconsin, the institution from which he earned his doctoral degree. Brandt also recently completed a postdoctoral diploma in education law from Indiana University.

Marilynn Kemp Seits (BA ’64) still loves to perform at age 78. In Oct. 2020, for the third year in a row, she performed in a benefit concert for the Asheville Piano Forum, playing Dave Brubeck’s “In Your Own Sweet Way” in honor of what would be his 100th birthday this Dec. In Nov. and Dec., she will play Christmas music at the Biltmore Estate in Asheville, NC, despite the cancelation of many of her regular piano performances due to COVID-19.
Howard Buss (DMA '77) continues to compose and publish new music. COVID-19 canceled most of his 2020 concerts, but early in the year were premieres of his Reflections on the Last Post for tuba and band by the U.S. Army Band “Pershing’s Own” in Feb.; and both Visitations from the Dark for alto sax, bass clarinet, and piano, and Sonic Tapestries for violin, alto sax, and piano in March at the North American Saxophone Alliance 2020 Biennial Conference at Arizona State University. Other performances early in the year include Totally Tubular for oboe/English horn and trumpet/flugelhorn at Tampa’s Straz Center and the Trumpet Festival of the Southeast at Kennesaw State University (GA), Alpine Spring for flute and harp at Connecticut College’s faculty showcase, and Alien Loop de Loops for horn and electronics at the University of Alabama. Buss is editor of Brixton Publications. He and his wife Judy (MM ’76) reside in Lakeland, FL.

Thornton Cline’s (MS ’77) middle-grade book Mrs. P, Your Hair’s on Fire! was published by INtense Publications in Aug. 2020. Cline’s new adult thriller, A Novel Life, was published by Southern Yellow Pine Publishing in Sept. Cline has penned over 30 traditionally published fiction and non-fiction books and signed a major movie deal for his novel The Pickup Guy. When Cline isn’t writing, he is teaching music at Welch College (TN). Cline has been nominated multiple times for Grammy and Dove Awards and was twice honored as Songwriter of the Year.

Robert “Doc” Morgan (DMA ’74) recently became only the sixth high school educator to be inducted into DownBeat magazine’s Jazz Education Hall of Fame. Now retired, he served for 23 years as director of jazz studies at Houston’s Kinder High School for Performing and Visual Arts, the school that has spawned many of the jazz world’s current notables, including pianists Robert Glasper and Jason Moran and saxophonist Geof Bradfield. Morgan was active in UI’s jazz program during the John Garvey era, and in 2003, he and his wife, Helen, endowed UI’s John Garvey Scholarship in Jazz Studies. Pictured: Morgan (L) and Robert Glasper, 2018; photo by David DeHoyos.

Diane Morris (BME ’79) retired from Irvine Unified School District, Irvine, CA, after 40 years as a music educator and choral director. She was awarded Orange County Vocal Music Educator of the Year and was twice named Irvine Unified Fine Arts Teacher of the Year.

Barb Rollins (MME ’71) is in her 53rd year of teaching band. She and her husband have started several musical organizations in Aiken, SC. In 1974, they formed the Aiken Community Band, in which they both still play. They also formed the Rollins’ Christian Big Band, Rollins’ Brass Ensemble, The AAA Home School Band, South Aiken Baptist Christian School Band, and The Triumphant Trumpets. Barb has lined up music for the Aiken National Day of Prayer for 40 years and formerly lined up the entertainment for Aiken’s Makin’ for 19 years. Barb was voted Aiken’s Outstanding Music Teacher in 2019 and was featured as the Aiken Standard’s “Sunday Best” on July 5, 2020. Barb teaches 40 students each week. She and her husband, Roger, perform regularly on trumpet and trombone.

Carole (Mitts) Eckert (BS ’69, MS ’70) has served as director of music at Union United Methodist Church in Belleville, IL, for the past 40 years. Under her direction, the Sanctuary Choir completed four European concert tours and sings a variety of choral literature. She has been married for 50 years to Jim Eckert, whom she met singing in the UI Concert Choir under Harold Decker. They have three singing children, one of whom plays trombone professionally with the U.S. Army Blues in DC.

Neil M Finbloom (BS ’74) and his wife, Barbara, turned their attention to gardening and antique collecting after 30 years as a band instructor in suburban St. Louis. They received first place in the 2020 St. Louis Post Dispatch Great Gardening Contest. While teaching, Neil performed in several ensembles, including the St. Louis Symphony Pops, the St. Louis Philharmonic, and The Mighty Mississippi Concert Band.

John J. Kula’s (MM ’71) Allegro Pasticcio I for wind quintet was recently published and purchased by the Evanston Music Club and a wind quintet from Copenhagen. Allegro Pasticcio II will be published shortly. Fallen Heroes, a short transcription for string orchestra, was composed in honor of the workers and volunteers saving lives during the pandemic. Lately, Kula has been accompanying a vocalist in Zoom performances of “Songs by Heart” for senior memory care residents of the northern suburbs of Chicago.

John Garvey Scholarship in Jazz Studies. Pictured: Morgan (L) and Robert Glasper, 2018; photo by David DeHoyos.

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Maria Tan (MM ’70) has been teaching piano at home and ‘Iolani School (HI) since 1993. An active entrepreneur, Tan has been manufacturing the kombucha drink PepTea for local stores since 1999.

Leon Thurman (MS ’65, EdD ’77) is specialist voice educator at The Leon Thurman Voice Center, his private voice education practice in Minneapolis. He is also founder of the VoiceCare Network. His current project is The Education of Human Beings in the Year 2122.

Ramona M. Wis (née Gru, BS ’78) is the Mimi Rolland endowed professor in the fine arts, professor of music, and director of choral activities at North Central College (IL). She was the recipient of the 2019 Harold Decker Award given “in recognition of the significant contribution made to the lives of innumerable choral singers, conductors, and audiences who have been privileged to experience the finest in choral music as presented under her direction” and was the first woman president of American Choral Directors Association in Illinois. She is the author of The Conductor as Leader: Principles of Leadership Applied to Life on the Podium, a weekly blogger for Choral Net (“The Conductor as Yogi”), and recently completed her 500-hour CYT (Certified Yoga Teacher).

Daniel Adams (DMA ’85) had two compositions released on recordings. Refractive Variants for alto flute and guitar was featured on the album HETH (Phasma-Music). Road Traversed and Reversed for marimba duet was released on the album Patterns (Navona Records). Performances during the first quarter of 2020 include the world premiere of Sawtooth Squared for double reed duo at the Holtschneider Performance Center in Chicago. Recursive Dialogue for clarinet and percussion was performed at Temple University (PA).

Margaret (Peg) Anderson (BM ’87) is a patent attorney and plays horn with the Symphony of Oak Park and River Forest.

George Caton (BME ’87) retired from teaching in the Havana, IL, school district.

Michael A. Dowell (BME ’74, MME ’85) recently retired after 22 years of teaching in the Rockford Public Schools and in the Sterling, IL, Public Schools, and 23 years of managing the Whiteside County Airport, teaching flying and providing a charter service based in Dixon, IL. Dowell considers himself semi-retired and is looking to pick up some flying jobs and opportunities to play and teach violin and viola.

Wyeth W. Duncan (BME ’83, MME ’86) serves as interim organist for the historic Fourth Presbyterian Church in Bethesda, MD, where he and his wife, Catherine, are also members. Prior to joining Fourth Church, they were members of Oakland Baptist Church in Alexandria, VA, where Wyeth served as organist and music director. Wyeth and his family moved to the Washington, DC area from Lake County, IL, in 2014 to be part of the launch team for a new church in southeast DC, Anacostia River Church, where Wyeth served as minister of music until 2016. In addition to his church work, since spring 2017 Wyeth has also worked as an adjunct music teacher (accompanist, choral assistant) at Northwestern High School in Hyattsville, MD.

Beth Hoover (MS ’84) is a retired Schaumburg D54 music teacher and is general manager of the Symphony of Oak Park and River Forest.

Ron Hughes (BS ’86, MS ’88) received his DMA in music education from Boston University in Jan. He teaches percussion and steel drums at Dreyfoos School of the Arts in West Palm Beach and St. Mark's Episcopal School in Ft. Lauderdale, FL, and teaches online lessons to students in other states.

John Leister (BM ’82) has toured the United States this year as a drummer for the Paragon Ragtime Orchestra. The PRO recreates concerts from the late 1800s/early 1900s, including silent film accompaniment. In addition, John played for the Paul Taylor Dance Company at Lincoln Center with the Orchestra of St. Luke’s. John continues to teach percussion at the Montclair Kimberley Academy (NJ) and has led workshops this year for the Ohio Music Educators Association and at Montclair State University. John is a new member of the Percussion Arts Society Education Committee.

Laurence L. Marks (MME ’86) retired as associate professor of music at the University of North Carolina at Charlotte, completing a 40-year career in music education. He continues to guest conduct and give clinics at home and abroad.
Janis Mercer’s (BM ’87) recording of Anton Webern’s complete piano music is now available on Centaur Records. The recording includes The Kinderstück Project, a series of children’s pieces written by student and professional composers using Webern’s Kinderstück as a model. UIUC composition DMA recipients Jim McManus and Brian Belét contributed pieces to the project.

Kathleen Loughran Merwin (BM ’82) serves on the Piano-a-thon committee benefitting Akron Children’s Hospital’s music therapy program. Her feature article “Piano-a-thon Pays it Forward Through the Power of Music” was published in the summer 2020 issue of Clavier Companion. Merwin also serves on the local OhioMTA board, mentors new teachers, and maintains a private studio in Hudson, OH. Her students are regular performers at Piano-a-thon and other area festivals and events.

Jon Ceander Mitchell’s (MM ’72, EdD ’80) new book Now You Can Take Off Your Clothes: Vignettes of an American Conductor Lost in Translation (Riverhaven Books 2020) chronicles the often hilarious exploits, both on and off the podium, of a conductor and college professor while practicing his craft abroad. Some 39 vignettes—many of them humorous, some more serious—are recounted within a 15-chapter framework. Written for the general reader as well as musicians, the book covers a 35-year period and is arranged more or less chronologically.

Vladimir Morosan (MM ’76, DMA ’84), project director of the Orthodox Sacred Music Reference Library, announced the official launch of www.orthodoxchoral.org, which makes thousands of rare choral music scores freely accessible to users throughout the world. Currently numbering over 3000 works by 42 major Russian composers, the library will eventually include music by other prominent figures in the Orthodox realm. Since 1987, he has been head of Musica Russica, the premier publisher of Russian choral music in the West.

Deborah Nemko (BM ’87) is a specialist in the study and performance of works by Dutch composers whose works and lives were suppressed by the Nazis. In April 2019, Nemko performed at the Library of Congress for the Anne Frank Awards honoring Benjamin Ferencz, the last surviving prosecutor of the Nuremberg trials. Nemko was also artist-in-residence at York University’s Koschitzky Center for Jewish Studies in Toronto; performed in Arran, Scotland; and presented a concert on suppressed Dutch Jewish composers at Brooklyn College. Nemko is the recipient of Bridge and guest conductor of the Yale Camerata.

Debra (Carlson) Stombres (BM ’81) is the executive director of the Poplar Creek Public Library District in Streamwood, IL. Still active musically, she has five albums available on CD Baby and streaming platforms, and published her first flute choir work with Alry last year.

André J. Thomas (DMA ’83) conducted the London Symphony Philharmonic and 400 singers in a program that also included the European premiere of his Mass. He was recently appointed visiting professor of choral conducting and guest conductor of the Yale Camerata.

A. Scott Wood (BS ’87, MM ’89) recently conducted a film score performance by the Middleburg Film Festival Orchestra with composer Terence Blanchard and his band, E-Collective. Blanchard is a multi-Grammy-winner and his soundtracks include Mo’ Better Blues, Malcolm X, the Oscar-nominated score for BlackKkKlansman, and Harriet.

Gregory Zuber (BA ’83) is principal percussionist with the Metropolitan Opera and on faculty at The Juilliard School. He can be heard on his recent solo marimba album Life Behind Bars, and with his wife, flutist Patricia Wolf Zuber (BA ’83), on their duo album Blackbird Redux, featuring classmate William Susman’s (BA ’82) Amores Montuños. He has been using found time due a COVID-19-induced furlough to accomplish a backlog of projects, including a recently posted video recording of his new arrangement of Debussy’s Prélude à l’après-midi d’un faune, available on YouTube.
1990–1999

Samuel Araujo (PhD ’92), professor of ethnomusicology at the Federal University of Rio de Janeiro, had his lifetime contributions as both scholar and instructor acknowledged in a recent issue of Revista Brasileira de Música, the oldest music journal in Brazil.

Kazimir Boyle (BM ’98) recently recorded his large chamber work Côte d’Or: Postcards from Burgundy for commercial release. He worked with Golden Globe-winner Craig Armstrong to create the music for Disney’s film The One and Only Ivan. Last year, he scored the horror film Mercy Black, released by Netflix and Blumhouse/Universal. In 2018, he began teaching orchestration in Columbia College Chicago’s Music Composition for the Screen MFA program. Upcoming projects include the release of the film The Last Champion. Kazimir’s music was recorded by a full orchestra in New Orleans, and will be released as a soundtrack album.

Madeleine Campos (BM ’97) has been living and working in Miami as a software engineer for the past five years. She performed with the Lyric Opera, Milwaukee Symphony, Hawaii Symphony, and various other orchestras for almost a decade.

Martha Mitchell Cavender (BM ’91) is a financial clearance specialist with Northwestern Medicine and plays bassoon with the Symphony of Oak Park and River Forest.

Ronald Chioldi (DMA ’98) co-authored the popular group-piano textbooks Keyboard Musicianship, Books 1 and 2, 11th edition. Both books are widely used in the US, and are published by Stipes Publishing. Chioldi is a professor of piano at Northeastern State University (OK).

Denny d’Alelio (BME ’94) was invited to conduct the Washington DC Public Schools Honors Ensemble in their performance of his composition D.C. Express. The piece was commissioned by the Washington Performing Arts Society.

Elizabeth Casey Donathan (BM ’95) is going into her sixth year as music teacher at Christ the King School in Springfield, IL.

Stephanie Duesing (BS ’90) published her first book, Eyeless Mind, which is the true story of discovering her son Sebastian’s verbal visual processing and their subsequent battle to get a diagnosis for him.

Mark Enslin (BM ’78, MM ’82, DMA ’95) continues to teach a course in social issues theater at UIUC and co-organize the School for Designing a Society, which offered a two-week online intensive “Desire and Design: Construct Your Humanism” in July 2020. In fall 2019 and winter 2020, he performed his puppet musical on climate change and racism, Reindeer Science, assisted by participants in the “Re-writing, Re-righting Cassandra” project and longtime collaborator Susan Parenti, at Yankee Ridge and Wiley Elementary Schools in Urbana. With Jeff Glassman, he performed a scored theater work by Lisa Fay at Rhinofest in Chicago. A reprise of his 2009 spoken-word duet Piece for Kiwane was offered in May as part of “Champaign-Urbana Poets Speak Justice for Aleyah” on Sounds Like Community, an online venue of the Urbana-Champaign Independent Media Center.

Thomas Erdmann (DMA ’91) published his seventh book, How Saxophonists Understand Their Music, a collection of interviews examining how some of today’s leading saxophonists interpret the music they play. Ed Calle, perhaps the most recorded saxophonist in the history of the instrument, and Jared Sims, director of jazz studies at West Virginia University, are just two of the artists detailing how they practice, interpret, and perform their music.

James Janossy (BA ’99) is a public school orchestra director in Evanston, IL, and currently plays double bass with the Symphony of Oak Park and River Forest.

Viktor Krauss (BM ’91) plays string bass on nine songs on the most recent James Taylor album, American Standard. As a solution for the ongoing concert series at Allerton Park being cancelled due to COVID-19, Krauss and his group was invited to host the first virtual concert (broadcasted by WILL) in late June.

Christopher Marks (MM ’96) released a recording titled Two American Organ Symphonies—One American Classic Organ, featuring Leo Sowerby’s Symphony in G. It is available on various streaming platforms. A companion article, “Organ Sonatas and the Development of an American Musical Style,” was published in the journal Keyboard Perspectives vol. XI. Marks is associate dean of the Hixson-Lied College of Fine and Performing Arts at University of Nebraska–Lincoln.

Andrew Morgan (MM ’91) left San Francisco Opera, where he was serving as director of development, to assume the position of executive director with Hawai’i Opera Theatre. He was promoted to general director in Feb., leading all aspects of the company.
Donald Nally (DMA '95) and his new-music choir The Crossing received their fourth and fifth Grammy Awards for Best Choral Performance 2020. Donald's response to the COVID-19 pandemic has been a 60-part series of The Crossing in concert, titled Rising w/ The Crossing, each with written reflections on the process. The series gained national attention and has been featured in the Los Angeles Times, New York Times, Washington Post, and NPR’s Performance Today; it has been archived by The Library of Congress as a cultural artifact as an “important part of this collection and the historical record.” The Crossing released new films of David Lang’s protect yourself from infection, originally about the 1918 Spanish Flu epidemic, and in nature, a virtual collaboration with the Warren Miller Performing Arts Center, which hosts their annual residency in Big Sky, MT. Donald continues as director of choral organizations at Northwestern University.

Julie Barger Petrando (BME '91) celebrates 25 years of Rising Stars Camps, Inc., which she founded with Lori Baker Palmisano ('90). Rising Stars works with approximately 500 students each summer, celebrating their passion for teaching and directing through their show choir camps. Several UIUC alums have served as clinicians, including Nancy Bocek, Meg Carroll, Tim Heck, Kim Lorman Sirvatka, Jennifer Mather, Christina Virgilio Collins, and Erin Smith Stegall.

Bradley Robinson (DMA '99), professor of voice at the University of Mississippi, was recently published in the Journal of Singing, the professional publication of the National Association of Teachers of Singing. His featured article “The Songs of Charles Ives: A Closer look at Undiscovered Pedagogic Treasures for the Collegiate Voice” includes detailed examinations of 37 songs representing a wide range of dramatic subjects and technical demands. He offers insights regarding the background of each song, performance suggestions and pedagogic uses in the studio. This followed his release of Charles Ives: A Life Portrait in Song (Albany Records). The 28 songs, along with extensive notes, present literature representing special areas of Ives’s life events, philosophies, and personal traits.

Scott Roeder (BME '99) recently released his first solo tuba album, Five Muses (Mark Records). The album was awarded two bronze medals by the Global Music Awards. In addition, Roeder was promoted to full professor at the University of Texas Rio Grande Valley, where he teaches a robust tuba/euphonium studio that has performed throughout the US and Europe.

Ingrid Teclaw Schimnoski (BM '91, MM '93) is a freelance musician and surgical ophthalmic scrub technician. She currently plays violin with the Symphony of Oak Park and River Forest.

Tim Stephan (MS '93) moved to Cozumel, Mexico, after a successful career as a high school band director and middle school general music teacher in MD and PA. After taking a year off from teaching, he accepted a position as director and producer of a musical production at Colegio Puerto Aventuras called Brand New Day, written and conceived by Tim. In Aug. 2019, Tim began a new position at Madison International School in Mérida, Mexico, developing and implementing a music program at the middle and high school levels.

2000–2009

Lucas Alberts (MME '06) accepted a new position as band director in the Laude School District in St. Louis.

David Coll (BM '03) currently teaches at the San Francisco Conservatory of Music. His recent activities include a performance by the San Francisco Contemporary Music Players, a residency at the Djerassi Artists Program, and lectures at the University of Texas at Austin and Brandeis University (MA).

David Collier (DMA '04), professor of percussion and associate director of the School of Music at Illinois State University, has been awarded the designation of University Professor by ISU President Larry Dietz. The designation of University Professor is awarded to faculty members who have achieved national recognition for scholarly research, creative production, or leadership in creative or scholarly activities and have also been clearly identified by students, colleagues, or external agencies as an outstanding teacher. Collier is in his 38th year at ISU. In addition, he is principal timpanist with the Illinois Symphony, the Peoria Symphony Orchestra, and the Heartland Festival Orchestra.

Chris Combest's (DMA '09) recording of new works for the tuba, Under Tennessee Skies, is set for release in Jan. 2021. The solo project was made possible through a Faculty Research and Creative Activities grant at Middle Tennessee State University, where Combest is assistant professor of tuba.
Michael Fanelli (BM ’68, EdD ’01) announced that the University of Illinois String Research Project fiftieth anniversary exhibit at the Music and Performing Arts Library has been rescheduled for the summer of 2021. The display documents the four-year string research project with photos and pedagogical materials complied and annotated with a monograph by Fanelli. Additional celebratory events will be presented during the 2021 Paul Rolland String Pedagogy Workshop.

Mike Fansler (EdD ’09) and the Wind Ensemble at Western Illinois University together released a critically acclaimed recording on Navona Records of composer David Maslanka’s unfinished 10th symphony, The River of Time. Mike is the current director of bands at WIU and a member of the prestigious American Bandmasters Association.

Lori Fisher (MM ’09) helps busy creatives and entrepreneurs with online visibility, assisting with intuitive copywriting, branding, content creation, and websites.

Sara Fraker (DMA ’09) was promoted to associate professor of oboe with tenure at the University of Arizona.

Daniel Fry (BME ’95, MME ’03) is beginning his tenth year as adjunct applied music faculty and accompanist at the St. Louis College of Pharmacy. He currently lives in Quincy, IL, where he teaches piano and voice privately, is an active accompanist, and is music director at Union United Methodist Church, as well as pianist at Ellington Presbyterian Church. He also serves as vice president of the Quincy chapter of the Illinois State Music Teachers Association.

David Grandis (MM ’02) received tenure and now serves as associate professor of music and director of orchestras at the College of William & Mary (VA). He continues his positions as music director of the Virginia Chamber Orchestra in McLean, and director of the Williamsburg Youth Orchestra. Links to his published book, The Voice of France: The Golden Age of the RTLN, and an article on French composer Max D’Ollone can be found on his website.

David Halperin (BM ’07) won an audition for the United States Air Force Academy Band in Colorado Springs. He has been a member of the USAF regional bands since 2011, currently stationed at Ramstein Air Base, Germany.

Andrew Larson (DMA ’04) is associate dean and professor of music at the Stetson University (FL) School of Music. His choirs have appeared five times by juried invitation in the southeastern US. He served as president of Florida ACDA, and was recently awarded the R. Wayne Hugoboom Award for Distinguished Service and Excellence in Choral Music.

Charles W. Lynch III (MM ’02, DMA ’09) served on the faculty of the Midwest Harp Festival for their online offerings in July 2020. He also joined the executive committee of the American Harp Society board of directors. He continues to direct the Mesa Public Schools Harp Program in AZ, which is the largest public school harp program in the country with over 240 students across 16 secondary schools. He is also faculty associate in harp at Arizona State University.

Cara Maurizi (MME ’01) released her first solo album, Stronghold, under the name Linea Crux. Maurizi worked on it for five years while teaching music full time and acting in the community. It was produced and recorded at Perennial Sound Studio in Champaign. It can be found on all online platforms.

Tyné Rieck’s (MM ’05) presentation “Can Music Programs Help Solve the Workforce Skills Gap?” was part of the International Double Reed Society’s first virtual symposium, July 2020, held in lieu of the in-person 49th annual conference. The lecture explored how skills taught in music and the arts can enhance non-arts programs to make students more workforce ready. She is currently business and IT program manager of continuing education at Eastern Iowa Community Colleges.

Adam Schlipmann (BME ’00, MME ’08) was hired as music instructor at Elgin Community College (IL), where he will develop and teach new courses and ensembles in electronic music production, hip hop, and songwriting.

Rachel Scott (BM ’05), a PhD candidate in historical musicology at the University of Memphis and associate dean for information assets at Illinois State University, recently published “Home-Made from A to Z: New Documents for the Early History of Handel Opera in America,“ in Fontes Artis Musicae.

Julie Siarny (MM ’03) directs the American Wind Band in the western suburbs of Chicago and plays flute and piccolo with the Symphony of Oak Park and River Forest.
with a variety of colorful masks, at intimate events including a *Lord of the Rings*-themed wedding in the clients’ backyard!

**Stephanie Gustafson Amfahr (BM ’11)** has been appointed harp specialist for the Fort Bend Independent School District (TX). This full-time teaching position will allow her to work with the harpists enrolled in orchestras at five middle and high schools in the district. The 2020–21 season also marks her third year as co-director of the Houston Youth Harp Ensemble. Outside of her teaching duties, her Lagniappe Trio was recently awarded a grant from the Mississippi Arts Commission to record a new work, *Etymology: Entomology*, around which an educational program will be developed for K–12 students in MS.

**Eric Binder (DMA ’18)** has published three books since graduating in 2018. One of the books, *10 Snare Drum Etudes for Improvisation*, was voted the third best book of 2020 in the *Modern Drummer* magazine readers poll. Additionally, Binder released the trio album *Hard Bop* (Ropeadope Records), which has received global acclaim.

**James Blachly (MM ’15)** recently released the world premiere recording of Dame Ethel Smyth’s *The Prison* on the renowned Chandos Record Label. For the recording, soloists Sarah Brailey and Grammy Award-winnerDashon Burton joined Blachly’s own Experiential Orchestra and Chorus, with production by Grammy Award-winning Blanton Alspaugh and Soundmirror.

**Justin M. Brauer (BME ’14, MM ’16)** had an active year in the recording studio, producing tracks for musical theatre productions across the country. Highlights include a production of Stephen Sondheim’s *Merrily We Roll Along* in Miami, and a digital cabaret in NYC featuring the music of Diana Ross. Justin’s arrangement of the alma mater was featured in the university’s With Illinois fundraising campaign impact video “Recognizing Generations of Illinois Impact.” In the live performance world, Justin served as music director for Parkland College’s production of *Chicago* and accompanied a cabaret by fellow SoM alum Delaney Sterling at Davenport’s Piano Bar in Chicago. He also expanded his music copying portfolio, including a new engraving of 2019 Write Out Loud songwriting contest-winner Joriah Kwame’s “Little Miss Perfect.” Justin is currently at work composing the score for the upcoming feature film *Marrow* by Kevin T. Hobbs, set to film in 2021.

**Robert Brooks (DMA ’19)** recently took a job as assistant professor of saxophone and director of jazz studies at Friends University (KS), with a specific focus on contemporary jazz and pedagogy.

**Christopher Cayari (MME ’09, PhD ’16)** was the keynote speaker at the 2020 IL-ACDA summer retreat, a conductor for ILMEA District 1 general elementary, and performed as part of the Trans Voices Cabaret-Chicago at Stage 773. Publications in 2020 appeared in *The Conversation, Journal of Popular Music Education, General Music Today*, and Routledge, Oxford, and Bloomsbury handbooks.
Sadie Cheslak (MM ’19) was a young artist at Pittsburgh Festival Opera in their debut virtual Young Artists Program. She also accepted a resident artist position for 2021 with Opera on the Bluff in Portland, OR, and will be singing the role of Buttercup in their production of HMS Pinafore. Cheslak is also hosting a virtual gala and fundraiser for Lyric Opera of the North in MN, acting as a host and performer.

Jiyeon Choi (DMA ’18) is lecturer in clarinet at the University of Virginia, and principal clarinet with the Charlottesville Symphony Orchestra.

Brian Coffill (MM ’15) has been selected as the winner of the 2019-2020 Vytautas Marijosius Memorial Award for Orchestral Programming. Awarded by the American Prize Foundation, this national award recognizes his efforts during the inaugural year of the Randolph-Macon College (VA) Ensemble, a creative, flexible-instrumentation chamber orchestra that he founded in fall 2018.

Derick Cordoba (DMA ’17) accepted the position of director of the Johnny Mann Center for Commercial Music and assistant professor of music at Anderson University (SC). Cordoba will present his research on crowdfunding as well as a poster session on Dave Brubeck’s sacred works at the 63rd national conference of the College Music Society. His upcoming album is slated for a spring 2021 release with an accompanying tour of the Midwest and southeastern US scheduled. He has several performances scheduled for Tokyo, Japan, in late Oct. and is scheduled to perform at Furnace Fest in Birmingham, AL, in May 2021.

Caitlin Custer (BA ’13) joined the St. Louis Symphony Orchestra as its communications manager. She serves as the institution’s primary editor, creating and managing content for Playbill, SLOSOStories.org, and other audience-facing media. She also is the treasurer of the nonprofit organization Midwest Artist Project Services, which is dedicated to empowering artists and arts collectives through fiscal sponsorship and professional resources.

Jessica C. Hajek (PhD ’17) accepted a position as assistant professor and program head of music at Our Lady of the Lake University (TX). She previously held positions at the University of Cincinnati, University of Dayton, and Earlham College (IN).

Chen-Yu Huang (DMA ’14) performed at the Taiwan International Harp Festival in summer 2019. She was invited to judge a few competitions, including the Camac Prize, American Harp Society national competition, and Michigan Orchestra and Band Association competition. She has been working with Matthew Aubin on rediscovering harp music of French composer Fernande Decruck and will co-present their project at the Summer Institute of American Harp Society. Chen-Yu continues to host Harp Day at Michigan State University annually, which will be offered virtually this year because of the pandemic.

Mika Jain (BME ’13) recently became a 2020 Leadership for Educational Equity Public Leaders Fellow. The fellowship includes Teach For America alumni in advocacy, organizing, and policy leadership roles who are collectively providing equitable resources to communities to thrive in learning and in life.

Rebecca Johnson (DMA ’10), assistant professor of flute at Eastern Illinois University, was accepted to present at the Mid-Atlantic Flute Convention, the Music by Women Festival, the College Music Society’s Great Lakes Regional Conference, the National Flute Association’s Summer Series, and the NACWPI National Convention, all in 2020. She also has been elected vice president of the National Flute Association, and will serve in this capacity 2020–2022.

Hyeyeon Jung (DMA ’14) was recently appointed assistant professor of piano at Kunsan National University (South Korea). She has actively performed throughout Asia, Europe, and North America. Her Aug. 2020 recital at the Seoul Arts Center included a performance of Bach’s Goldberg Variations.

Aaron Kaplan (BM & BME ’11, MM ’13) joined the Elgin Youth Symphony Orchestra as conductor of the Sinfonia Orchestra in fall 2020. In addition to his work in the theatre community, Aaron continues to be on the faculty at the Music Institute of Chicago, artistic director of the JAM Orchestra, and is in his eighth year as the assistant orchestra director at Glenbrook North and Glenbrook South High Schools.

Ned Kellenberger (DMA ’18) is the principal of Wolfgang Violin Studio, a premier private music academy in Singapore, where he is creating a chamber music program and recently contributed a duet book to the curriculum.
As a senior teacher, he trains young musicians, building on the skills and knowledge he acquired at UIUC.

JinUk Lee (DMA ’20) began a new job as an adjunct professor at Indiana Wesleyan University. He is music director and conductor of five choral groups, including his church choir in the suburbs of Chicago. He is a professional baritone singer, represented by Lee Bauman of Leota Arts Management.

Carlos García León (BM ’17) recently started a job as the individual giving manager of the Cincinnati Opera. After graduating from UIUC, he went to pursue a dual master’s program at the University of Cincinnati, where he got his MA in arts administration and a MBA. For the past two years, he’s called Cincinnati home and is ecstatic to continue being a part of a city that is supportive of the arts. Now, he’s ecstatic to learn more about opera, continue being a voice for arts administrators of color, and as always, is looking for ways to share his love of music with others.

Bo Liu (DMA ’18) was hired as assistant professor of voice at Shenyang Conservatory of Music (China).

Nick Loafman (BME ’10, MME ’15) has been appointed director of bands at Widefield High School in Colorado Springs.

Maureen Murchie (DMA ’10) lives in NYC and played in the pit for the Broadway show Tootsie, which ran April 2019–Jan. 2020.

Ben Nichols (DMA ’20) was recently hired as instructor of saxophone and music theory at the University of Nebraska at Omaha.

David Phy (DMA ’11) became director of bands at Birmingham-Southern College (AL), where he teaches the symphonic band, jazz band, pep band, and the courses The History of Jazz and Blues and Fundamentals of Music. David was a featured soloist with the University of Alabama at Birmingham Jazz Band European tour in summer 2019 and will be the High School All-State Jazz Band director at the 2021 AMEA conference.

Jackie Schiffer (BM ’11) was selected as a quarterfinalist in the 2020 American Traditions Vocal Competition in Savannah, GA.

Robert Sears (MM ’16, DMA ’20) was recently appointed the new tenure-track assistant professor of trumpet at West Virginia University.

Juri Seo (DMA ’13) was recently granted tenure at Princeton University, where she is an associate professor of music and director of undergraduate studies.

Moria Tunison (DMA ’19) accepted a position as adjunct instructor of clarinet at Illinois Wesleyan University and is in her second year as adjunct professor of clarinet at UIS. She was a finalist in the 2020 International Clarinet Association Research Competition with her presentation “Lefèvre’s Third Concerto Viewed Through the Lens of Lefèvre’s Méthode de Clarinette: An Argument for Historical and Pedagogical Performance Practice.” Her article, “Teaching Younger Students During COVID” was published by The Clarinet Online as part of the Clarinet in the Time of COVID series.
Justin Vickers (BM ’96, DMA ’11) was recently named a 2020-2021 US Fulbright Scholar to the UK. While there, he will continue writing and research for The Aldeburgh Festival: A History of the Britten and Pears Era, 1948–1986 (Boydell Press). In addition to recitals at the American Cathedral in Paris, concerts in London, and Britten and Haydn oratorio at St Edmundsbury Cathedral, Vickers will work with Philip Reed on Britten’s Sketchbooks, a collection of detailed analyses of Britten’s pre- and intracompositional materials. Vickers’s additional Fulbright project is a study day resulting in the edited volume Postwar Musical Reconstruction in the British Isles. In Feb. 2020, Vickers performed Britten in Saint Petersburg, Russia. During summer 2020, Vickers recorded five Britten song cycles, two new works by Britten’s last musical assistant, Colin Matthews (including a new cycle in honor of the tenor’s father, John Vickers), and commissioned American cycles.

Brad Wallace (MM ’15) was recently awarded the 2020 St. Louis Suburban Music Educators Association’s Certificate of Merit. This award recognizes teaching excellence and significant contributions to music education. Brad has served as the director of bands at Parkway West High School in Chesterfield, MO, since 2015.

Noël Wan (DMA ’20) joined Western University’s (ON) Don Wright Faculty of Music as an assistant professor of harp. In Feb. 2020, she was harp soloist in a performance of Gustav Holst’s Choral Hymns from the Rig Veda by Western University’s Les Choristes. In May, she performed Luciano Berio’s Sequenza II in a livestream concert of Berio’s complete Sequenze.

Alleya Weibel (BM ’17) performed in the orchestra for Rick Wakeman at London’s Royal Festival Hall, as well as “A Night Under The Stars,” an evening of opera with soloists Joyce El-Khoury and Michael Fabiano. Also with orchestra, Alleya toured to Rome to perform with Gloria Campaner. She recorded for a soundtrack album in Japan, La Revue Eternal, to be sold as a release and used in live theatre productions. Alleya toured to the French Alps to perform at Rise Festival in their closing party performance. She then toured as solo violinist for Rebecca Ferguson on her UK Tour. She recently participated in the recording of the soundtrack for the indie videogame Making It Home.

J. Michael Weiss-Holmes (MM ’06, DMA ’12) continues as head of woodwinds and artist-teacher of saxophone at the Chicago College of Performing Arts at Roosevelt University. Recently, Weiss-Holmes joined the Chicago Symphony Orchestra under the direction of Music Director Riccardo Muti, on three tours during the 2019-20 season. In Nov., Muti and the CSO performed two concerts in NY’s Carnegie Hall. In Jan., the CSO and Muti embarked on a tour of Europe, with stops in Germany, Austria, Luxembourg, France, and Italy. Then in Feb., the CSO and Muti gave concerts in Naples, Miami, and Sarasota, FL. Beyond his engagements with the CSO, Weiss-Holmes presented a featured master class at the North American Saxophone Alliance National Conference; held the third annual Chicago Saxophone Day; and, hosted the 2020 Virtual Saxophone Institute.

Drew Whiting (DMA ’13) released his debut album, In Lights Starkly Different (Innova Recordings). The album features works for saxophone electronics by John Mayrose, Judith Shatin, Jeff Herriott, Alexis Bacon, Nathan Edwards, as well as UIUC alums Ed Martin and Robin Heifetz. The album has already received critical acclaim: Fanfare magazine described Whiting as “...spectacular... a fine performer and a superb advocate for the music he champions,” and The Saxophonist magazine noted that “Whiting proves his musical and technical abilities with this disc, [and] it can serve as a reference for contemporary musical performance.”

Jiafeng Yan’s (DMA ’19) album Fantasia was released June 2020 by the Pacific Media label, one of the most reputable classical music labels in China. The recording includes performances of Schubert’s Wanderer Fantasy, Op. 15; Beethoven’s Op. 27 sonatas; Medtner’s Sonata Reminiscenza, Op.38, No. 1; and Scriabin’s Étude, Op. 2, No. 1. Yan is a faculty member of the University of St. Francis (IL). His students have won numerous competitions at the regional, state, national, and international levels. Active as a competition adjudicator, he served on the jury of the Mid-America Chinese Music Festival, the Chandler Starr Miller Scholarship Competition, the National Federation of Music Clubs Festival (Bloomington District), and the Chambana Music Competition. Yan currently serves as president of the Champaign-Urban Music Teachers Association.

Ka-Wai Yu (DMA ’11) completed his fifth year as assistant professor of music at Dixie State University (UT). He recently received a Faculty Research Grant to
Ryan Beauchamp, a DMA candidate in viola performance, joined the Suzuki strings faculty at the Bermuda School of Music in Hamilton, Bermuda, in Sept. 2019. He was previously on the faculty at Renaissance Arts Academy in Los Angeles, CA, as a postgraduate teaching fellow.

Brendon Culloton, a senior music education student, received the 2020 Professional Achievement Award from the National Association for Music Education Collegiate division. Brendon served as UIUC’s NAfME Collegiate Chapter president during the 2019–20 academic year. In Jan. 2020, Brendon presented a research project at ILMEA titled “Scratching, Beat Matching, and Phrase Catching: A DJing Workshop.”

Bert Zhang (BA ’16) has been working as a user experience and service designer/researcher at Designit for the past two-plus years. He received a postgraduate certificate in type design from Letterform Archive in Dec. 2020. He is grateful for how his experiences with the UI Black Chorus have blessed his participation with the music ministry at his multicultural church. He is also thankful for the late Ginny Uhlenhop’s (BME ’59) years of financial support for his and his fellow students’ music education.

Zhaoyu Zhang (MM ’15, DMA ’18) received Residency Prix CIME at the 2019 International Electroacoustic Music Competition for his composition Inheritance. The competition was organized by the International Confederation of Electroacoustic Music and took place in Krakow, Poland, Oct. 2019, during the annual assembly of the organization. The competition received 143 compositions from different countries, and was juried by eight established composers.

Audra Ziegel (MM ’08) was an invited guest artist at the 2020 University of Virginia Flute Forum, where she presented a lecture titled “The Fearless Freelancing Flutist.” She also performed at the 2020 Mid-Atlantic Flute Convention. The 2020 Mid-Atlantic Convention exclusively featured music written by women and Audra was honored to perform Lita Grier’s Sonata for Flute and Piano, accompanied by husband Aaron Ziegel on piano. Audra is adjunct faculty at St. Vincent Pallotti High School Arts Academy and The Music Space in Towson, MD. Audra maintains a large studio of private students in Baltimore.

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The University of Illinois Jazz Trombone Ensemble, directed by Professor Jim Pugh, has once again won the prestigious American Trombone Workshop’s National Jazz Trombone Ensemble Competition. Sponsored annually by the United States Army Band, the American Trombone Workshop is one of the largest events for trombone in the world and takes place at Brucker Hall, Fort Myer, VA. This is the fifth time they have been so honored (2012, 2014, 2017, 2018, 2020), and along with winning the Kai Winding Jazz Trombone Ensemble Competition (2012, 2017), makes them the most decorated group of its kind in the world.

The Versa Quartet, comprised of graduate students Scott Augustine, Michael Chapa, Wilson Poffenberger, and Jack Thorpe, won first prize in the North American Saxophone Alliance Biennial Quartet Competition, held March 4–9, 2020, at Arizona State University. The Versa Quartet was featured in the NASA Competition winner’s concert on March 8, in Katzin Concert Hall.
Rita Steblin

Rita Steblin, who came to our university in 1974 and received a PhD in 1981, was born April 22, 1951, in Chilliwack, BC, Canada, and died September 3, 2019, in Vienna, Austria.

I came to know Rita when she took four of my seminars (on Renaissance music, Stravinsky, and 19th-century Vienna), and she soon impressed me and my colleagues as a highly intelligent and notably hard-working student. Later she became my research assistant, happily for both of us; she was undoubtedly one of the best of my many assistants over the years. I encouraged her to dig around independently, and her research was so effective that she came up with large quantities of information related to my work, some of which I still consult to this day. She also took courses and seminars with Nicholas Temperley, Alexander Ringer and others, and wrote her dissertation on key characteristics in the eighteenth and nineteenth centuries with Ringer, who had great respect for her abilities. She was also an excellent pianist and harpsichordist.

When Rita left campus, around 1982–83, she returned to Vancouver, where she had taken her undergraduate degree, and where, not far away, her family lived, including five younger siblings. In Vancouver she continued her own research, which had begun to focus on Beethoven and Schubert, but before long went to Vienna where the primary documents were. She came back to Vancouver around 1988–89, but Vienna’s resources drew her to that city again in 1991, this time permanently, to live and work there for 28 years—until her tragic sudden death, from a brain tumor.

In Vienna, which she grew to love, Rita worked as an independent scholar, though unfortunately, for the greater part of those years she earned barely enough from odd commissions to provide for her daily needs. Only in the last years, thanks to a bequest, did her life become a little easier. But it is clear that she was totally dedicated to biographical–archival research, and so set out from the beginning to find whatever evidence was still extant, whether in documents, scores, portraits, buildings, or institutions, that would shed some light on the lives and practices of the composers who interested her, beginning with Beethoven and Schubert. Her findings did indeed shed light, not only on the lives of these and other composers, but also on the social and cultural settings in which their music was created. In a word, she made an important contribution to our understanding of music-making in one of the most significant centers of the early 19th century.

She left us this contribution in a body of publications consisting of three books and 75 articles. The three books are A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries (1983 and 2002), Die Unsinngesellschaft: Franz Schubert, Leopold Kupelwieser und ihr Freundeskreis (1998), and Beethoven in the Diaries of Johann Nepomuk Chotek (2013). The 75 articles are enumerated by composer on Wikipedia, under “Steblin,” and by their numbers give a strong sense of the composers who had been of primary interest to Rita, and those to whom she devoted lesser attention. She posted all of them on Academia.edu, where each can be read and downloaded. Beethoven: 21; Schubert: 37; Haydn and Mozart: 2 each; Handel, Paganini, Johann Strauss, and Weber: 1 each; other subjects: 9. It may be noted that some of the articles are quite short, and some—for instance, on a Beethoven portrait, on the dedicatee of Beethoven’s Für Elise, on Schubert’s putative homosexuality—elicited strong, lasting dissent, against which she argued vehemently, though politely and in graceful prose.

Over the years, my wife (Susan Parisi) and I were at intervals in touch with Rita, and it was a pleasure to see her again in person at the celebration of my retirement in Toronto in 2000, and in Vienna, when I lectured there in 2005, and we could spend more time with her. Not only widely knowledgeable in her field and impressively literate, she was a gentle, caring, and sensitive person, whom we carry in our hearts. She will be very much missed by all who knew her.

― Herbert Kellman, professor emeritus of musicology and medieval studies
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(July 1, 2019–June 30, 2020)

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Our Illinois Music Advancement Council Executive Committee has done great work to help the SoM and its advancement goals. In particular, the group has helped make connections for new donors and has co-hosted events on campus, such as our SoM Open House, Music Partners Luncheon, and the Kranzner Center Lyric Theatre Student Excellence reception and concert. IMAC EC members are selected from our annual list of Music Partners* and serve 2-3-year terms. Thank you to our current executive committee. If you are interested in learning more about this group and how you can be involved, please contact Director of Advancement David Allen or Director Jeffrey Sposato.

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Charles “Stretch” Ledford for the Washington Post

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