

ENCORE

SPRING 2021



WESTERN ILLINOIS UNIVERSITY SCHOOL OF MUSIC

SCHOOL OF MUSIC PILLARS

The Western Illinois University School of Music is committed to connecting with each student to discover their purpose and realize their potential. The School of Music's four pillars - Passion, Purpose, Commitment, and Connection - are the foundation upon which we build our identity.

PURPOSE

Students develop the tools of self-discipline, creative expression, analysis, problem-solving, entrepreneurship, and communication for success in their chosen life's work, in or out of the field of music.

PASSION

The School of Music provides a diverse faculty of musician-teachers who, through dedication to excellence, sound pedagogy, and effective communication skills, present models that inspire students to achieve their full potential.

COMMITMENT

The School of Music is committed to developing career ready, artistically expressive and technically proficient undergraduate and graduate musicians from diverse student populations.

CONNECTION

A favorable student-teacher ratio affords faculty and students the opportunity to establish a close working relationship and share the joy of musical expression with the student, University, community, and regional populations.

From the Director



Greetings from the School of Music at Western Illinois University. The conclusion of this academic year seems particularly rich as we celebrate many achievements, breathe a collective sigh of relief, and prepare for a bright future beyond the pandemic. Our students, faculty, and staff have much to share from this extraordinary year and have demonstrated great ingenuity and

perseverance. Beyond the highlights presented in this newsletter, please visit our YouTube channel where you will find an array of performances and special events.

The spring semester evokes a range of emotions as we say farewell to our graduates, and I am confident our future newsletters will be filled with many stories of their successes. A special farewell this year goes to a distinguished member of our faculty, Professor John Vana, who is retiring after 32 years of service to WIU. On behalf of the School of Music, I wish him and his family well as they commence the next chapter of their lives.

We look forward to welcoming many new students and faculty in just a few months, and plans are already underway for an exciting season of live concerts, festivals, and ensemble tours. Please stay in touch with us through social media for the latest news.

Best wishes for an enjoyable summer.



DR. JEFFREY BROWN

Director, WIU School of Music



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ON THE COVER: WIU Music Therapy students celebrate graduation and prepare for their fall internships with Director of Music Therapy, Dr. Jennifer Jones.

PHOTOGRAPH BY BOB SCHIERBROCK



Online. On purpose.

The WIU Master of Music in Music Education Program's New Look

The Master of Music with an emphasis in Music Education (MMME) has been offered at WIU for many years as a traditional on-campus degree. As advances in distance learning technologies continued to improve throughout the 2010s, however, the Music Education faculty began to debate transitioning the degree to be

offered 100% online to help meet the needs of busy current music teachers who might not want to leave their positions to go back to graduate school.

After a year of diligent planning, curriculum development, and course-building, the National Association of Schools of Music approved the new distance

learning format, and our first 100% online cohort began in Fall 2019. We have around 25 graduate students enrolled in the MMME currently.

The full 2-year curriculum can be seen on the MMME webpage and consists of core Music Education courses (e.g., Music Ed Philosophy, Assessment,

Models of Instruction), standard graduate-level music courses (e.g., Research, Music Theory, Musicology), as well as specialized courses (e.g., Instrumental/Choral Conducting, Technology in Music Education, Music for the Learner with Exceptionalities). MMME students are also able to choose from a variety of elective courses, which may include virtual study on an instrument/voice, courses from the WIU School of Education, etc, which helps the degree fit the needs of a variety of students.

The WIU MMME is designed for current practitioners in the field of Music Education who wish to continue in their current positions while pursuing an advanced degree. The fully online format will allow candidates to explore the latest methods/research and immediately apply what they learn in a real-life setting.

The typical successful applicant admitted to the

program has a Bachelor's in Music Education and at least 2 years of teaching experience, however, students with various related backgrounds may be considered.

When asked about the WIU MMME program, program advisor and Choral Music Education Professor Dr. Jason Hawkins stated, "We are so proud of this new 100% online degree and are glad that it been very well-received! We worked extremely hard to make it 'online on purpose' and really feel that it is the perfect solution for today's music teachers. It balances the needs and budget of real music teachers while also considering their busy lives. Students in the program can learn a teaching strategy one night in their grad classes and try it out the very next morning with their own real-life students! That just isn't possible in a traditional on-campus program."

The WIU MMME program will celebrate its first cohort of graduates in summer 2021.

Potential candidates can apply by visiting the WIU MMME Webpage: <http://wiu.edu/cofac/music/mmmed/>. Contact Dr. Jason Hawkins via email at ja-hawkins2@wiu.edu with any questions. ■

Students in the program can learn a teaching strategy one night in their grad classes and try it out the very next morning with their own real-life students! That just isn't possible in a traditional on-campus program.

DR. JASON HAWKINS

ASSISTANT PROFESSOR
CHORAL MUSIC EDUCATION





TOGETHER AGAIN

By Anneliese Land

WIU Director of Bands Dr. Mike Fansler and composer Jim Stephenson collaborated to record four chamber pieces with WIU faculty and students. Pieces recorded include *as the fireflies watched*, *Suite of Suites*, *Walk Slowly*, and a new commission, *Octet for Winds*.

After a year of performances affected by the pandemic, Dr. Fansler was inspired to send a message to all: "Although the virus had redefined our daily lives, we could shift from 'getting by' to creating a cutting edge recording of tremendously challenging, yet rewarding new music by Jim. Another huge motivator for this project was having Jim's music readily available to the world to hear. He is a superstar composer living right here in Illinois, and I truly adore his music."

The chamber ensemble met following the conclusion of the WIU spring semester, and the session was produced by Brad Genevro, Director of Bands at the University of Texas at El Paso, and the composer Jim Stephenson, directed by Mike Fansler, and recorded and edited by Kendall Thomsen.

The pieces selected were chosen for their versatility and flexibility to be recorded while adhering to COVID-19 guidelines. Dr. Fansler states, "If chamber music was going to be the new normal for us, I wanted to take it head on and create an artist-level recording of our faculty and students we could share with an international audience." All members of the chamber ensemble, producers, and recording staff are fully vaccinated, making a true recording session possible.

Regarding the piece selection, Jim Stephenson remarked, "Mike and I both felt confident that the pieces selected would make for a nice variety on the recording and highlight different styles that I create in my writing. In my opinion, they also serve as a nice vehicle for demonstrating the talent on display with the faculty and students there at WIU."

A new piece co-commissioned by Mike Fansler and Brad Genevro in December 2019, *Octet for Winds*, was premiered via this recording project. Stephenson states, "Mike and I have worked together quite a bit



since he debuted my work, *Devil's Tale* in 2013. We agreed that it would be nice to create a companion piece to Stravinsky's famous *Octet*, much in the same way that we created a companion for his (Stravinsky's) *L'histoire du soldat*."

Stephenson was further inspired to compose the piece based on his experiences in his

youth: "I played the Stravinsky *Octet* a ton in my younger years as a trumpet player. I was always fascinated with his use of the ensemble, and so it was fun to subtly reference his music in my piece, but to also almost forget about it, and to give the octet-ensemble a fresh take on what's possible 100 years later."

The recording project is now in

the post-production phase. After takes are selected, editing and mastering will occur in mid-July by legendary recording engineer Bruce Leek in Southern California. By August, a finished recording should be ready for processing and marketing. Listeners will be able to hear these compositions on any device or platform they typically use to enjoy music. ■



"In my opinion, the pieces selected serve as a nice vehicle for demonstrating the talent on display with the faculty and students there at WIU."

▲ JIM STEPHENSON

ALUMNI SPOTLIGHT: CALESIA HOUSE

By Anneliese Land

WIU School of Music alumna Calesia House graduated in 2010 with a Bachelor of Music in Music Education degree and is currently pursuing the Master of Music in Music Education degree at the WIU School of Music. She serves as the Director of Instrumental Music at Wilson Middle School in Moline, Illinois.

Calesia currently teaches 6th, 7th, and 8th grade band and orchestra, as well as jazz and marching band, and is in her eleventh year teaching. Prior to her appointment at Wilson Middle School, Calesia taught at John Deere Middle School, Colona Grade School, and Eagle Ridge School.

WIU's Recruitment, Retention, and Admissions Coordinator, Anneliese Land, met with Calesia to learn how her career path has developed since graduating from WIU with the BM degree, and how her experiences, past and present, in the Music Education program have informed her classroom teaching.



What did you gain as a result of working with students and faculty at WIU?

The best thing that I took away from my time in undergrad was getting out there and doing it; all of my professors were very "real life" oriented. As undergrad students, we all have the fantasy of, "I'm going to teach high school band, and I'm going to have the best high school band in the world. All of my kids will know the difference between B-flat and B natural." That's not always the case in the real world, and it was a great experience having the professors be that real.

Another important aspect was the comprehension of music theory, because I was weak in that area. I felt so behind all of my other peers - especially in theory. As people around me were raising their hands to answer questions, I was thinking, "You want me to read treble clef, too?" That was an eye-opening experience, but a very good one because I learned a lot.

What successes have you had in your career thus far?

I don't like tooting my own horn, but my groups are always rated superior. They work really hard to succeed in competitions. One year, I had a 40-piece band from a very low-income school come in second place at a competition to an 80-piece band from a very wealthy school; that was my greatest success. I believe we beat out six other groups that day. That was a huge moment for that area and that school, because before then, the band had been comprised of 10 or 15 people. To get 40 people in the band, and to take them to a competition in my second year in that position - that was a big moment.

What prompted you to return to school and start the Master's degree?

I was getting to a place where I felt I wasn't growing. My ensembles were great, they were achieving the highest rankings that they could, I was programming music that was challenging them, but I wasn't being challenged. I was "musically dying," as I remember Dr. Fansler saying in undergrad. I was playing in an ensemble so that I could have a challenge of difficult repertoire, so it wasn't like I wasn't playing -- but as an educator, I was just feeling stuck. I wanted to go back to get a boost, a refresher.

I believe it was nine years going into my tenth year, I thought, "I need something new or I'm considering leaving education." When they established the all online grad school option, I knew that was my opportunity because I knew it wouldn't work to pursue the Masters degree over several summers.

How do you find the online degree program fitting in with your work life?

It's very challenging. On one hand, the flexibility of online helps me work on my studies after teaching, between balancing my toddler and the rest of home life. On the other hand, it is also a lot of stress depending on how many classes you take per semester. With summer courses, it is difficult to find time to be rested in order to get back into the game in the fall. I'm always trying to find a balance.

What have you found that's been most enjoyable for you in the curriculum so far?

One of my favorite courses was Dr. Locke's American Music History class. I tend to struggle to comprehend and remember dates for history classes; my brain just doesn't work that way, so I was nervous about taking the class.

I loved how the class's focus was diverse, it was inclusive - not just racially - it was inclusive across the board. Taking American Music History always scares me as a black person. We're always left out. Or, if we are talked about, we're only talked about in the slave context, and there's just so much more to our music than that. To have discovered that it was *real* American music history, where we would talk about the good, the bad, and the ugly, it quickly became one of my favorite courses.

How did you come to hold leadership positions in state organizations?

I am District 2 ILMEA Junior Organization Chair. That position came about in a surprising way; I felt I wasn't ready to serve. To any new person who feels that they're not ready: It's a lie. You are ready. You just have to do it.

ILMEA was looking for a new candidate for this position, and secretly, I wanted to serve. But, I didn't know any of these people, I was still a young director, and I kept thinking, "I don't have enough experience for that." A band director who was retiring that year stands up and says, "I nominate Calesia House," and I'm sitting way in the back of the room with my little book bag. They asked, "Does anyone want to second that nomination?," and I got a second. I got the position, and I've kept it ever since. I absolutely love it.

I am also IGSMA District 5 chair; I organize all of the solo and ensemble festivals. I got that position because after having the experience with ILMEA, I felt that I was ready to take on a bigger position. I've always enjoyed working with the organization side of festivals, so when our former chair decided to step down, I thought, "do it!" But, I didn't have that confidence back when I was a young director, and I wish I would have.

Where do you see yourself in five or ten years from now?

I am staying where I am for the next five years, especially with my son growing up and coming through the same school district. In 10 years, I do see myself probably going through another low and thinking, "okay, I need something more because I need to push myself or my students are going to become stagnant." That's how coming to the Master's program all started, and I might eventually want to pursue my doctorate in the same way.

Whether I teach at the collegiate level, I don't know, because I really do like middle school kids. I love teaching that age group. If I move away from teaching middle school, teaching people how to be good music educators would be something I would like to pursue.



ALUMNI NEWS



Dr. Jerry Myers (MA, '99) has been named the Honors Program Coordinator for St. Louis Community College at Meramec. Myers is in his 12th year at STLCC-Meramec where he is Professor of Music and Program Coordinator for Music. He taught for 10 years previously at Washington and Lee University in Lexington, VA. At STLCC, he is also the Director of Choral Activities and teaches courses in Music Theory, History of Rock and Roll, and Music Appreciation. Myers resides in High Ridge, MO with his wife, Laura (BM, Music Therapy, '00), and two children.

Sean Klink (MM, Composition, '20) composed a string quartet that will be

performed by the Arditti String Quartet at the 2021 June In Buffalo Festival.



Justin Davis (MM, Wind Conducting, '09), Director of Bands at the University of Wisconsin-La Crosse, conducted his wind ensemble in the world premiere of *Letters from the Traveling Doll* by Nicole Piuino in the Spring 2021 semester.

Isidora Miranda (MM, Musicology and Violin Performance, '11) was awarded a Provost Postdoctoral Scholar in Musicology at the Blair School of Music, Vanderbilt University.

John Versluis (BM, Music Education, '04) has accepted the position of Head Band Director at Geneseo High School for

the 2021-2022 school year. This is due to the retirement of fellow WIU School of Music alumnus Steve Scherer, after serving the Geneseo High School band program since 2002.

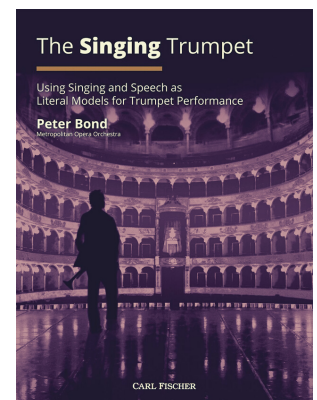


An eager scholar of skill acquisition, **Katy Webb** (BM, Performance, '10) recently won the Presser Graduate Award in support of her research on the development of musical fluency, a reimagining of the way musicians learn repertoire. Katy was recently appointed co-host on *Musician Mindset*, a live podcast hosted by the Canadian Brass.

Mario Andrey Cruz Vargas (MM, Wind Conducting, '20) was

appointed the Musical Director of the Banda de Conciertos de Limón in Costa Rica in December 2020.

In March, **Dr. Matthew Shefcik**, (MM, '06) a member of the Miami Symphony Orchestra, played principal trumpet for a recording of Eduardo Marturet's composition "Planet 9" for electric guitar and orchestra. The piece was written to commemorate Albert Einstein's birthday, as well as the induction of astronaut Dr. Soichi Noguchi into the Genius 100 Visionary community.



Peter Bond, (BA, '80) has published the method book "The Singing Trumpet" with the publisher Carl Fischer. ■



Congratulations, Class of 2021!

UNDERGRADUATE

■ **Joey Atadero**

Bachelor of Music
Music Business | Voice

■ **Minerva Diaz**

Bachelor of Music
Music Education | Trombone

■ **Courtney Farwell**

Bachelor of Music
Music Education | Clarinet

■ **Maria Gonzalez Iraheta**

Bachelor of Music
Performance | Viola

■ **Rebecca Helmeid**

Bachelor of Music
Music Therapy | Voice

■ **Janae Imeri**

Bachelor of Music
Music Therapy | Voice

■ **Arrianne Lennox**

Bachelor of Music
Music Business | Piano

■ **Felicia Lonosky**

Bachelor of Music
Music Therapy | Voice

■ **Gracelynn Norgaard**

Bachelor of Music
Music Therapy | Voice

■ **Brooke O'Hara**

Bachelor of Music
Music Therapy | Voice

■ **Stephanie Roch**

Bachelor of Music
Music Education | Bass

■ **Lillian Schierbrock**

Bachelor of Music
Music Therapy | Voice

■ **Tiana Thakur**

Bachelor of Music
Jazz Studies | Voice

■ **Allyson Wiacek**

Bachelor of Music
Music Education | Voice

GRADUATE

■ **Paul Casiano**

Master of Music
Performance | Piano

■ **Ehan Hartung**

Master of Music
Choral Conducting

■ **Seoyeon Hong**

Master of Music
Piano Pedagogy

■ **Lukas Keil**

Master of Music
Jazz Studies | Guitar

■ **Jesse Mercer**

Master of Music
Performance | Horn

■ **Jacob Metzler**

Master of Music
Performance | Piano

■ **Krista Swenson**

Master of Music
Performance | Viola

■ **Nicholas Young**

Master of Music
Choral Conducting



◀ MUSIC EDUCATION GRADUATES WITH
DR. MIKE FANSLER, DIRECTOR OF BANDS

STUDENT NEWS



In April 2021, **Jessica Schaumberg** (BM, Performance) was awarded the Diversity, Equity, & Inclusion Scholarship by the Texas Flute Society. As a recipient of this scholarship, Jessica has been invited to participate in the 2021 TFS Virtual Flute Festival, and has been chosen to perform in a virtual masterclass for a nationally ranked flautist.



Madalyn Pridemore (BM, Performance) won third prize in the student violin category at the George Manoliu

Master of Strings Competition based in Romania. Her prizes include masterclasses with Prof. Magdalena Ursu from Romania and Prof. Lirza Zaloshnja from Albania.



Abigail Domann (BM, Performance) has been named a finalist in the 2021 NATS Vocal competition. She was selected among only 31 singers in the United States in the musical theatre category.

Domann won second place at the regional NATS Competition in Fall 2020 in the musical theatre category, which made her eligible for competition at the national level.

Three **Music Education**

majors who graduated in December 2020—Morgan Miller, Suzi Arns, and Erique Johnson—have been appointed to teaching positions in public schools in Illinois.

7 graduates of the **WIU Music Therapy** program became Board Certified Music Therapists in the Fall 2020 semester; five WIU Music Therapy students were selected through peer review to present at the Great Lakes Region & Midwest Region of the American Music Therapy Association conference in March.



The **University Singers** were named the third-place national winners of The American Choral Prize in Choral Performance (University/College

and were finalists in the American Music Category; they won first place in the Harmony in Cultures International Choral Competition (Folk Songs Category) and received a gold medal; they received a gold medal and were named Grand Prix Finalists for the Rimini International Choral Competition (Folk Songs Category).



In the Fall 2020 semester, **Joshua Pitt** was selected to compete in the '21 Metropolitan Opera National Council Auditions and audition for the Glimmerglass and Saratoga Opera Young Artist Programs.

Gisselle Sanchez Diaz (BM, Performance) was awarded a Special Prize and first mention at the International Violin Competition, Romania. ■

INDUSTRY TRAINED AND CAREER READY

The Music Business curriculum grew this year to include courses in audio/video production and live-streaming for live music performance.

"In offering these courses as required for majors and as an elective option for minors, students will have access to training in the latest audio and streaming software they need to increase their marketability."

▲ **COURTNEY BLANKENSHIP**
DIRECTOR, MUSIC BUSINESS

Director of Music Business Courtney Blankenship, in collaboration with Phil Weiss and Dr. James Land, has revised and expanded the Music Business curriculum for the 2020-21 school year and beyond to ensure courses include training in audio/video production and live-streaming for live music performance.

Music Business majors at Western now have the option to take the revised MUS 248 and MUS 348, *Introduction to- and Advanced- Video and Audio Production for Live Music Performance*, respectively. These courses provide the technical skills to implement a live video stream of a musical presentation, and develop an understanding of the specialized uses of microphones, live mixing consoles, streaming video software, and digital audio/video composing in live music production.

Students work with industry standard software Premiere Pro (video), Pro Tools (audio), and Wire Cast (live stream), professional grade cameras, microphones, and stage lighting to produce, edit, and publish audio and video recordings, live streams, music videos, and promotional materials.

With the performance challenges presented by the COVID-19 pandemic, these students were integral in bringing faculty and student performances to audiences online via Facebook and YouTube live-streaming. The majority of performances: large ensemble concerts, chamber recitals, and solo recitals were either live-streamed or pre-recorded, edited, and premiered digitally by MUS 248 and 348 students and their instructors.

In addition to live-streaming and pre-recording performances for the School of Music, students produced promotional videos for various applications. Examples include music videos in popular, commercial, and jazz styles, videos featuring classes within the School of Music, and videos serving a recruiting purpose for the Music Business department.

Highlights from the spring 2021 semester's final project submissions and an introduction video from the class's professors, Phil Weiss and Dr. James Land, is embedded to the left. ■



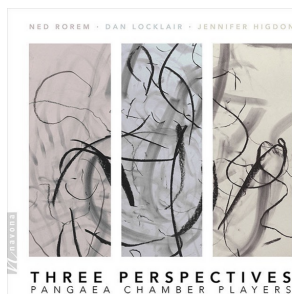
FACULTY NEWS

Whitney Ashe (Instructor, Piano) composed "The Circuitous Six" featured on The Rivertown Duo's recent recording "For Claire and Phillip" and was featured on a podcast presented by the Universidad Nacional de Asuncion in Paraguay hosted by Daniel Ayala ('20 MM Jazz Studies).



Courtney Blankenship (Associate Professor, Music Business) has been invited to speak at a John Mellencamp Retrospective organized by Indiana University in Bloomington, IN, discussing the influence of Mellencamp, pop music, and political and social movements.

Bruce Briney (Professor, Trumpet), along with WIU brass faculty **Jena Gardner** (Assistant Professor, Horn), **James Land** (Assistant Professor, Tuba), and **John Mindeman** (Associate Professor, Trombone and Euphonium), hosted Brassfest in January 2021, hosting four of the nation's top orchestral performers from the Philadelphia Orchestra, Cincinnati Symphony, St. Louis Symphony, and the University of Michigan in masterclasses with School of Music students.



Jeffrey Brown (Director, School of Music) is featured as pianist with the Pangaea Chamber Players on the album Three Perspectives released by Navona Records in January '21.

Rich Cangro (Professor, Music Education) presented at the Wyoming Music Educators Association State Conference in January 2021.



Joanne Chang (Faculty Assistant, Staff Accompanying) performed at the College Music Society National Conference and was a panelist at the Indiana Music Teachers Association Conference in the Fall 2020 semester; she was awarded the first prize in the 2021 Charleston International Music Competition and will be a Collaborative Piano Fellow at the Music Academy of the West in Santa Barbara, CA, this summer.

Jena Gardner (Assistant Professor, Horn) hosted the 20th year of the Western Horn Festival as an online event on April 10, 2021. This year featured the principal horn of the Los Angeles Philharmonic, Andrew Bain, in a Zoom masterclass and streamed recital. Other guests included the Chicago based 'Rona Quartet and notable composers for horn: Gina Gillie, Kevin Day, Randall Faust, James Naigus, and Drew Phillips.



Jason Hawkins (Assistant Professor, Choral Music Education) presented clinics for 12 high school choirs in Illinois, Iowa, and Missouri, and at the ILMEA State-Wide Virtual District Jr. Choir Festival. He also served on the review panel for the International Symposium of Assessment in Music Education.

FACULTY NEWS

Jennifer Jones (Professor, Music Therapy) was selected as a member of the Advisory Council for the College Music Society and serves as Associate Editor for *Music Therapy Perspectives*, one of two national journals in music therapy.

Suyeon Ko (Instructor, Flute) presented masterclasses at the University of North Texas, Texas A&M University Commerce, Coe College, and at the Texas Flute Society Flute Festival.



James Land (Assistant Professor, Tuba) served as chair of the selection committee for the International Tuba Euphonium

Association's Harvey Phillips Award in Composition for Tuba in a Solo Role. Additionally, Land was selected to perform at ITEA's Virtual Tuba Euphonium Conference (VTEC) as a featured soloist in May 2021.

Natalie Landowski (Instructor, Piano) will be featured as the pianist in Duo Vespa on a 2021 recording titled "In a Woman's Voice: Spoken-Word Compositions by American Women"; the recording is supported by a grant from the University of Iowa and the Society for American Music.

Kenneth Lee (Director, Orchestral Activities) will be the featured soloist with the New England Conservatory Symphonic Winds in an upcoming recording at Jordan Hall in Boston and serves as the Artistic Director of the Flatirons Chamber Music Festival (CO).

Brian Locke (Professor, Musicology) was named the 2021 Distinguished Faculty Lecturer and presented a lecture in March 2021 titled, "The Improbable Tangos of Prague: Exoticism and National Identity in Czech Popular Music, 1918-1948."

Emily Sevcik (Assistant Professor, Music Therapy) presented a session at the American Music Therapy Association's National Virtual Conference. Additionally, in March 2021, Sevcik co-presented a session at the Great Lakes and Midwestern Regions of AMTA Virtual Conference with two WIU music therapy alumni.

Penelope Shumate (Associate Professor, Voice) performed the title role in *Kassandra*, a world premiere of an opera by Rice University composer Anthony Brandt, and will be featured in an upcoming recording of the work.

Istvan Szabo (Professor, Viola) will be featured on a recording project for the Bayreuth Young Artists Festival in 2021.



Lynn Thompson (Associate Professor, Voice) played the lead role in a virtual reading of the new musical "Excelsius" in April 2021.

Brian Winnie (Director, Choral Activities) published a peer-reviewed article, "Score Analysis for Vocal Skill Development" in the *International Choral Bulletin* and "Words are in the Mouth, Quality is in the Throat" for the Illinois ACDA Podium. Winnie was named the second place national winner of The American Prize in Conducting (Chorus, Schools Division). ■

New Faculty Profile



PROFESSOR CHARLIE CHADWELL

ASSISTANT PROFESSOR, SAXOPHONE

Charlie Chadwell is an active saxophonist, chamber musician, music theorist, and educator. He is completing a DMA in Saxophone Performance at Michigan State University, where he studies with Professor Joe Lulloff. Prior to his appointment at WIU, Chadwell served as an adjunct professor of Music Theory at Western Michigan University. A native of Austin, Texas, he has taught extensively in the central Texas area as a private lesson and master class teacher, as well as a band clinician.

He holds a BM in Music Education degree from The University of Texas at Austin with a Performance Certificate, where he studied with Harvey Pittel and Stephen Page. He also holds a MM in Saxophone Performance from Oklahoma State University, where he studied with Jeffrey Loeffert and Tommy Poole. Throughout his career, Chadwell has championed a variety of musical mediums and styles, and his performances have taken him across the U.S., to England, Japan, Hong Kong, Taiwan, Thailand, and China. Well-versed in both classical and jazz, he has regularly participated in saxophone quartets and large ensembles, jazz bands, jazz combos and new music ensembles at Michigan State University, Oklahoma State University, and The University of Texas at Austin.



DR. ALFONZO COOPER

LECTURER, VOICE

Alfonzo “Al” Cooper Jr., DMA, C.T. Vivian Diversity Teaching Scholar in Vocal Performance, joins the faculty at Western Illinois University beginning Fall 2021. Dr. Cooper holds a Bachelor of Arts in Music with an emphasis in Voice from Albany State University; a Historically Black College & University (HBCU) in Southwest Georgia, a Masters of Music in Vocal Performance from the University of Nebraska-Lincoln (2015), and the Doctorate of Musical Arts in Vocal Performance from the University of Nebraska-Lincoln (2020).

Dr. Cooper has accomplished much in the realms of voice and performing. Some of his significant accomplishments as a singer and scholar include performing and competing as a soloist in the 105 Voices of History Choir at the John F. Kennedy Center for the Performing Arts in Washington, DC., the 2014-2015 Winner of the University of Nebraska-Lincoln School of Music Concerto/Aria Solo Competition, presenting and performing for the faculty and students of Shenandoah Conservatory in Winchester, Virginia, and his alma mater, Albany State University in Albany, Georgia.

Dr. Cooper has studied and coached with several prominent figures in the vocal world. Names include: Leroy Bynum, Jr., Linda Bannister, Angela Blalock, Barbra Hendricks, AGT's Travis Pratt, and Peter Strummer, Rachael Copeland-Skiba, and William Shomos. Dr. Cooper's research emphasis stems from his background and life's experience as Southern Baptist.



PROFESSOR BRENDA IGLESIAS

LECTURER, VOICE

Mezzo-soprano **Brenda Iglesias** is an emerging artist, in demand for concert, opera and recital engagements. A Doctoral candidate at the College-Conservatory of Music (CCM), Ms. Iglesias has worked with notable companies and orchestras both in Mexico and the United States such as Cincinnati Symphony Orchestra, Cincinnati Opera, Opera Fusion: New Works, Orquesta Sinfónica Carlos Chávez, Orquesta Sinfónica Nacional de México, Orquesta Sinfónica de la UAEH, and Orquesta Juvenil del Estado de México,

as well as with celebrated conductors Louis Langrée, James Burton, Jose Luis Castillo, and Eduardo García Barrios.

Ms. Iglesias has performed as soloist in distinguished venues like Palacio de Bellas Artes, Teatro Degollado, Centro Nacional de las Artes in Mexico, Liechtenstein Palace, Estates Theater in Prague, and Cincinnati Music Hall. Having a very distinctive timbre, Ms. Iglesias has been awarded prizes at the renowned Mexican competition “Concurso Nacional de Canto Carlo Morelli” (2014), the Alltechocal Scholarship Competition (2016), and several artistic fellowships and grants from Mexico's National Found for Culture and Arts (FONCA, 2017-2019), National System of Musical Development (SNFM, 2014-2017) and Pro-Ópera A.C.

Ms. Iglesias holds a Bachelor of Music degree with honors from Universidad Autónoma del Estado de Hidalgo in her hometown in Mexico and was an exchange student at the School of Music of Universidad Nacional Autónoma de México for one year. She earned the Master of Music degree at the College-Conservatory of Music, University of Cincinnati.

WHY WESTERN?

From some of our alumni and current students



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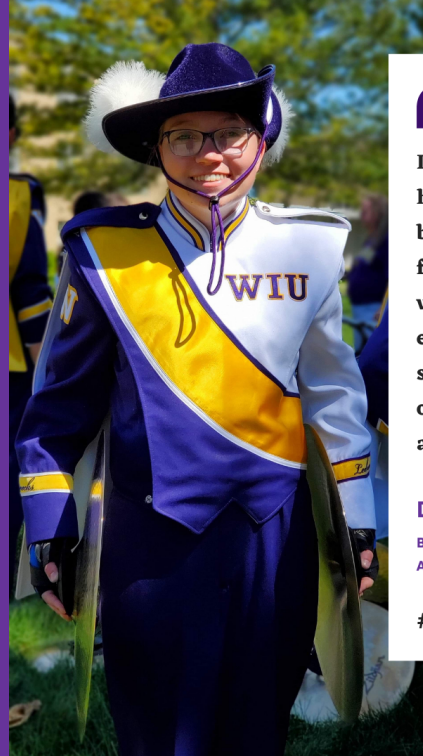
I can guarantee that there are many gigs for which I would not have been hired back if it wasn't for the professional development I had in WIU's jazz combo program.

Everything I learned in the jazz studies and music business departments has been highly beneficial to me as a professional musician.

DR. JIM BUENNIG

ADJUNCT INSTRUCTOR, JAZZ/SAXOPHONE
BLACK HAWK COLLEGE

#WhyWestern



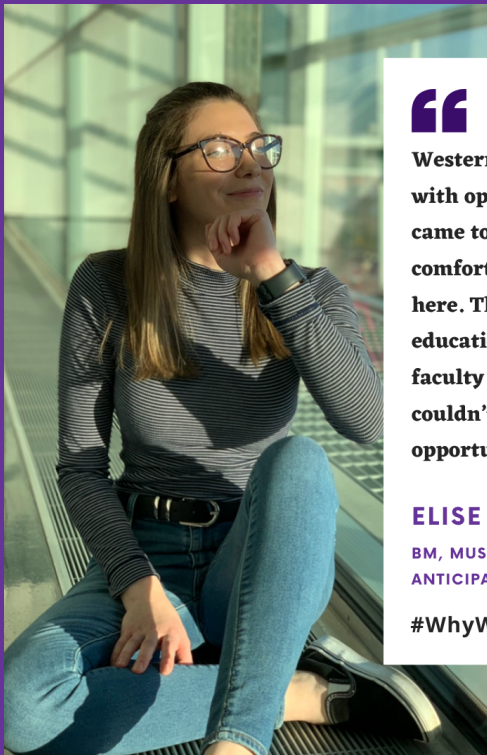
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I immediately felt at home here! I felt very welcomed by the School of Music faculty, and I knew they would help me get a great education! Also, the smaller school size offers countless opportunities for which I am forever grateful.

DANIELLE OLSZEWSKI

BM, MUSIC EDUCATION | FLUTE
ANTICIPATED GRADUATION, 2022

#WhyWestern



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Western welcomed me with open arms when I came to audition. I felt comfortable and at home here. The music education and choral faculty amazed me, and I couldn't pass up this opportunity!

ELISE CANGRO

BM, MUSIC EDUCATION | VOICE
ANTICIPATED GRADUATION, 2021

#WhyWestern



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I chose the WIU School of Music because of its excellent teachers who are invested in the advancement of their students as musicians and people.

YOSEPH HENRY

BM, JAZZ STUDIES | VOICE
ANTICIPATED GRADUATION, 2021

#WhyWestern





▲ WIU MARCHING LEATHERNECK ATTIRE
PHOTOGRAPH BY PHIL WEISS



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University**
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