



Community Music Division
DePaul University School of Music



Course Catalogue
2011 | 2012



Community Music Division
DePaul University

Calendar 11 | 12

**DePaul University
School of Music
Community Music Division**

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Community Music Division
Susanne Baker, Director

Office hours
Monday-Friday, 10:00am–7:00pm
Saturday, 10:00am–4:00pm

Member:
National Guild for Community Arts Education
Chicago Consortium of Community Music Schools

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Produced by the Community Music Division Office

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August	
Monday, August 1 - Friday, September 2 Fall Quarter Registration for continuing students	
Fall Quarter September 12 to December 11	
September	
Wednesday, 7	Children's Choir placement interviews
Saturday, 10	Children's Choir placement interviews Orchestra Auditions
Monday, 12	Fall Quarter - individual lessons and classes begin
Tuesday, 13	Community Chorus begins
Wednesday, 14	Children's Choir placement interviews
Saturday, 17	Early Childhood classes begin Prelude Choir begins Orchestra Rehearsals begin
Sunday, 18-Sunday, 25	New Horizons Band, Orchestra and Ensembles begin
Wednesday, 21	Children's Choir begins
November	
<i>Monday, 21 to Sunday, 27</i> <i>Thanksgiving Holiday- no lessons or classes</i>	
December	
Sunday, 11	Fall Quarter ends
Winter Quarter January 2 to March 18	
January	
Monday, 2	Winter Quarter - individual lessons and classes begin
Saturday, 7-Sunday, 8	Auditions- Concerto Festival for Young Performers
Saturday, 22	Concerto Festival Winners Concert
Spring Quarter March 26 to June 3	
March	
Sunday, 18	Winter Quarter ends
<i>Monday, 19 to Sunday, 25</i> <i>Spring Break</i>	
Monday, 26	Spring Quarter - individual lessons and classes begin
April	
Monday, 2	Graduating Seniors Recital
May	
Saturday, 5	PERFORMATHON 2012
Monday, 28	<i>Memorial Day - University closed</i>
Summer Session June 18 to July 29	
June	
Sunday, 3	Spring Quarter ends
Monday, 18	Summer Session begins
July	
<i>Wednesday, 4</i> <i>Independence Day - University closed</i>	
Sunday, 29	Summer Session ends

offering the finest
music instruction to
people of all ages, skill
levels and backgrounds



Welcome to the Community Music Division of DePaul University's School of Music—

a community school committed to offering the finest music instruction to people of all ages, skill levels and backgrounds. Situated on DePaul's Lincoln Park Campus, the school is a vital teaching center serving students from many communities in the Chicago area and surrounding suburbs.

We provide a broad range of programs that fit the needs of people from children to adults, and beginners to the most advanced students. The wealth of musical offerings include individual instruction on almost every instrument and voice, early childhood classes, children's choirs, youth string orchestras, theory classes, Musical Theatre Workshop for Teens, DePaul Community Chorus, and New Horizons Band, String Orchestra and Ensembles for adults. Here you will learn from caring and dedicated teachers who are ready to nurture and develop your interests in a friendly, supportive environment. Students who are studying for personal enrichment or planning potential careers in music can benefit from the knowledge and expertise of faculty who are chosen for their commitment to excellence in arts instruction.

This catalogue will provide you with a description of the rich opportunities available for music study through our program. We invite you to browse through these pages to discover what best suits your needs and interests. We hope you will come join us for a rewarding and productive musical journey as we continue in our third decade of Community Music.

A handwritten signature in black ink that reads "Susanne Baker".

Susanne Baker
Director,
Community Music Division

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About the Community Music Division

Established in 1988, the Community Music Division (CMD) is a part of DePaul University's School of Music. The mission of the CMD is to provide the highest quality music instruction to students of all ages and abilities, diverse backgrounds and differing educational goals. We offer the opportunity for serious musical study and growth in a nurturing environment and aim to foster an atmosphere that encourages a lifelong enjoyment of music. Now in its 24th year, the Community Music Division serves more than 800 students in the Chicago area with an outstanding professional faculty of over 70 artist-educators. The school's comprehensive offerings include individual lessons, small group classes, performance ensembles, and student recitals. Collaborative programs are offered in partnership with Chicago area schools, churches, the Chicago Children's Choir, and the Illinois Department of Children and Family Services. The Community Music Division is a member of the National Guild for Community Arts Education, the Chicago Consortium of Community Music Schools, the Suzuki Association of the Americas, and the New Horizons International Music Association.

DePaul School of Music

For almost a century, the DePaul School of Music has played an important role in the education of musicians and teachers. It enjoys an established reputation for excellence and boasts a distinguished faculty of performing artists, conductors, composers and educators. DePaul's Lincoln Park campus, home of the School of Music, is located in one of Chicago's most attractive residential neighborhoods. Community Music Division students can take advantage of the school's modern facilities, which include well-equipped classrooms, studios, and performance halls.



Faculty | Staff

Piano

Susanne Baker*
Katie Hamada
Sarah LaFleur
Kathleen Lahiff
Eunjin Lee
Yumy Lee Kim
Vladimir Leyetchkiss
George Radosavljevic
Junichi Sato*
Beatriz Helguera-Snow
Sophia Yu-Ju Sun Lee
Regina Syrkin
Irina Vorobeychik

Violin

Melissa Arbetter
Elise Dalleska
Rolando Freitag
Corina Lobont
Victoria Moreira
Carol Setapen
Mina Zikri
Irina Zinevich

Viola

Rolando Freitag
Jeremy Gershfeld
Victoria Moreira

Cello

Tanya Carey
Christopher Fiore
Erica Lessie
Veronica Nettles

String Bass

Jeremy Attaneseo
Jason Roebke

Guitar

Jeremiah Benham
Michel Chatara-Morse
Mark Maxwell*
Ben McMunn*
Bob Palmieri*

Flute

Stephanie Pedretti
Jared Rekken
Julia Richter

Oboe

Jelena Dirks*
Naomi Bendorf-Frisch*

Bassoon

Jon Schuler

Clarinet

Wagner Campos*
Meaghan Kawaller*

Trumpet

Amy Larsen

French Horn

Kelly Langenberg+
Anna Porter Suechting

Trombone | Euphonium Tuba

Arthur Linsner+

Saxophone

Anthony Bruno

Percussion

Jon Deitemyer

Voice

Elizabeth Byrne
Catherine Caccavallo
Cynthia Clarey
Marc Embree
Kimberly Jones
Barbara Staley
Michael Sylvester
A.J. Wester

Conducting

Mina Zikri

Theory | Composition

Nomi Epstein
Jeffrey Kowalkowski*
Jason Roebke

Early Childhood

Joan Arnold

Ensembles

Community Chorus

Stephen Blackwelder

Children's Chorus

Whitney Covalle

Prelude Choir

Linden Christ

Chamber Music

Erica Lessie
Victoria Moreira
Mina Zikri

Youth String Orchestra

Mina Zikri

Flute Choir

Stephanie Pedretti

New Horizons Band

Sally Bowers

New Horizons Flute Ensemble

Jared Rekken

New Horizons Jazz Ensemble

Anthony Bruno

New Horizons String Orchestra

Mina Zikri

The Art of Song Interpretation

Claudia Hommel

Musical Theatre

Christopher Richard

Class Piano

Katie Hamada

Jazz Studies

Piano and Improvisation

Kevin Fort

Acoustic Bass

Jason Roebke

Guitar

Bob Palmieri*

Percussion

Jon Deitemyer

Saxophone

Anthony Bruno

Suzuki Instruction

Piano

Susanne Baker*
Katie Hamada
Sarah LaFleur
Kathleen Lahiff
Eunjin Lee
Beatriz Helguera-Snow
Sophia Yu-Ju Sun Lee
Regina Syrkin
Irina Vorobeychik

Violin

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Rolando Freitag
Corina Lobont
Victoria Moreira
Carol Setapen
Irina Zinevich

**Viola**

Rolando Freitag

Cello

Christopher Fiore
Erica Lessie
Veronica Nettles

Guitar

Jeremiah Benham
Michel Chatara-Morse
Ben McMunn

Flute

Stephanie Pedretti

**After School
Partnership
Programs****Piano**

Rosen Arnaudov
Hanjin Sa
Kevin Wong

Violin

Marta Sofia Honer
Stephanie Pielok
Lerryn Schaefer
Carol Setapen

Guitar

Michel Chatara-Morse
Ben McMunn

Clarinet

Cally Laughlin

Flute

Eliza Bangert

**Administration
School of Music**

Donald E. Casey
Dean, DePaul University
School of Music

Robert Krueger
Associate Dean for
Administration

**Community Music
Division**

Susanne Baker*
Director

James DelFosse
Accounts Manager

Zoe Nelson
Educational Programs Coor-
dinator

Benjamin Rusch
Marketing Coordinator

Rebecca Rudy
Office Assistant

* School of Music Faculty
+ On Leave



Early Childhood Program

Early childhood classes in music and movement for children newborn to 5 years are based on the internationally recognized Kindermusik® curriculum. These classes lay the groundwork for a child's musical development and enrich family life with active-music-making. Class activities promote learning in every aspect of a young child's growth and development: language, motor skills, social skills, cognitive development, emotional growth, musicality, and self-expression. At-home materials bring the classroom experience into a family's every day routines. Instructors are trained and licensed by Kindermusik®.

Kindermusik® Village | Ages Newborn-18 months

Designed for lap babies, crawlers and walkers, Kindermusik® Village classes utilize multi-level activities that include creative movement, vocal play, object and instrument exploration, and a colorful literature component. Village incorporates the most current research on early childhood development and provides families a special place for learning and connecting with other parents and babies through music and movement.

45-minute weekly sessions	Saturdays 9:00 - 9:45 am
Tuition	\$136 8-week sessions + \$37 materials fee

Kindermusik® Our Time | Ages 18 months–3 yrs

Along with an accompanying parent or caregiver, children meet weekly for a lively 45-minute class and enjoy singing, moving, listening, interacting socially, and playing simple instruments. 'Exploration Time' encourages a child's discovery through specially designed instruments, textures, sounds and movement. 'Music and Movement Story Time' encourages emerging language skills.

45-minute weekly sessions	Saturdays 10:00 - 10:45 am
Tuition	\$255 15 sessions + \$52 materials fee

Kindermusik® ABC Move and Groove | Ages 3-5 yrs

Created for children enrolled in a pre-K program, ABC Move and Groove is a research-based language and early literacy program built around music. This class helps three to five-year-olds develop pre-literacy and language skills through a child's most-loved rituals: music and story time.

45-minute weekly sessions	Saturdays 11:00 - 11:45 am
Tuition	\$68 4-week sessions + \$20 materials fee

Pre-College Program

Overview

The pre-college program is designed to provide a well-rounded music education for students ages 5 to 18. The curriculum includes weekly individual lessons, group classes, ensemble experiences and frequent performance opportunities. Individual lesson study forms the core of the curriculum. This one-to-one relationship with a caring, professional instructor combined with a commitment to regular practice enables students to engage in the process of acquiring the technical and musical skills necessary for proficiency on a chosen instrument.

The CMD offers a Certificate Program for the serious and motivated pre-college student. Students work at their own pace to complete requirements for various levels of achievement. Components include individual instruction based on a sequential curriculum of graded repertoire, successful completion of the ABRSM theory levels, participation in ensembles, performances in recitals and repertoire classes, and concert attendance.

Community Music Division sponsored events give students the opportunity to perform with orchestra and chamber groups, participate in play-ins, and receive additional instruction from visiting clinicians. Faculty members will also prepare selected students for area competitions and festivals. To ensure a successful beginning musical experience through parental support, all students eight years or younger wishing to study an instrument are enrolled in Suzuki instruction.

Endangered Instrument Program

The CMD has established the Endangered Instrument Program (EIP) to encourage students to learn less commonly played instruments. Reduced tuition rates are available for new pre-college students who enroll in lessons on one of the following instruments: oboe, bassoon, French horn, tuba, trombone, viola and string bass. EIP instructors are members of the CMD faculty. Student participants will have the opportunity to perform in quarterly recitals as well as join performance ensembles where appropriate. Contact the CMD office for more information.

Traditional Individual Instruction

Individual instruction is offered in:

piano | voice | violin | viola | cello | string bass | classical guitar | flute | clarinet | oboe | bassoon | saxophone | trumpet | trombone | French horn | tuba | percussion | composition | theory | conducting

Jazz instruction is offered in:

piano | guitar | acoustic bass | saxophone | drums

The following age guidelines are recommended for beginning traditional instruction:

Piano and guitar	ages	8-9
Strings, woodwinds, brass	ages	9-10
Percussion	ages	10-11
Voice	age	15

Weekly lessons of 30, 45 or 60 minutes are available depending on age, interest and ability level. New students and families are required to schedule an informal placement interview with the Director to assist in finding the most appropriate teacher for their needs and interests.

Tuition for Individual Instruction per quarter:

Lesson length/type	12 weeks	11 weeks	10 weeks
30-minute weekly	\$480.00	\$440.00	\$400.00
45-minute weekly	\$666.00	\$610.50	\$555.00
60-minute weekly	\$864.00	\$792.00	\$720.00

Please note: Tuition rates for certain instructors are higher than the fees listed above.

Pre-College Program

Students must have their own instruments. A traditional (non-electric) piano is required for piano students. Instruments may be purchased or rented from local instrument and music shops. Consistent practice and regular attendance at lessons are essential for successful music study.

Suzuki Instruction

Suzuki instruction is offered in violin, viola, cello, piano, flute and guitar. Developed in the 1950's by Japanese educator Dr. Shinichi Suzuki, this well-established pedagogical approach is based on the premise that talent can be developed and nurtured in any child. Children learn music in much the same way they learn to speak their native language—through listening, imitation, repetition and a caring and supportive environment. The key elements of the Suzuki method include beginning at an early age, daily listening to appropriate models of performance, creative repetition, step-by-step mastery, and encouragement. Students may start the program at five years of age (violin and cello may start at age four).

The Suzuki program includes weekly individual lessons, required group classes, and quarterly recitals. The group class focuses on performance, stage presence, ensemble skills, and music reading concepts. Students must provide their own instruments. A traditional piano (non-electric) is required for Suzuki piano students. Parents actively participate in the educational process by attending all individual lessons and group classes, taking detailed notes, and supervising at-home preparation and practice. A cooperative relationship between teacher, parent and student is essential for a successful Suzuki experience.

Tuition for Suzuki Piano Program per quarter:

(Weekly individual lessons + four group classes)

	Fall	Winter	Spring
20-minute weekly	\$384.00	\$356.00	\$328.00
30-minute weekly	\$528.00	\$488.00	\$448.00
45-minute weekly	\$714.00	\$658.50	\$603.00
60-minute weekly	\$912.00	\$840.00	\$768.00

The Suzuki Piano Program includes a \$48 group fee.

Tuition for Suzuki Violin, Viola, Cello, Flute and Guitar Programs per quarter:

(Weekly individual lessons + eight group classes)

	Fall	Winter	Spring
20-minute weekly	\$416.00	\$388.00	\$360.00
30-minute weekly	\$560.00	\$520.00	\$480.00
45-minute weekly	\$746.00	\$690.50	\$635.00
60-minute weekly	\$944.00	\$872.00	\$800.00

The Suzuki Violin, Viola, Cello, Flute, and Guitar Programs include an \$80 group fee.

Musicianship Classes

Musicianship studies are recommended for students as a complement to individual instruction. In these classes, students develop better reading skills and broaden their overall musical understanding through theoretical knowledge, ear training, sight singing, note and rhythmic reading, composition, analysis, and music history.

Explorations in Theory and Composition I

Using a hands-on compositional approach, this beginning level class offers students an exciting opportunity to explore the fundamental elements of music theory. Students will be encouraged to develop their creativity through activities that include the writing of simple rhythmic



Pre-College Program

and melodic exercises, ear training games, and experimentation with dynamics, articulation and instrument combinations. Students will perform their compositions at the end of the session. Elementary music-reading proficiency recommended.

60-minute weekly sessions	Saturdays
Tuition	\$160 10 sessions \$140 for CMD students enrolled in individual instruction

Explorations in Theory and Composition II

For students with previous musical knowledge and familiarity with notation, this early intermediate level theory/composition class focuses on knowledge of intervals, scales, chords and keys, and emphasizes harmonic elements of music. Class activities include more advanced ear training, melodic and rhythmic exercises and experimentation with the expressive possibilities of music. Students will have an opportunity to perform original compositions at the end of each quarter.

60-minute weekly sessions	Saturdays
Tuition	\$160 10 sessions \$140 for CMD students enrolled in instruction

Associated Board of the Royal Schools of Music (ABRSM) Theory Course

Students wishing to gain competency in music theory can work towards the completion of graded theory levels of the ABRSM internationally recognized Theory Course. Instruction in the form of tutorials is available in small groups, duos, or individual sessions. Students will study the required material and prepare for evaluations administered for each grade level. Students should be 8 years of age with at least two years playing experience to begin the ABRSM program.

Tuition	\$15 per student (45 minute group session) \$18 per student (30 minute duo lesson) \$25 per student (30 minute individual lesson)
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Individual Theory Instruction for High School Students

High school students wishing to explore more advanced concepts in music theory should inquire about individual lessons. Instruction involving topics such as harmonization, voice leading and part writing, figured bass, cadences, modulations, modes, counterpoint, and form and analysis can be tailored to meet individual student needs. If compatible, students can be grouped into pairs. Lessons arranged according to individual schedules.

Performance Ensembles - Vocal

Prelude Choir

Prelude Choir is a beginning choral experience for children in first and second grade who enjoy singing and participating in a group setting. Class activities will focus on correct breathing and tone production, performance skills, and beginning music reading. Musical selections include a variety of excellent folk songs, rounds, and choral literature particularly suited to young voices. New students wishing to join the Prelude Choir should make an appointment for an informal placement interview.

60-minute weekly sessions	Saturdays 1:00 - 2:00 pm
Tuition	\$120 10 sessions

The Chicago Children's Choir at DePaul

Founded in January 1989, the Lincoln Park/DePaul Neighborhood Choir was the first of seven neighborhood choirs of The Chicago Children's Choir. Open to students in third through ninth grades, the choir program offers a comprehensive curriculum that emphasizes training in vocal production, performance skills, and music theory. Repertoire includes a wide variety of excellent



choral literature particularly suited to young voices. Students are placed in an appropriate choir group according to their level of maturity and vocal ability. Performance opportunities include the Daley Center Plaza Tree Lighting Ceremony, The Chicago Children's Choir Neighborhood Holiday Concerts, and 'Paint the Town Red.' Choir members also participate in seasonal community events including 'Caroling on Armitage Avenue' and an annual tour. Past tours have included trips to Philadelphia, Detroit, Colorado, St. Louis, Atlanta, Seattle, and New Mexico.

Based on evaluations held in May, choir members may be invited to audition for the Chicago Children's Concert Choir. New students wishing to join the choir should make an appointment for an informal placement interview by calling 312/849-8300, ext 10.

Tuition is based on a sliding scale. Please call Vivian Rainey, Business Manager for the Chicago Children's Choir, at 312/849-8300 ext 17 for more information.

	Wednesday	Saturday
Allegro	4:15 - 5:15 pm	11:00 - 12:00 pm
Vivace	5:15 - 6:30 pm	9:15 - 11:00 am

Musical Theatre Workshop for Teens

Open to students in grades 7 through 12, the workshop is an intensive, performance oriented program in musical theatre. Class sessions include vocal and physical warm-ups, theatre games, song preparation, interpretation of text, character analysis, and stage movement. Each student performs in group numbers and at least one solo or scene. As a member of the Musical Theatre Company, participants take an active role in helping each other throughout the developmental process, working as an ensemble toward the final performance at the end of each quarter. Students in the Musical Theatre Workshop have gone on to do outstanding work in school and community productions. Admission by audition or permission of instructor.

90-minute weekly sessions	Mondays 5:30 - 7:00 pm
Tuition	\$270 10 sessions



Performance Ensembles – Instrumental

String Orchestra Program

Now in its 16th year, the String Orchestra program is open to students studying violin, viola, cello and bass, ages seven years and up who are playing at a Suzuki Book 2 level or higher. Emphasizing high quality performances and the development of ensemble techniques, the orchestra program complements the individual lesson experience and acquaints students with a wide range of repertoire for string orchestra. Weekly rehearsals culminate in performances at the end of each quarter.

String Reading Orchestra

For beginning students with at least two years of study, this small group is an ideal first ensemble experience. Rehearsals concentrate on basic ensemble playing, orchestral conduct, and the development of strong reading and listening skills.

DePaul Youth String Orchestra

For intermediate and advanced players, the Youth Orchestra performs quality string literature from a variety of eras and styles. Emphasis is placed on refining ensemble techniques and developing a student's musicality through orchestral performance. Students do not have to be enrolled in the CMD to join the orchestra but must be currently taking individual lessons with an instrumental instructor. New and returning students must schedule a placement audition.

Advanced Chamber Ensemble

By invitation only, this group is selected from members of the DePaul Youth Orchestra who have demonstrated a high level of technical and musical proficiency on their instruments. The group performs more difficult repertoire for string ensemble.

Pre–College Program

Audition requirements

1. Two octave scale of choice
2. One repertoire piece (memorization not required)
3. Short sight reading example

Tuition

Saturday afternoons

\$100 | 8 sessions

\$90 for CMD students enrolled in individual instruction

Chamber Music Ensembles

These small groups provide a rewarding musical experience for intermediate and advanced players who are interested in exploring the chamber music literature. Open to string, woodwind, brass and piano students, these groups are determined by age, ability, experience and instrumentation. Members are placed by audition to ensure skill-level compatibility. All chamber ensembles perform in recitals at the end of each quarter. *Please note:* Formation of groups is dependent on student interest and availability. Ensembles meet once a week for eight weeks and are coached by a CMD faculty member.

60-minute weekly sessions

Tuition

Duos

Meeting times to be arranged

\$180 | 8 sessions

\$192 | 8 45-minute sessions

Small Group Instruction

Piano Duo Class

In this class for intermediate level pianists, students are matched with a duet partner and receive bi-weekly coaching on assigned repertoire for end-of-session performances. The class develops



Pre-College Program

ensemble and reading skills and gives students a chance to interact with other pianists at a similar level. Teacher recommendation required.

20-30 minute bi-weekly sessions	Saturday afternoons
Tuition	\$48 4 sessions

Accompanying Class

Open to intermediate and advanced pianists, the accompanying class offers piano students an opportunity to expand their keyboard skills to include ensemble work with an instrumental soloist. Each student will rehearse with a fellow instrumentalist and perform their assigned repertoire at an end-of-quarter CMD recital. In addition to individual coaching, class sessions will include lecture/discussions on the challenges of accompanying, cuing, page turning, performance etiquette and running an efficient rehearsal.

45-60 minute sessions	
Accompanying I (for students with no experience)	
Tuition	\$96 6 sessions
Accompanying II (pre-requisite-Accompanying I)	
Tuition	\$64 4 sessions

Performance Workshops

For highly motivated students in grades 6 through 12 who are studying piano or violin, the Performance Workshops give students an opportunity to receive expert coaching from teachers, gain knowledge and confidence as performers, and experience support from peers in a positive, non-competitive atmosphere. Call the CMD office for specific dates.

Tuition:	\$25 per 90-minute session
	\$15 per 60-minute session



Adult Program

Overview

Whether you are a serious musician, enthusiastic beginner, or avid listener, the Community Music Division Adult Program invites you to take advantage of the wealth of opportunities available for developing your musical skills and interests. Individual instruction, classes, and ensembles are offered for beginning through advanced levels. Performance opportunities are provided through adult recitals and the Annual Performathon. Individual lessons can be arranged at the convenience of the instructor and student.

Individual Instruction

Individual instruction from beginning through advanced levels is offered in:

piano | voice | violin | viola | cello | string bass | classical guitar | flute | clarinet | oboe | bassoon | saxophone | trumpet | trombone | French horn | tuba | percussion | composition | theory | conducting

Jazz instruction is offered in:

piano | guitar | acoustic bass | saxophone | drums

Weekly lessons of 30, 45 and 60 minutes are available. Lessons are taught at the Lincoln Park campus and are scheduled on an individual basis through an informal phone interview with the Director of the CMD.



Adult Program

Tuition for Individual Instruction:

(10 weeks per quarter)

30-minute weekly \$400.00

45-minute weekly \$555.00

60-minute weekly \$720.00

Please note: Tuition rates for certain instructors are higher than the fees listed above. Contact the Director for more information.

Performance Ensembles

DePaul University Community Chorus

Founded in 1989, the 150-member DePaul Community Chorus is comprised of singers from all walks of life and varying levels of musical experience. Weekly rehearsals are held throughout the year at the Lincoln Park campus. The wide range of repertoire performed includes choral literature of the great composers from the sixteenth century to the present, as well as folk songs, spirituals, and music from the stage and screen.

The DePaul Community Chorus presents three concerts each year in the DePaul University Concert Hall (including one choral masterwork with full orchestra), is featured in the annual campus-wide 'Christmas at DePaul' concerts, and also performs at various community events.



Adult Program

Major works performed with full orchestra include Beethoven's Mass in C Major; Bernstein's Chichester Psalms, Brahms' Requiem, Fauré's Requiem, Haydn's Creation, Mendelssohn's Elijah, Mozart's Requiem, Carl Orff's Carmina Burana, and Schubert's Mass in E-flat Major. This spring, the group presented a choral concert version of Bizet's Carmen with soloists, children's choir, and an original two-piano orchestral accompaniment. The DePaul Community Chorus has appeared at Symphony Center, the Merle Reskin Theatre, the Shedd Aquarium, and the Chicago Historical Society. Visit www.depaulcommunitychorus.org for more information. Audition required.

Stephen Blackwelder, Director/Conductor

120-minute weekly sessions	Tuesdays 7:30 - 9:30 pm
Music Resource Fee	\$125 year or \$50 quarter (includes music)

Chamber Music Ensembles

These small groups provide an ideal opportunity for instrumentalists to participate in an enjoyable and enriching ensemble experience. Duos, trios and quartets from intermediate to advanced levels are formed according to ability, compatibility, and instrumentation. Open to string, woodwind, brass and piano students. Ensemble groups meet once a week for coaching sessions with a CMD faculty member. Performance opportunities are available at the end of each quarter. *Please note:* Formation of chamber groups is dependent on student interest and availability.

60-minute weekly sessions	Meeting times to be arranged.
Tuition	\$180 8 sessions
Duos	\$192 8 45-minute sessions

New Horizons Band, String Orchestra and Ensembles

The New Horizons ensemble concept was founded at the Eastman School of Music in 1991 and has since been adopted by more than 90 organizations throughout the United States. New Horizons is an offering for adult students with no minimum or maximum age requirement. Members range in age from twenties on up. Groups meet weekly for eight sessions and perform in concert at the end of each quarter. Participants must provide their own instruments in good repair. Band, String Orchestra and select, smaller ensembles are available. New Horizons groups have appeared at the Sheffield Garden Walk, Renaissance Court at the Chicago Cultural Center, and Sunrise of Lincoln Park. They have also performed for the Lincoln Park Village organization.

New Horizons Band

No previous musical experience is necessary. Novices start with Beginner Band or Individual/Duo lessons that concentrate on basic instrumental technique and note reading. More experienced players enter directly into Intermediate/Advanced Band.

90-minute weekly sessions	Sundays 7:30 - 9:00 pm
Tuition	\$92 8 sessions or \$210 year
Beginner Individual/Duos	\$20 30-minute lesson

New Horizons String Orchestra

Participants must have previous instrumental experience. Less experienced players begin with individual/duo lessons. Intermediate/Advanced players enter directly into the String Orchestra.

90-minute weekly sessions	Sundays 4:00 - 5:30 pm
Tuition	\$92 8 sessions or \$210 year
Beginner Individual/Duos	\$20 30-minute lesson

Adult Program

Jazz Ensemble

This is a selective ensemble for brass and woodwind players. The group focuses on jazz and music in the unique Dixieland style.

60-minute weekly sessions	Sundays 6:15 pm - 7:15 pm
Tuition	\$88 8 sessions \$64 8 sessions for CMD students enrolled in New Horizons Band

Flute Ensemble

This ensemble is ideal for intermediate and advanced flutists who are interested in exploring the rich literature available for flute choir.

60-minute weekly sessions	Sundays 6:15 - 7:15 pm
Tuition	\$88 8 sessions \$64 8 sessions for CMD students enrolled in New Horizons Band

Class Instruction

Class Piano

This class is an excellent introduction for complete beginners as well as those students who are returning after a long gap in their studies. The course focuses on basic concepts of note and rhythmic reading, keyboard technique, repertoire study and basic concepts of music theory. Classes are held in the School of Music Digital Piano Lab, allowing each student to work at an individual keyboard while learning from other classmates in a friendly, supportive atmosphere. Textbook required. Students must have access to an acoustic piano or digital keyboard for practicing.

60-minute weekly sessions	Tuesday evenings
Tuition	\$190 10 sessions (Minimum enrollment: 4 students)

Music Theory

Music Theory instruction is available to adults from beginning to advanced levels in both small classes and individual instruction. Classes are designed to augment reading skills and clarify standard theoretical concepts through written work, ear training and sight-singing. Additional topics in analysis, counterpoint and twentieth century idioms are available. Students are grouped according to level of experience. *Please note:* Formation of classes is dependent upon student demand. 60-minute weekly sessions Meeting times to be arranged.

Tuition	\$180 10 sessions (Minimum enrollment: 4 students) For individual instruction rates, see p. 17.
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The Art of Song Interpretation

This unique, hands-on songshop is an opportunity for singers to strengthen their interpretive abilities in song. Using a theatrical approach and cabaret techniques, the course will enhance a singer's ability to communicate the emotion and story of their chosen song. Although this is not a vocal technique class, diction and physical problems are often resolved through the process of interpretation. The class is open to singers at various levels of performance experience. Songs presented in the class can be in any language and selected from any genre (opera, folk, art song, rock, jazz, musical theatre, rap). Call the CMD office for our class schedule. Members of the songshop have performed at The Little Bucharest Bistro, Cyrano's Bistro, and Davenport's Piano Bar and Cabaret.

120-minute weekly sessions	Tuesdays 7:00 - 9:00 pm
Tuition	\$40 session Auditors: \$20 session

Community Engagement

Partnership Program with IDCFS - SOAR Program

The CMD works in partnership with the Illinois Department of Children and Family Services (IDCFS) SOAR Program (Statewide Opportunities for Arts and Recreation) offering music instruction to foster children in the Chicago area. Established in 1995 as Pathways to Development, the SOAR program provides children in foster care with opportunities to explore and develop their interests, talents and abilities in the fine arts, sciences and humanities. Through collaboration with high quality community arts organizations, the program enables children to attend classes in music, visual arts and dance. The CMD offers instruction in piano, violin, flute, clarinet, and percussion through the SOAR Program.

School Partnership Program

DePaul Community Music Division partners with schools throughout Chicago to provide after school individual and duo musical instruction to interested students. Collaborations are tailored to the individual needs of each school and are designed to complement each school's interests and curriculum. For information on this program, please contact the CMD's Educational Programs Coordinator, 773/325-7262.

Logan Square Campus

In 2008, the CMD launched a partnership with St. Luke's Lutheran Church of Logan Square (2649 N. Francisco). Founded in 1900, St. Luke's serves the many diverse communities of the Logan Square neighborhood with its innovative programs. Lessons are offered in piano, guitar, flute, and voice. Please call the CMD office for information about this location.



Performance Opportunities and Concerts

Performance is an integral part of music study for students at all levels. As part of the educational process, students must be involved in a variety of performance experiences as both participants and listeners. The Community Music Division presents a regular schedule of over 60 recitals and concerts each year on the DePaul Lincoln Park Campus. In addition, CMD students can take advantage of the more than 300 events presented by students and faculty of the DePaul School of Music.

Pre-College Student Recitals

Recitals held at the end of every quarterly session give students the opportunity to present polished performances for family and friends in a semi-formal setting. Consistent participation in recitals develops confident stage presence and encourages ease in performance while broadening a student's exposure to different instruments and styles. Accompanists are provided for student recitals.

Adult Recitals

Held at the end of every quarter, these recitals offer students in the Community Music Adult Program a chance to perform for each other and become acquainted with other adult instrumentalists and vocalists in the program. Beginners as well as advanced students are encouraged to participate. Accompanists are provided.

Studio Recitals and Performance Classes

Many CMD faculty members arrange studio recitals once or twice a year, giving students the opportunity to play for other members of the studio.

Suzuki Group Classes

All Suzuki students are involved in weekly or bi-weekly performance experiences through their required group classes.

Concerto Festival For Young Performers

Each year, students in piano, violin, viola, cello, clarinet and flute have the opportunity to audition for the Annual Concerto Festival held during Winter Quarter. Winners perform a movement of a concerto with the Oistrach Symphony Orchestra.

Performathon

In May of every year, more than 300 students participate in the annual all-school fundraiser – a 10-hour marathon recital of continuous solo and ensemble performances for the CMD Financial Aid Fund. Students enlist sponsors to contribute pledges for their performances.

Faculty Recitals

Throughout the school year, faculty members present solo or chamber music recitals. Students are encouraged to attend all faculty events.

General Information

Location | Office Hours

The Community Music Division is located at 804 West Belden Avenue, near the intersection of Halsted Street and Fullerton and Lincoln Avenues.

The office is open Monday through Friday from 10:00am to 7:00pm and on Saturdays from 8:00am to 4:00pm. Phone: 773/325-7262 | Fax: 773/325-4935.

Transportation

The school is conveniently accessible by public transportation: one block from the Fullerton "L" stop (Red and Brown lines) and adjacent to the Fullerton bus stop (11 Lincoln, 8 Halsted, 74 Fullerton).

Parking

Permit parking is available weekdays between 3:00 to 6:00pm in Lot K (directly in front of the School of Music) for a yearly fee of \$120. There is no charge for parking in this lot after 6:00pm on weekdays and all day on weekends. Parking is also available at the Sheffield Parking Facility, 2335 N. Sheffield (Lot D), with a validated parking sticker (\$8.00 before 4:00pm, \$6.00 after 4:00pm). Additional parking is available on city streets all day until 6:00pm.

School Closings

In the event of inclement weather conditions, an official announcement will be placed on the CMD's answering machine (773/325-7262) regarding school closings. Any classes or lessons cancelled due to the official closing of the school will be rescheduled.

Academic Calendar

The academic year is divided into three quarters: Fall (12 weeks), Winter (11 weeks), and Spring (10 weeks). For pre-college students, individual lessons extend for the entire length of the quarter; adult students register for 10 weeks of lessons per quarter. Classes are held for 10 weeks and ensembles for 8 weeks unless otherwise noted.

Summer Session

Individual instruction and selected group classes are available during the six-week summer session held in late June and July. Suzuki group classes are not offered during the summer term. Specific information regarding summer programs will be available during the Spring Quarter.



Enrollment and Policies

Students may begin the enrollment process by completing a registration form available on-line or by calling the Community Music Division Office: 773/325-4390.

Registration Procedures for New Students

Individual Instruction

- All students must arrange for a placement interview with the Director. Pre-college students should call the office to schedule a suitable meeting time. A short phone interview is usually sufficient for adult students. The placement interview assists the Director in selecting an appropriate instructor for the student, taking particular needs and interests into account.
- After the interview, students will be contacted about their teacher assignment.
- New students may enroll for individual instruction at any time during the year if space with an appropriate teacher is available. Tuition will be charged on a pro-rated basis if lessons begin after the start of a quarter.
- Enrollment is complete when the registration form and payment have been submitted.

Classes and Ensembles

- Students may register directly for classes and ensembles at the start of each quarterly session.
- Ensembles generally require an informal placement audition with the instructor.

Re-Registration for Returning Students

Continuing students must re-register online at the beginning of each new academic year by completing the current registration form. Invoices will be mailed prior to the start of each new quarter. Payment must be received before the first lesson or class of each quarter to ensure placement in the program. Lesson spots cannot be guaranteed for any continuing student registering after the official start of a quarterly session.

Tuition and Fees

Tuition rates for CMD lessons and classes are listed under each course description.

- A \$5 registration fee is charged per quarter per student or family.
- A finance charge of 1.5% per month (18% APR) will be assessed on unpaid, undisputed balances more than 30 days past due.
- A \$10 service fee will be charged for the deferred payment plan.
- A holding fee of \$25 is required for all classes except Suzuki groups.
- Checks returned for insufficient funds are subject to a \$25 penalty fee applied to the student's account.
- Tuition charges do not cover the cost of books, music or instruments.
- Fees are subject to change.

Payment

Tuition is billed by term. All tuition and fees are due to DePaul University by the invoice due date. Payment is due prior to the first lesson or class whether or not an invoice has been received. If a bill has not been received, please call the CMD office at 773/325-7262.

- Payment can be made by check, money order, or credit card (Visa/MasterCard/Discover). Checks should be made payable to DePaul University. No cash will be accepted.

Enrollment and Policies

- A deferred payment plan is available for students registering for a full quarter. Under this plan, each quarter's tuition is divided into two installments. The service fee is \$10.
- Payment may be submitted by mail, fax, phone or in person.

By mail: Send tuition payment to: DePaul University, Community Music Division, 804 W. Belden Ave. Chicago, IL 60614.

By fax: If paying by credit card, fax the completed invoice to 773/325-4935.

By phone: Call the CMD office, 773/325-7262 to give your credit card information.

In person: Stop by the CMD office, Room 328.

- Enrollment is complete only when the registration form and payment have been received and processed by the CMD office. **Students will not be permitted to attend lessons or classes until tuition and the registration fee have been paid.**

Financial Aid

Depending on availability of funds, financial assistance covering partial tuition expenses is available to pre-college students, ages 18 and under, on the basis of proven financial need and demonstrated commitment. In order to receive financial assistance, parents or legal guardians must complete a financial aid application and submit current proof of income (as specified on form). Financial aid forms must be submitted and notification of award must be received before registration can be completed. Financial aid applications must be submitted by early August for returning students.

Policies

Missed Lessons

- Students are charged for all lessons or classes for which they register, including those missed through student absence. Notification of inability to attend an individual lesson does not excuse payment for the lesson.
- Regular attendance is expected of all students. A student should notify the teacher or CMD office concerning any absence that might occur for any reason.
- Faculty are not required to make up lessons missed due to student absences. If time is available during an instructor's regular teaching hours, make-up lessons can be given at the discretion of the instructor. Instructors will consider giving make-up lessons only if sufficient notice is given.
- If an instructor cancels a lesson or class, a make-up will be offered. Make-up lessons cancelled by the student will not be offered again.
- Students who are late for a lesson cannot be guaranteed their full lesson time. Faculty who are tardy for a student's lesson are required to make up the time by extending past the scheduled lesson time, or by arranging to make up the time on another occasion.

Payments

- Students who discontinue lessons or classes during a quarter are still responsible for full payment of that quarter's tuition.
- Except in the case of extreme circumstances, returning students must register for the full number of individual lessons each quarter.
- Tuition for group classes must be paid in full regardless of the time of enrollment.
- Tuition may not be credited from one quarter to the next.
- If a student's balance has not been received by the last day of the quarter, the student will not be able to re-enroll for the following quarter.



Withdrawals | Refunds

Refunds will only be considered when the full tuition for a quarter has been paid. All requests for withdrawal must be made in writing to the CMD Accounts Manager and be approved before any refund or credit can be granted. Verbal requests from students, parents or faculty will not be accepted. If a student withdraws during the first two weeks of the quarter, a refund will be made according to the following schedule:

- During first week of quarter 75%.
- During second week of quarter 50%.
- No refunds will be granted for any student who withdraws after the second week of lessons or classes.
- The registration fee is non-refundable.

In keeping with University policies, no refund can be processed until one month after the last payment has been received, or if there is still a balance left on the account. After the one-month waiting period, the process will take 10–15 working days.

Faculty

Melissa Arbetter—violin

Current. (Violin Performance and Music Education), Northwestern University; M.M., DePaul University; additional studies: University of Minnesota (Suzuki Teacher Certification, Books 1-10); violin studies with Sally O'Reilly, Mark Zinger; Gerardo Ribiero, Edgar Muenzer; additional studies with Paul Kantor (Aspen Music Festival), Victor Danchenko (Encore School for Strings); chamber music coaching with Rami Solomonow, David Kempers, Myron Kartman; Suzuki pedagogy studies with Mark Bjork; performances with Rochester Symphony Orchestra (MN), Elgin Symphony Orchestra, Lake Forest Symphony, Illinois Philharmonic Orchestra; former member, Civic Orchestra of Chicago; participant: AIMS Festival Orchestra (Graz, Austria), Aspen Music Festival, Colorado College Summer Conservatory, Waterloo Summer Festival, Birch Creek Music Festival; former faculty member: Southeastern Minnesota Suzuki Association (Rochester, MN), Marie Murphy Middle School (Wilmette, IL), School District 96 (Buffalo Grove, IL), Old Town School of Folk Music; current faculty member, Music Institute of Chicago; chamber music coach and Concerto Competition judge, Chicago Youth Symphony Orchestra.

Rosen Arnaudov—piano

B.M. cum laude (Piano Performance), DePaul University; additional studies: National Music Academy (Sofia, Bulgaria); studied with Stella Dimitrova Majstorova, Iliya Chernaev, Eteri Andjaparidze; master classes with Lazar Berman, Zelma Bodzin, Shantal Stilliani, Jeni Zaharieva, Sergei Kravchenko, Alexander Semetsky, Vadim Sakharov; soloist with Stara Zagora's Opera-Philharmonic Orchestra; active participant in AmerKlavier concert programs in Chicago; performance at the Chicago Cultural Center and live radio broadcast on WFMT; awards and honors: Special Prizes and Second Prize for ensemble playing, International Music and Earth Competition (Sofia, Bulgaria); Special Prize and Third Prize in age category, International Youth Competition "Evangelia Tjjarri" (Larnaka, Cyprus); maintains a private studio in Chicago.

Joan Arnold—Early Childhood

B.S. (Elementary Education), DePaul University; Kindermusik International Educator's License; additional studies in Oxford, England through Foreign Study Program; elementary school teacher, Ogden Avenue School (La Grange, IL); pre-school music teacher, Moraine Valley Community College Non-Credit Music Program; owner and instructor, *Kindermusik with Joan Arnold* (La Grange, IL); former positions: music teacher, Methodist Preschool (LaGrange, IL), Computer/Resource teacher (Chicago Public Schools), Consultant (Chicago Public Schools); member, Kindermusik National Association of Music Educators.

Jeremy Attaneseo—string bass

B.M., M.M. (Double Bass Performance), DePaul University, double bass studies with Steve Reinfrank, Greg Sarchet, Rob Kassinger; performances at Interlochen Summer Festival, Henri Mancini Institute; alternate: Chicago Symphony Orchestra; assistant

principal: Elgin Symphony Orchestra; principal string bass: Camerata Chicago, New Millennium Orchestra, International Chamber Artists; former principal: Dubuque Symphony Orchestra, South Bend Symphony, Chicago Civic Orchestra; DePaul Symphony Orchestra Sectional Coach; Birch Creek Summer Festival Faculty and Orchestra Librarian; private instructor: Buffalo Grove High School, Evanston Township High School, Maine South High School, Elk Grove High School.

Susanne Baker—piano, Director, Community Music Division

B.S., Bucknell University; M.M. (Music Education), University of Wisconsin; M.M. (Piano Performance), The American University; D.M., (Piano Performance and Pedagogy), Northwestern University; additional studies: Suzuki Teacher Certification, Books 1-6; studied with Alan Mandel, Charles Crowder, Carroll Chilton, Donald Isaak; master classes with John Browning; former faculty member and Director of Preparatory Department, The American University; Suzuki pedagogy studies with Doris Koppelman; frequent adjudicator and workshop clinician in Chicago area; summer faculty, Chicago Suzuki Institute; serves on the Members Counsel for the National Guild for Community Arts Education; Convener, Chicago Consortium of Community Music Schools; publications include *Rhythm* (Keyboard Companion (2006), *Group Piano Classes for Elementary Students* (ISMTA Winter Newsletter, 2009); Coordinator of Class Piano, Lecturer (Piano Pedagogy), DePaul School of Music.

Eliza Bangert—flute

B.M. (Flute Performance), University of Northern Iowa; M.M. (Flute Performance), DePaul University; flute studies with Dr. Angeleita Floyd, Torleif Ander, and Mary Stolper; chamber performances with Ben McMunn; former member: Quad City Symphony Orchestra, Southeast Iowa Symphony Orchestra, Waterloo-Cedar Falls Symphony Orchestra; current member: Civic Orchestra of Chicago; performances with Milwaukee Symphony Orchestra, Grant Park Symphony Orchestra, South Bend Symphony Orchestra; awards and honors: First Place, Society of American Musicians Young Artist Competition, Scholarship Winner, Donna Reed Performing Arts Festival; teaching experience: flute instruction (UW-Whitewater Flute Camp, Elmhurst Community Intermediate Flute Camp, University of Northern Iowa Junior Band Camp).

Jeremiah Benham—guitar

B.M., M.M. (Guitar Performance), DePaul University; additional studies: Vincennes University (Associate of Science, Music Fine Arts); Kodaly Certification, Level I with Bruce Swank; Suzuki Teacher Certification, Books 1, 3, 4; student of Mark Maxwell; master class with Robert Guthrie; performances with DePaul Guitar Ensemble; numerous performances for private and public events as both solo and ensemble performer; former member, DePaul Guitar Ensemble; awards and honors: Gray Scholarship, Outstanding Senior Award (Vincennes University), Music Performance Award (DePaul University); former guitar

Faculty

instructor, Front Porch Music (Valparaiso, IN); faculty member, Sherwood Conservatory of Music; founder of ChicagoGuitar.com.

Stephen Blackwelder—Director, DePaul Community Chorus

B.M. (Conducting and Performance), University of North Carolina; M.M. (Orchestral Conducting), Northwestern University; conducting studies with Fiora Contino, Erich Leinsdorf and Paul Vermel at Aspen Music Festival; master classes with Sir Georg Solti, Max Rudolf, Daniel Lewis and Gustav Meier; performances under conductors Robert Shaw, James Levine, Sir Georg Solti, Claudio Abbado and Margaret Hillis as a member of the Aspen Chamber Choir and Chicago Symphony Chorus; Music Director, Waukegan Symphony Orchestra; founder, Waukegan Festival Chorus; performances as conductor with the Chicago String Ensemble, Ars Musica Chicago, NIU Philharmonic, da Corneto Opera, Opera Illinois, Augusta Opera, Killington Music Festival, and the Symphony Orchestras of Baltimore, Richmond, Bremerton and Sacramento; former Assistant Conductor; Chicago Opera Theater; former Music Director; Hinsdale Chamber Orchestra; former conductor, Aspen Vocal Institute Chamber Choir; conducting positions held at Lake Forest College, East Carolina University, Northern Illinois University, Northeastern Illinois University.

Sally Bowers—Director, New Horizons Band

B.S. (Education), M.M. (Woodwinds), The Ohio State University; additional studies: Salzburg Mozarteum; experienced director and conductor of instrumental ensembles; Executive Director and Founder, North Shore Senior Adult Bands; Conductor and Clinician, Door County New Horizons Multi-State Band Gathering; clinician, New Horizons National Band Camp (Chautauqua, NY); founding member and board member, North Suburban Symphony; founding board member and Life Member, Chicago Flute Club; former member, Lake Forest Symphony; former faculty member, Music Institute of Chicago, Elmhurst, IL public schools, Otterbein College; faculty member, Lake Forest College; frequent adjudicator in the Chicago area.

Anthony Bruno—saxophone, New Horizons Jazz Ensemble

B.M. (Music Education), DePaul University; studies with Mark Colby, Bobby Broom, Larry Novak, Bob Palmieri and Susan Cook; performances with Wynton Marsalis, Phil Woods, Wayne Bergeron, Jim McNeely, Andy Martin, Bob Florence, Victor Goines, Sean Jones, Adam Nusbaum, Steve Smith, Dennis DiBlasio, Gregg Field and Steve Houghton; performances with the following ensembles: Milwaukee Symphony Orchestra with Doc Severinsen, Disney All American College Band, Alan Gresik Swing Shift Orchestra, John Burnett's Swing Orchestra, Red Moon Theatre, Sway Chicago, Hector Silveira Y Su Orquesta, Rob Parton JazzTech Big Band, Vertikal, Gadget Hat Sextet, The Red Walls, Orquestra Ranura, Dick Judson Orchestra and the DePaul

Jazz Ensemble; awards and honors: Winner, Union League Civic and Arts Foundation (Jazz Improvisation), Jazz Saxophone Performance Scholarship and Presidential Academic Scholarship (DePaul University); Assistant Band Director, Roosevelt Middle School; saxophone instructor, Lyons Township High School, Chicago Jesuit Academy, Chicago High School for the Arts; maintains a private studio in Chicago.

Elizabeth Byrne—voice

A.B.S.M. Birmingham School of Music; post-graduate studies at Royal Northern College of Music (Manchester), National Opera Studio (London), International Opera Studio (Zurich); teachers include Frederic Cox, Tito Gobbi, Hans Hotter, Sir Richard Armstrong, Dame Anne Evans (U.K.), Mignon Dunn & Margaret Harshaw (U.S.A.); performing dramatic soprano in such roles as Brunnhilde, Senta, Isolde, Salome and Fidelio; has sung leading roles at the Metropolitan Opera, Lyric Opera of Chicago, Edinburgh Festival, Canadian Opera Company, Staatstheater Stuttgart, Dallas Opera, Scottish Opera, English National Opera, Glimmerglass Opera and many others in the USA, Canada, Europe, Japan and Korea; sang world premiere performance of Blanca in James MacMillan's *Ines de Castro* at the Edinburgh Festival; concert repertoire includes Mahler's *Symphony No. 8*, Verdi *Requiem*, Shostakovich's *Symphony No. 14* and Zemlinsky's *Lyric Symphony*; voice faculty member, DePaul School of Music.

Catherine Caccavallo—voice

B.S. Ed Northern Illinois University; M.M. Northwestern University (Vocal Performance); studied voice under Norman Gulbrandsen, Diane Ragains and Edna Williams Jordan; extensive performing experience in opera, art song, oratorio and Broadway; featured soloist with the Chicago Symphony Orchestra under the direction of Sir Georg Solti, James Levine, and Margaret Hillis; roles include Violetta, Gilda, Konstanze, Carlotta (*Phantom of the Opera*) and Rosalinde (*Die Fledermaus*); Metropolitan Opera National Council Regional Finalist, Recipient of the Margaret Hillis Fellowship Grant, the Chramer Award for Excellence in Opera, and the Sigma Alpha Iota Sword of Honor; maintains a private studio in the Chicago area.

Wagner Campos—clarinet

B.M. (Clarinet Performance), Baylor University; M.M. (Clarinet Performance), DePaul University; Certificate in Performance, DePaul University; Student of Dr. Richard Shanley, Larry Combs and John Bruce Yeh; active freelance musician in the Chicago area; performances with the Ravinia Festival Orchestra, Joffrey Ballet Orchestra, AWRMusic, Lyric Opera of Chicago, Chicago Sinfonietta, The Chicago Ensemble, Chicago Chamber Musicians, MusicNOW, Fulcrum Point New Music Project and Chicago, Milwaukee, Alabama, Charleston, New World and Gallician Symphony Orchestras; invited to join the San Francisco Ballet Orchestra as Principal Clarinet (1998); recordings with the Chicago Symphony Orchestra, San Francisco Ballet Orchestra, St. Charles Chamber Singers, numerous TV and radio jingles; solo CD

Faculty

issued on Southport Records; faculty member; Costa Rican Youth Symphony, Merit Music Program, Lake Forest Academy, Sherwood Conservatory and DePaul University School of Music.

Tanya Carey—cello

B.M., M.M., Performer's Certificate, Eastman School of Music; D.M.A. (Performance), University of Iowa; studied with Georges Miquelle, Ronald Leonard, Frank Miller, Charles Wendt, Karl Fruh, Margaret Rowell; active soloist and chamber musician; member, Lydian String Trio, Carey Consort; principal and first desk player of many symphony orchestras including the Milwaukee Symphony; Emerita, Western Illinois University; recordings for Rizzoli Records with Lydian Trio; master classes and performances in thirteen countries and thirty states; past president and former board member; Suzuki Association of the Americas; sought-after clinician and specialist for workshops; teacher of prize-winning students in state, regional and national contests; Artist Teacher: Roosevelt University.

Michel Chatara-Morse—guitar

B.A. (Guitar Performance), University of Puget Sound; M.M. (Classical Guitar Performance), Roosevelt University; guitar studies with Denis Azabagic, Douglas Rice, Pam Kimmel, and Sergio Assad; Suzuki pedagogy studies with Paul Henry; additional studies: Greater Pittsburgh Suzuki Guitar Institute (2006); master classes with David Leisner, Andrea Cannon, Robert Guthrie, Brian Torosian, and David Russell; performances at The French Quarter, Valentino Vineyards, the Palmer House, the Mid-Day Club, Maggiano's, and the Chase Tower Promenade; active participant in international competitions and festivals across the U.S.; faculty member, Lawndale Conservatory/Ravinia Festival Community Outreach Program (head of guitar department) and The Suzuki-Orff School of Music for Young Musicians.

Linden Christ—Prelude Choir

B.M. DePauw University; M.M. Chicago College of Performing Arts; studied with Judith Haddon and Vergene Miller; founder and Artistic Director, Opera Play-House; operatic performances include *Goldilocks in Goldilocks and the Three Bears* (Chicago Opera Play-House), Ellen in *Lakme* (Union Avenue Opera, St. Louis), First Lady in *Die Zauberflote* (Cedar Rapids Opera Theater, IA), Gretel in *Hansel und Gretel* (Rome Opera Festival, Italy), Miss Jessel in *The Turn of the Screw* (Chicago College of Performing Arts, IL), Eurydice in *Offenbach's Orpheus in the Underworld* (DePauw University, IN); awards and honors: Canto Foundation: Bravo Award, 2007, 2008, 2009.

Cynthia Clarey—voice

B.S. Howard University; Post Graduate Degree, Julliard School; teachers include Carolyn V. Grant, Florence Page Kimball, and Hans Heinz; performed in opera companies and festivals throughout the world singing roles from Baroque repertoire to twentieth century premieres; theaters have included New York City Opera, Houston Grand Opera, Dallas Opera, Chicago Lyric Opera, Budapest Festival, Glyndebourne Festival, Royal Opera at Covent

Garden, Deutsche Oper Berlin, Bayerische Staatsoper Munich, Gran Teatro del Liceu in Barcelona and many others; best known for her portrayals of the title role in Bizet's *Carmen* which she has sung in the Americas, Europe, Japan and Australia; also appeared in Paris, on tour and on Broadway with Peter Brook's *La tragedie de Carmen*; recordings on EMI, EMI/Angel, EMI/VirginClassics, Chandos, Koss Classics, Decca, New World Records; Grammy-nominated recording of Gershwin's *Porgy and Bess* with Sir Simon Rattle and the Glyndebourne cast and chorus; concert performances include the New York Philharmonic, Chicago Symphony, Boston Symphony, London BBC Orchestra, Royal Scottish National Orchestra, Berlin Philharmonic, Los Angeles Philharmonic, Vienna Philharmonic, Dallas Symphony, Hong Kong Philharmonic; faculty member; the Chicago College of Performing Arts at Roosevelt University.

Whitney Covalle—conductor, Chicago Children's Choir

B.M. Michigan State University; M.M. (Education) Westminster Choir College; studied conducting with Dr. Paul Head, Dr. Charles K. Smith, Jonathan Reed; certified in Level I Orff-Schulwerk Methodology; has attended American Choral Directors Association national conventions; member of American Choral Directors Association, Gordon Institute for Music Learning (Membership Director 2002-2005), Music Educators National Conference and Illinois Music Educators Association; high school choir director; Rich Central and Rich East High School - created, produced and directed Motown Revival and Broadway Night, students awarded at IHSA and IMEA; elementary vocal music teacher, Conshohocken Elementary School; awards: recipient of a grant from The Colonial Foundation to fund handbell program; workshop presenter at Colonial School District Best Practices Fair; Healthy Singing, Healthy Talking; maintains a private studio in Chicago area.

Elise Dalleska—violin

B.M. *summa cum laude* (Violin Performance), Boston University; M.M. (Violin Performance), Florida State University; additional studies, Kneisel Hall Chamber Music Festival (ME); student of Joseph Golan, Eliot Chapo, Tom Hall, Bayla Keyes; chamber music coaches include members of the Julliard String Quartet, Muir Quartet, Raphael Hillyer; master classes with Donald Weilerstein, Jaime Laredo, Alban Berg Quartet; pedagogical studies with Dr. Clifford Madsen, Bonnie Black; Suzuki pedagogy studies with Edward Kreitman; former member: Civic Orchestra of Chicago, Tallahassee Symphony Orchestra (rotating associate concertmaster); performed as an orchestra member under conductors such as Pierre Boulez and Daniel Barenboim and with R&B artist, Mary J. Blige; orchestral performances include Jacksonville Symphony Orchestra and New World Symphony (FL); former head string and chamber music coach, Tallahassee Youth Symphony; former member, Red Riding Hood String Quartet (an all female string quartet), substitute violinist with the Milwaukee Ballet Orchestra; string coach, Whitney Young High School Orchestral Program.

Faculty

Jon Deitemyer—percussion

B.M. summa cum laude (Performance/Jazz Studies), University of North Texas; percussion studies with Ed Soph, Paul Rennick, Christopher Christopher Deane; jazz studies with Lynn Seaton and Stefan Karlsson; additional studies at Banff Centre for the Arts; performances/recordings with Grazyna Auguscik, Patricia Barber, Kurt Rosenwinkel, Greg Osby, Zach Brock, Sam Barsh, Matt Ulery's Loom, Ben Paterson, Information Superhighway, Ryan Cohan, Typhanie Monique, and Lynn Seaton; recipient of an education grant from the Illinois Arts Council; accolades and endorsement from Grammy-winning singer Patricia Barber and Chicagojazz.com.

Jelena Dirks – oboe

B.M. (Oboe Performance, Piano Performance), St. Olaf College; M.M. (Oboe Performance, Piano Performance), University of Michigan; oboe studies with Alex Klein, Harry Sargous; piano studies with J. Logan Skelton, A. Dewayne Wee; member, Prairie Winds Quintet; recitals, chamber music concerts, and orchestras in the United States, China, Canada, and the Caribbean; numerous performances, tours and recordings with Chicago Symphony Orchestra; two-time winner, Musical Merit Foundation Scholarship Competition; extensive experience giving masterclasses, lectures, and coachings; current faculty member (oboe and piano), DePaul University.

Marc Embree—voice

B.M. Westmar College; M.F.A. Tulane University; additional studies, Hochschule der Kunst-Berlin; has performed throughout the United States, in Mexico, Canada and Europe; principal singer with the New York City opera for several seasons; sung with regional opera houses including Edmonton, New Orleans, St. Louis, Houston, Sarasota, Omaha, Kansas City and Virginia; extensive operatic roles include Wotan, Iago, Conte d'Almaviva, Don Giovanni and Scarpia among others; live television broadcasts include *Wozzeck* (Doctor) and *Das Rheingold* (Fasolt) from the *Bellas Aries* in Mexico City, Horace Tabor in *The Ballad of Baby Doe* with the Augusta Opera and Peter Maxwell Davies' *The Lighthouse* with the Nashville Opera; recordings include Carlos Chaveaz's *The Visitors*, Kurka's *The Good Soldier Schweik*, and the recently released Lincoln Center production of *Rain* by composer Richard Owen; frequent musical theater appearances have included *South Pacific* (Emile DeBeque), *Kismet* (Hajj), *Kiss me Kate* (Petruccio), *Follies* (Ben Stone), *The Man of La Mancha* (Don Quixote/Cervantes) and many more; member of first European cast of the Yeston/Kopit musical *Phantom* as Gerard Cariere, making over 500 appearances in Europe in both English and German versions.

Nomi Epstein – theory, composition

B.A. (Music), Columbia University; M.M. (Music Composition), New England Conservatory; D.M. (Music Composition), Northwestern University; Level II Kodály Music Institute, New England Conservatory; participant: Summerakademie, Schloss Solitude Stuttgart (Germany), Darmstadt International Course for New Music (Germany), Ostrava

Days (Czech Republic), Bang on a Can, Huddersfield Contemporary Music Festival Young Composers Workshop (UK); residency, Atlantic Center for the Arts; composition studies with Augusta Read Thomas, Jay Alan Yim, Amy Williams, Marti Epstein, Fred Lerdahl, Michael Gandolfi; compositions performed by Ensemble SurPlus, Wild Rumpus, Wet Ink, Dal Niente, ICE, Décadance Ensemble, Noble Fowl Trio; performer and curator of experimental music; winner, ASCAPLUS award (2007-2011), CAP Grant (American Music Center), Orchestra Composition Competition (Northwestern University); current faculty: British Music School of Chicago, Old Town School of Folk Music, Nomi Epstein Piano Studio; former faculty: Roosevelt University, University of Illinois at Chicago, Northwestern University; member: ASCAP, American Composers Forum, American Music Center; composition commissions from Katinka Kleijn (CSO), Seth Josel, Wild Rumpus, Dal Niente, Noble Fowl Trio, Bang on a Can festival; founder, a.pe.ri.od.ic concert series.

Christopher Fiore—cello

B.M. (Cello Performance), The Hartt School of Music (University of Hartford), Cleveland Institute of Music; M.M. (Cello Performance), Performance Certificate (in progress), DePaul University; Suzuki Teacher Certification, Books 1-10; additional studies: Meadowmount Music School; summer festivals: Suzuki Summer Institutes, Kinhaven Music School, New England Music Camp, Wethersfield Chamber Music Festival; studied with Nancy Hair, Eric Dahlin, Pam Devenport, Tanya Carey, Stephen Geber, Stephen Balderston, Brant Taylor; former member, Connecticut Youth Symphony, Pioneer Valley Symphony, Manchester Symphony, New Britain Symphony, Anreao String Quartet and Opus 89 Orchestra; former faculty: Rainbow Strings, (Cleveland, OH), Bolton Elementary School, summer faculty: Ogontz Suzuki Institute (NH), Intermountain Suzuki String Institute (UT), Greater Pittsburgh Suzuki Institute (Pittsburgh, PA).

Kevin Fort—jazz piano

B.M. with highest honors (Jazz Studies), M.M. (Jazz Composition, Piano), DePaul University; studied with Alan Swain, Tom Matta, and Larry Novak; current member of the Kaleidoscope Trio, Mulligan Mosaics Nonet; former member, DePaul University Jazz Ensemble, Disneyland All-American College Band; performances with Phil Woods, Ramsey Lewis, Bill Watrous, John Clayton, Steve Houghton, Wayne Bergeron, Rick Baptist, Ron McCurdy, Gary Foster, and Tom Kubis; awards and honors: compositions featured at the Chicago Jazz Festival and the Midwest Band and Orchestra Clinic; winner of Union League Club Civic and Arts Foundation Composition Award; current instructor, Moraine Valley Community College (private instruction in jazz piano and trombone); maintains a private studio in the Chicago area.

Rolando Freitag—violin, viola

B.M. (Violin Performance) Shenandoah Conservatory, M.M. (Violin Performance) Penn State University; Suzuki pedagogy studies with Allen Lieb, Carrie

Faculty

Reuning-Hummel and Edward Kreitman; former director of the Community Music School Suzuki Program (Allentown, PA); former faculty, State College Talent Education Program and Penn State University; faculty member, Western Springs School of Talent Education; Certificate of Achievement award, Suzuki Association of the Americas.

Naomi Bensdorf Frisch—oboe

B.M. magna cum laude, Northwestern University; M.M. with Distinction, DePaul University; student of Robert Morgan, Ingo Goritzki, Ray Still, Michael Rosenberg, Judith Kulb; solo appearances with Wisconsin Chamber Orchestra, Chicago Chamber Orchestra, Southwest Michigan Symphony, Southwest German Baroque Soloists, Holy Cross Concert Series; recording of "Concerto Grosso No. 1" by William Karlins released by Hungaroton records (2001); principal oboe: Wisconsin Chamber Orchestra, Illinois Philharmonic Orchestra, Elmhurst Symphony Orchestra; regular substitute/extra: Milwaukee Symphony Orchestra; awards and honors: Fulbright Scholarship (1999-2000), semi-finalist Fischhoff National Chamber Music Competition (1999, 2006); chamber music faculty, Midwest Young Artists; adjunct instructor, North Park University; master class instructor: Breathing Clinic for Wind Players (Music Institute of Chicago, Midwest Young Artists) and Oboe Reed Making Clinic (Midwest Young Artists, Southern Illinois University); lecturer (Double Reed Methods), DePaul School of Music.

Jeremy Gershfeld—violin, viola

B.M. University of Michigan; M.M. Northern Illinois University; student of Richard Parnas, Yizhak Schotten, Richard Young, Shmuel Ashkenasi, Likuo Chang; participated in festivals at Banff Center for the Performing Arts, Taos Chamber Music Festival, Tanglewood Music Center, and Ravinia Steans Institute for Young Artists; has performed with Lyric Opera Orchestra (associate principal viola), Papiro Opera Company (Green Bay, Wisconsin), Opera Festival of New Jersey, "Philly" Pops with Peter Nero, core member of Concerto Soloists of Philadelphia (principal viola), and Hinsdale Chamber Orchestra chamber music coach for Chicago Youth Symphony Orchestra; owner/designer, EG Design studio, painter in mixed media; maintains a private studio.

Beatriz Helguera-Snow—piano

Concert Pianist Diploma with highest honors, National Conservatory of Music of Mexico; M.M. (Piano Performance), Southern Methodist University; piano studies with Maria Teresa Rodriguez, Alfred Mouledous; master classes with Jorg Demus, Paul Badura-Skoda, Jorge Bolet, Angélica Morales, Mstislav Rostropovich; solo appearances with Orquesta Sinfónica del Estado de México, Orquesta de Cámara de Bellas Artes; member, Chicago Philharmonic Chamber Players; founder, Chicago Pan-American Ensemble; live radio broadcasts for WFMT Chicago, UNAM Radio in Mexico City; extensive experience as an accompanist and chamber musician; recipient, Outstanding Artistic Achievement Award, Epstein B'hai Brith Award; faculty: Betty Haag Suzuki Academy, Midwest Young Artists Sum-

mer Young Musicians Chamber Music workshop; maintains a private studio.

Claudia Hommel—The Art of Song Interpretation

B.A. (History) Antioch College; MSLS (Archival Administration), Wayne State University; additional studies: Actors Center (Chicago), Actors in Advertising (New York), Riverside Shakespeare (John Basil); vocal studies with Roberta Vatske and Carolyn Grimes; song interpretation with Martha Schlamme and Alvin Epstein; acting studies with Steve Ivicich, Charles Gerber and Ron Martell; master classes with Elly Ameling, Margaret Harshaw, Dalton Baldwin; workshops with Shakespeare & Co., Stratford Shakespeare Players; festival performances: Lancaster Festival (OH), Bastille Festival (Milwaukee), New York Festival of Song; resident member, Grand Circus Exchange (Detroit); numerous stage appearances, including: Labor Theatre (NY), Illinois Theatre Centre, Jewish Ensemble Theatre (Detroit); extensive tour appearances as cabaret soloist include: Central Piedmont Literary Festival, Duke University (NC), Club at Symphony Center (Chicago), Le Chat Noir (New Orleans), Frick Museum (Pittsburgh), Musée de Montmartre, and middle and high schools nationwide; four recordings released on the Masion Clobert label (www.cabaret-paree.com); former voice faculty member, Sherwood Conservatory; IMEA clinic presenter (2003, 2004, 2006); member: Screen Actors Guild, American Federation of Television and Radio Artists, Actors Equity Association, MENC; founding board member, Chicago Cabaret Professionals.

Marta Sofia Honer—violin, viola

B.M. (Viola Performance, in progress), DePaul University; participant, Bowdoin International Music Festival, North American Viola Institute summer festival, Icicle Creek Chamber Music Festival, Northern Lights Chamber Music Institute summer festival; viola studies with Rami Solomonow, David Holland, Paul Sonner; current member, DePaul Symphony Orchestra; substitute, Northbrook Symphony Orchestra; current faculty, Woodlawn String Instrument Program; former faculty, Suzuki Strings of Madison.

Meaghan Kawaller—violin

B.M. (Clarinet Performance), University of North Texas; M.M. (Clarinet Performance), DePaul University; Performance Certificate (Clarinet), DePaul University; clarinet studies with Dr. John Scott, Julie DeRoche, and Larry Combs; master classes with Ricardo Morales, Philippe Cuper, Wenzel Fuchs; founding member of The Lodos Ensemble; performed with Oistrach Symphony Orchestra, Dal Niente, North Texas Wind Symphony, Northwest Symphony and Chamber Orchestras; can be heard on North Texas Wind Symphony recordings Retrospectives, Allegories, Poetics, Passions, Transformations, Altered States, and Teaching Music Through Performance in Band (volumes 5, 6, and 7); 3rd prize winner of the International Clarinet Association's Young Artist Competition (2010, Austin, TX); clarinet teacher at Elmhurst College Community Music (Elmhurst, IL) and York High School (Elmhurst, IL).

Faculty

Yumy Lee Kim—piano

M.M. (Piano Pedagogy), M.M. (Piano Performance), Performance Certificate, University of Music Luebeck, Germany; D.M., candidate (Piano Performance), Northwestern University; additional studies: Yonsei University, Korea; piano studies with Sylvia Wang, Konstanze Eickhorst, James Tocco, Young-Ho Kim; master classes with Karl-Heinz Kaemmerling, Pavel Gililov, Andrei Jaszynski, Lambert Orkis, Young-Hi Moon, Norman Krieger, Solomon Mikowsky, Constance Keene; solo performances: Hamburg Sinfonietta, Hildesheim Philharmonie, Ahrensburg Youth Orchestra; solo recitals in Germany, Korea, Spain, Switzerland, France and Chicago area; solo and chamber performances on broadcast Radio Hamburg and NDR TV Germany; winner of Steinway Competition Germany and German Teacher's Association; recipient of Dorothy L. Pound scholarship; former faculty member of Sunhwa High School of Arts, Korea, and Ostholstein Music School, Germany; maintains a private studio in Chicago area.

Jeffrey Kowalkowski—theory, composition

BM, MM (Composition) DePaul University, DM (Composition) Northwestern University, composition studies with George Flynn, Alan Stout, Amnon Wolman, Gerhard Staebler, Pauline Oliveros, Vladimir Leyetchkiss; 2010 Commission: "Tremendous Fermuity", for Experimental Sound Studio/Lincoln Park Conservatory (Chicago Park District) Fern-Room, 4-Channel Sound Installation; 2009 Commission: "Resolute Dot Dot Cloud"—Concerto for two percussionists and Orchestra for Meet the Composer/Met-Life Creative-Connections; *New Music at the Green Mill* (co-curator for annual concert series, founded in 1988); collaborative work with duo Jack the Dog (1995-present), *Bosch tapped the gas pedal...* (1995-2000), and *Lucky Pierre* (2000-2008); Illinois Arts Council Artists-in-Education Roster; Artistic Director, Milkwood Foundation (non-profit sound recording service); article: *Perspectives of New Music* 46/2; Guest Instructor of Composition, Oberlin Conservatory; faculty member, DePaul University, Northeastern Illinois University.

Sarah LaFleur—piano

B.M. summa cum laude (Piano Performance and Music Education), The Hartt School, University of Hartford; M.M. with Distinction (Piano Performance), DePaul University; student of Mary Sauer, Margreet Francis, Vincent Lenti; pedagogy studies with Mary Sauer, Margreet Francis, Watson Morrison; Suzuki pedagogy studies with Doris Koppelman; Conversational Solfege with John Feierabend; certified Early Steps in Music educator; founding member of the Lunae Duo; awards and honors: DePaul Music Performance Award, Virginia Southworth Award, Moses Hartzmark Piano Scholarship, Hartt Performing Arts Scholarship, George Eastman Award; former faculty member, Hartt School Community Division.

Kathleen Lahiff—piano

B.A., DePaul University; piano studies with Fran Smith, Clara Siegel; Suzuki pedagogy studies with Yasuko Joichi; early childhood studies with Edwin

Gordon (Music Learning Theory), Mary Ellen Pinzino, Lillian Yaross (Orff); former director of Children's Programs, Old Town School of Folk Music (originator; Wiggleworms Program); maintains private studio in Chicago area.

Kelly Langenberg—french horn

B.M.E. and B.M., Baldwin-Wallace College Conservatory; M.M. (Horn Performance), DePaul University; studied with Jon Boen, Hans Clebsch, and Neil Kimel; additional studies at the Blossom Music Festival, Aspen Music Festival, Pierre Monteux School and the Chautauqua Institute; principal horn of the Battle Creek Symphony and Light Opera Works; holds positions with the Kenosha, Peoria, Heartland Festival, and Quad City Symphonies; performances with Ars Viva!, Lake Forest and Elgin Symphonies, Boston Brass, Tower Brass of Chicago, Chicagoland Pops, Josh Groban, and Mannheim Steamroller; 2009 soloist with the Muscatine and Clinton Symphonies of Iowa; faculty member, North Park University.

Amy Larsen—trumpet

B.A. (Music), Michigan State University; M.M. (Trumpet Performance), Northwestern University; doctoral studies (Trumpet Performance), University of Maryland; summer festivals: Wisconsin Chamber Orchestra, Park Ridge Fine Arts Orchestra, National Orchestral Institute and Philadelphia Brass Institute; member: Elmhurst Symphony Orchestra and Peoria Symphony Orchestra; past member: Richmond Symphony Orchestra and Annapolis Symphony Orchestra; performances with Lake Forest Symphony, Elgin Symphony, Ars Viva, Music Now, Contemporary Chamber Musicians, Calisto Ensemble, Wisconsin Chamber Orchestra and Saint Louis Symphony; former faculty, Columbia Union College, Elgin Community College, University of Maryland (teaching assistant) and Virginia Commonwealth University; former faculty member, Sherwood Conservatory of Music.

Cally Laughlin—clarinet

B.M. cum laude (Clarinet Performance), DePaul University; M.M. with Distinction (Clarinet Performance), DePaul University; clarinet studies of Julie DeRoche, Larry Combs, and Jeanine York-Garesche; performed as Associate member with Civic Orchestra of Chicago 2010-2011; member of Civic's Music Corps Woodwind Quintet 2010-2011; solo recitals in Chicago, Southern Illinois, Japan; performances with Wheaton Municipal Band 2008, Edwardsville Municipal Band 2003-2010; performed in DePaul's many ensembles including DePaul Symphony Orchestra and DePaul Wind Ensemble; taught at Granite City High School from 2007-2010 as the summer band camp Woodwind Instructor; currently works as a Pro Clarinet Tester and Marketing Assistant at Conn-Selmer, Inc.

Eunjin Lee—piano

B.M., M.M., Yonsei University (Korea); D.M.A. (Piano Performance and Literature), University of Illinois at Champaign-Urbana; studied with William Heiles, Myoung-Won Shin; pedagogy studies with Reid

Faculty

Alexander; collaborative studies with Dennis Helmrich; chamber music studies with members of the Pacifica Quartet; vocal coaching studies with Cynthia Haymon (vocal music); master classes with Claude Frank, Stanislav Ioudenitch, Jean Francois Hesser, Oxana Yablonskaya, Gabriel Tacchino, Earl Wild; Suzuki pedagogy studies with Caroline Frazer; performances with University of Illinois Symphony and University of Illinois New Music Ensemble; solo and collaborative recitals at the Krannert Center in Champaign IL, Chicago IL, Korea and France; awards and honors: Finalist, Hugo Kauder Society International Music Competition for Piano; Honorable Mention, Bradshaw and Buono International Piano Competition; Winner, University of Illinois School of Music Concerto Competition; Burrell Small Family Award, Young Artists Piano Competition (Kankakee Valley Symphony Orchestra Association); presentation for Yale Graduate Music Symposium (2009), Lecture-Recital, Illinois State Music Teachers Association Annual Conference (2008); piano instructor and coordinator of Piano Program, Canaan Music School (Glenview, IL).

Erica Lessie—cello

B.M. Indiana University; M.M., Florida State University; studied with Andrew Luchansky, Gordon Epperson, Roger Drinkall, Edi Banda, Fritz Magg; Suzuki pedagogy studies with Jean Dexter and Tanya Carey; certified Music Together teacher; member: Red Riding Hood—a cross-style string quartet, Cherchez la Femme—women performing works by women, Cello Eclectica—performing on Theremin cello, five-string cello, electric cello and carbon fiber cello; auxiliary member: Tributosaurus rock band; free-lance cellist in the Chicago area; jewelry designer at the Union Street Gallery; faculty member: Sherwood Conservatory of Music, Merit School of Music.

Vladimir Leyetchkiss—piano

Master's Degree, Conservatory of Baku (former U.S.S.R.); doctoral studies, Moscow Conservatory; D.M.A. (piano performance) American Conservatory of Music; studied with Heinrich Neuhaus (teacher of Gilels and Richter); numerous performances throughout the United States and Europe; appeared in all-Liszt recitals during Liszt Centennial, 1986; numerous live broadcasts for WFMT including all-Beethoven, all-Schubert, all-Schumann, all-Mendelssohn, and all-transcriptions programs; appeared as soloist at national conventions for American Liszt Society; numerous recordings for Orion including Russian Piano Masterpieces, *The Art of Piano Transcriptions*; publications include: original piano version of *The Rite of Spring*, approved by Igor Stravinsky; translator, *My Memories of Liszt*, by Alexander Siloti (student of Liszt)

Arthur Linsner—trombone

B.M. Eastman School of Music; M.M. Northwestern University; teachers include Emory Remington, Frank Crisafulli, Edward Kleinhammer; performed with Chicago Symphony, Milwaukee Symphony, Grant Park Symphony, *Ars Viva!*, Lyric Opera, *Music of the Baroque*, Joffrey Ballet; toured and recorded with Woody Herman, Chuck Mangione; appeared in

concert with performers including Luciano Pavarotti, Frank Sinatra, Tony Bennett, Ray Charles and Stevie Wonder; performed for musical theatre productions such as *The Lion King*, *Les Miserables*, *Show Boat*, *Mary Poppins*; recorded for radio and TV commercials; former Lecturer-- Northwestern University School of Music; current Instructor of Trombone -- Northeastern Illinois University.

Corina Lobont—violin

D.M.A., Northwestern University, B.M., "G. Dima" Music Academy of Cluj (Romania); studies with Roland and Almita Vamos, Casiu Barbu, Nicolae Victoria, and Shmuel Ashkenasi; ten years as the Assistant Concertmaster of the Quad City Symphony Orchestra; performances in the Civic Orchestra of Chicago, Illinois Symphony Orchestra, the Pine Mountain Music Festival Orchestra, the Peoria Symphony Orchestra, and the State Hungarian Opera; European tour with the Transylvania Symphony Orchestra under the direction of former Philharmonic conductor Erich Bergel; doctoral teaching assistant at Northwestern University; faculty member: Music Art Lyceum of Cluj.

Mark Maxwell—classical guitar

B.M., M.M., Southern Methodist University; four diplomas from *Academia Musicale Chigiana* (Siena, Italy); student of Robert Guthrie, Oscar Ghiglia; master classes with José Tomás, Pepe Romero and Paul O'Dette (lute); member of the Waller and Maxwell Guitar Duo; compact discs: *Spain, Italy and the New World, Music for Two Guitars* on the Senti label, Grand Potpourri, Terz Guitar Duos by Mauro Giuliani and J.K. Mertz; performed throughout the United States and Italy at festivals and concert venues such as the Phillips Collection, Guitar Foundation of America Festivals, Rantucci International Guitar Festival and Competition (judge), Dame Myra Hess Memorial Concerts and Mostly Music, Inc.; sponsored by the *Associazione Giovanile Musicale* in concerts in Sicily and Sardinia; the Waller and Maxwell Guitar Duo holds the *Societa Italiana Autori ed Editori* prize from the *Accademia* for their performances throughout Tuscany; concerto soloist at colleges and universities in the U.S.; performed live on commercial and public radio and television including the Studs Terkel Show and Live From Studio One on WFMT; faculty member: Northwestern High School Music Institute, Music Institute of Chicago; co-artistic director, Segovia Classical Guitar Series (Northwestern University); coordinator, Classical Guitar studies, DePaul School of Music.

Ben McMunn—guitar

B.M. with Honors, DePaul University; M.M., Northwestern University; classical guitar studies with Mark Maxwell, Anne Waller; jazz guitar studies with Bob Palmieri; master classes with Oscar Ghiglia, Robert Guthrie, Colin McCalister, Elena Papan-dreou, Hopkinson Smith, Brazilian Guitar Quartet, Canadian Guitar Quartet; Suzuki pedagogy studies: *Every Child Can*, *Guitar Book 1*; solo performances at Chicago area venues including The Art Institute of Chicago, Museum of Contemporary Art, Lincoln Park Zoo, Double Door, and Union League Club

Faculty

of Chicago; guitar instructor: National High School Summer Music Institute (Northwestern University), Suzuki-Orff School for Young Musicians, The Fox River Academy of Art and Music, The People's Music School, Kim's International Music; maintains a private studio in the Chicago area.

Victoria Moreira—violin

B.M. with Honors (Violin Performance), Roosevelt University; M.M. with Distinction (Violin Performance), Artist Certificate with Distinction, DePaul University; Suzuki Teacher Certification, Book One; participant: Northshore Music Festival, Music in the Mountains (Durango, CO), Instrumenta Verano (Puebla, Mexico); violin studies with Ilya Kaler, Vadim Gluzman, Jorge Risi, Ludmila Cavallaro, Miguel Szilagyi; current member: Oistrach Symphony Orchestra, Northbrook Symphony Orchestra, World Orchestra of Jeunes Musicales; chamber performances with: Kaia String Quartet, Tangata Ensemble, Ondas Ensemble, Amazonas Piano Trio, MAVerik Ensemble, Alma de Tango Quartet, Rejunte Sextet; winner, DePaul University Concerto Competition; former faculty member: Schurtz High School, Escuela Universitaria de Musica (Montevideo, Uruguay); maintains a private studio in Chicago.

Veronica Nettles—cello

B.M. (Cello Performance), University of Toronto; M.M. (Cello Performance), DePaul University; Suzuki Teacher Certification, Pre-Twinkle and Book 1; cello studies with Stephen Balderston, David Hetherington, Shauna Rolston; Suzuki studies with Tanya Carey; principal cello with DePaul Opera Orchestra; associate principal cello with DePaul Symphony Orchestra; performances with Sudbury Symphony Orchestra, Wiregrass Symphony Orchestra, University of Toronto Symphony and Opera Orchestras (principal), University of Toronto Contemporary Ensemble; participant of Banff Centre of the Arts Summer Chamber Program and Masterclass Program; former teaching assistant: Toronto Suzuki School, Tyrell-MacDonald School Music Camp; former faculty of Tri-State Community Orchestra Workshops; maintains a private studio in Chicago.

Bob Palmieri—jazz guitar

B.M. (Studio Music and Jazz), University of Miami; additional studies, University of Rochester; studied with John Scofield, Gene Bertoncini; past performance and recording credits include a broad range of styles, including work with Ray Charles, Nancy Wilson, Lyle Mays and Garth Brooks; previously taught at Concordia College, Hochstein School (New York), University of Miami; lecturer (Applied Jazz Guitar), DePaul School of Music.

Stephanie Pedretti—flute

B.M., DePaul University; M.M., Michigan State University; additional studies: Vienna Music Program with Barbara Gisler, Talent Education Institute, Matsumoto, Japan; flute studies with Richard Sherman, Anne Reynolds; masterclasses with Ervin Monroe, Donald Peck, Jimmy Walker, Jeffrey Zook, Robert Dick; Suzuki pedagogy studies with Toshio Takahashi, June Warhofig, David Gerry, Pandora Bryce; perfor-

mances with Dearborn Symphony Orchestra, Orchestra Sinfonico del NewOpera festival di Roma (principal), Lansing Lyric Opera (principal); featured soloist with DePaul Symphony Orchestra, Lafayette Symphony Orchestra; numerous solo and chamber music performances including: Istituto S.Alessio (Rome, Italy) and Chautauqua Music Festival (NY); awards and honors: Winner, DePaul Concerto Competition; finalist, Allen Keller Memorial Young Artist Competition; recipient, 2009 Chicago CAAP Grant; instructor for various summer programs including Interlochen Arts Camp, Dearborn Suzuki Flute Workshop, Great Lakes Flute Institute; former faculty: University of Michigan-Flint, Michigan State University Community Music School, Flint School of Performing Arts, Suzuki-Orff School for Young Musicians; current faculty, Rockford College Music Academy, Music Institute of Chicago.

Stephanie Pielok—violin

B.M. (Violin Performance), Université de Montréal; M.M. (in progress, Violin Performance), DePaul University; performance studies with Franck Della Valle, Marc Viellefon, Vladimir Landsman, Jonathan Crow, Ilya Kaler; chamber music studies with Lyne Marrant, Aude Lefebvre, Francois Poly, Jean-Christophe Charon, Laurence Kayalé, Jutta Puchmacher, Jean-Eudes Vaillancourt, Quatuor Elysée, Daria Hovora, Steven Balderston, Janet Sung, Rami Solomonow; orchestral experience includes Vigny Symphony Orchestra (concertmaster), Conservatoire National de Région de pontoise Orchestra (concertmaster), French Youth Orchestra (soloist), Versailles Symphony Orchestra, Sherbrook Symphony Orchestra; winner: Bellan, Vatelot, Nerini, and Rampal National Violin Competitions; Schlern International Music Festival and Art Club of Chicago scholarships; upcoming teacher at Chiapas International Music Festival.

George Radosavljevic—piano

B.M. cum laude, Chicago Conservatory College; M.M. with Distinction, (Piano Performance) DePaul University; piano studies with Dmitry Paperno; masterclass with Adele Marcus; numerous performances including frequent live broadcast concerts for WFMT; solo performances with Sulzer Regional Library Concert Series, Dame Myra Hess Memorial Concert Series, Chicago Symphony Orchestra Chamber Music Series; concerto performances with Lake Shore Symphony and Northside Symphony; Chicago premier of *Penumbra* by Philip Carlsen; awards: First place winner, Union League Piano Competition; orchestral pianist for Lake Forest Symphony, Elgin Symphony and Symphony of the Shores; active as accompanist and chamber musician in Chicago area.

Jared Rekken—flute

B.A. DePaul University (flute performance); studies with Mary Stolper, Debora Harris, Donald Peck, Louise Dixon and Victoria Jicha; performances with the DePaul Symphony Orchestra, Concertante di Chicago, Lake Shore Symphony, CUBE contemporary ensemble, Accessible Contemporary Music, and DePaul Wind Ensemble; recordings with the DePaul Wind Ensemble; awards: third place in the

Faculty

2003 DePaul Concerto Competition; active chamber and orchestral performer in the Chicago area with a special interest in new music.

Christopher Richard—Musical Theatre Workshop for Teens

B.M. (Vocal Performance), Butler University; M.M. (Vocal Performance), University of Southern California; performances with DuPage Opera Theatre, Bowen Park Opera, Light Opera Works and Drury Lane Oakbrook, Sarasota Opera, Indianapolis Opera, the Aspen Music Festival Opera, Brevard Music Center, the Mexico National Chamber Orchestra, the Indianapolis Chamber Orchestra and the New World Symphony Orchestra; individual voice instructor; Oak Park & River Forest High School; Assistant Music Director, Irving Park Lutheran Church (Director of Contemporary Ensemble); Program Director of Musical Theatre, Merit School of Music; Stage Director; Chicago Opera Theater for Teens (After-School-Matters, Gallery 37); Music Director for the following organizations: Light Opera Works Summer Music Theatre Workshop; Triton College, Bowen Park Opera, Oak Park and River Forest High School summer productions.

Julia Richter—flute, piccolo

B.M., Portland State University; M.M., University of North Texas; studied with Mary Karen Clardy, Jim Walker, Marilyn Shotola; master classes with Marzio Conti, Alain Marion, Michel Debost; member, Elgin Symphony Orchestra; substitute, Milwaukee Symphony Orchestra; performs with Chicago Opera Theatre, Paderewski Symphony Orchestra, Illinois Symphony Orchestra, Rockford Symphony Orchestra, O'Opera Piccola, da Corneto Opera, Light Opera Works; former member; Honolulu Symphony Orchestra; piccolo soloist with Elgin Symphony Orchestra; recording: *Songs for Funerals and Healing* (Oregon Catholic Press, 1992); flute and piccolo instructor; University of Wisconsin-Whitewater Flute Camp. adjunct music faculty, Elgin Community college.

Jason Roebke—string bass, composition

B.M., Lawrence University Conservatory of Music; M.M. University of Michigan; composition and improvisation studies with Roscoe Mitchell, Ed Sarath, Allen Gimbél, Kenneth Schaphorst, Matt Turner, Ornette Coleman; double bass studies with Stuart Sankey, Rodney Witaker; David Stallsmith, James Clute; numerous performances/recordings with Han Bennink, Marc Ducret, Ken Vandermark, Myra Melford, François Houle, Michael Zerang, Guillermo Gregorio, Uchihashi Kazuhisa, Toshimaru Nakamura; commissions for various instrumental ensembles collaborating with choreographers: Nancy Langsner, Ruben Ornelas; awards: Pi Kappa Lambda Jazz Composition Award (Lawrence University), Lilly Foundation Research Grants; Performances at North Sea Jazz Festival, Vancouver Jazz Festival, MusikTriennale Köln, and Vision Festival (New York). Recordings on Clean Feed, Porter, NotTwo, 482 Music; grants from Illinois Arts Council, Links Hall, Experimental Sound Studio; frequent tours in Europe, Japan, US.

Hanjin Sa—piano

B.M. (Piano Performance), DePaul University; M.M. (Music Education, in progress), Northwestern University; additional studies, International Festival-Institute at Round Top; piano studies with Eteri Andjaparidze; composition studies with Kurt Westerberg and George Flynn; conducting studies with Michail Jurovski, Konrad von Abel and Leon Botstein; master classes with James Dick, Alexander Slovodianik and Robert Hamilton; active performer; accompanist and vocal coach in the Chicago area; conducted orchestras include Württembergische Philharmonie (GER), South Bohemian Chamber Orchestra (CZE), and Bacau Philharmonic (CZE); awards: recipient, Music Talent Scholarship (DePaul School of Music).

Junichi Steven Sato—piano

B.M. with Honors (Piano Performance), DePaul University; M.M. (with Performer's Certificate), Indiana University; piano studies with Dmitry Paperno, Edmund Battersby, Vladimir Leyetchkiss; composition studies with Don Freund, Sheldon Atovsky, Jeffrey Kowalkowski; master classes with André Watts, John Browning, Arthur Greene, Mary Sauer, Emile Naoumoff; numerous solo and chamber music performances in the United States and Europe; several appearances on television and radio programs; original compositions and transcriptions performed by various artists at venues worldwide, including Ravinia Festival and National Public Radio; numerous awards and honors including YKAA International Piano Competition, Society of American Musicians Piano Competition (Artist Division), MTNA Composition Contest; recipient, Doctoral Teaching Fellowship (Indiana University); semifinalist, Busoni International Piano Competition (Italy); chair, CAMTA Roberta Savler Piano Contests; former chair, ISMTA Composition Competitions; frequent adjudicator for piano and composition competitions, including "Këngët e Tokës" International Music Competition (Albania); editor and publisher, J.S. Sato Music Editions; former associate instructor of piano, Indiana University; faculty member; Music Makers of Western Springs; lecturer (Group Piano and Accompanying), DePaul School of Music.

Lerryn Schaefer—violin, viola

B.M. (Viola Performance), Lawrence Conservatory of Music; B.A. (History), Lawrence University; Pursuing M.M. (Viola Performance), DePaul University; summer festivals including Castleman Quartet Program, Oregon Festival of American Music, and Britt Chamber Music Academy; student of Rami Solomonow, Matthew Michelic, Leslie Straka, and Jacquelyn Schwandt; master classes with Pacifica, Ebéne, Brentano, and Arianna String Quartets, Amelia Piano Trio, Abram Loft, and Michael Tree; chamber performance with Anthony Dean Griffey; recipient of Presser Foundation Scholarship; member of Pi Kappa Lambda and Phi Beta Kappa; previously taught viola and violin at Lawrence Academy of Music, Appleton, WI; maintains a private studio; active chamber musician.

Faculty

Carol Setapen—violin

B.A. (violin performance), State University of New York at Stony Brook; M.M. (violin performance), University of Alabama; additional studies: Denver University (Suzuki teacher certification, Books 1-10 with James Maurer); violin studies with Paul Zukofsky, Myron Kartman, Henry Rubin; master classes with Joseph Gingold, Joseph Silverstein, and Itzhak Perlman; chamber music coaching with Richard Burgin, John Graham, and Raphael Hillyer; member, Amphion String Quartet (Denver) and Amarillo Chamber Music Society; associate concertmaster Midsummer Mozart Orchestra (San Francisco); performances with Ars Viva, Elgin Symphony, Lake Forest Symphony, Chicago Philharmonic, Chicago Sinfonietta; former member: Denver Symphony, San Jose Symphony, San Francisco Ballet, Birmingham Symphony, Amarillo Symphony, Quartz Mountain Music Festival; former faculty member Denver and Amarillo Suzuki Programs; chamber music coaching, Amarillo Youth Symphony; founder, Lake Forest Montessori School Suzuki Program.

Jeremy Sheehan—guitar

B.A., University of North Carolina Asheville; M.M. Candidate, Northwestern University; classical guitar studies with David Stevenson, Mark Maxwell, and Anne Waller; jazz guitar studies with Tim Haden; master classes with Oscar Ghiglia, Beijing Duo (Meng Su and Yameng Wang), Christopher Berg; Suzuki pedagogy studies: Every Child Can, Guitar Book 1; solo performances: master's degree recital; chamber performances: DePaul guitar ensemble, Northwestern guitar ensemble; recordings and film: LeeBo's Kitchen (pop-music), The Sky Sessions Vol. 1 (jazz guitar ensemble), soundtrack for short film *Mommy, Why Does My Life Hurt So Much?*; guitar instruction previously at Brevard College, Northwestern University Summer Guitar Workshop, currently at Northwestern's non-major music program; DePaul Community Music Division; maintains a private studio in the Chicago area.

Barbara Staley—voice

B.M., American Conservatory of Music; M.M. (with Honors), DePaul University; additional studies, American Institute of Musical Studies; apprenticeships, Lake George Opera Festival, and Des Moines Metro Opera; student of Winifred Faix Brown, Judith Hadden, Margaret Harshaw, Andre Montal; master classes with Nico Castel, Andrew White; vocal coaching with Maestro Walter Barrachi, Giulio Favario, Carlo Bergonzi, Renata Tebaldi; performances with Lyric Opera of Chicago, Grant Park Symphony Orchestra, Des Moines Metro Opera; operatic roles include *Mother in Amahl and the Night Visitors* (Wright College, guest artist), *Abigail* in *Nabucco* (Da Corneto Opera), Elizabeth in *Don Carlo* (Da Corneto Opera), and the title role in *Tosca* (Opera North, Philadelphia, PA); opera, oratorio and recital performances throughout the world; numerous recordings with Lyric Opera of Chicago and WFMT Radio; awards and honors: Meistersinger Competition Finalist (Graz, Austria), Eleanor Stebor Mozart Award (Graz, Austria), Metropolitan Opera Competition Winner (Chicago), National Bel Canto Foundation Competition, First Place; voice teacher at numerous

Chicago area high schools including Glenbard East High School and Elgin High School; maintains a private voice studio in the Chicago area.

Anna Porter Suechting—french horn

B.M. (Horn Performance), Lawrence University; M.M. (Horn Performance), DePaul University; participant: Aspen Music Festival, Lucerne Festival; current member: Civic Orchestra of Chicago, Quad City Symphony Orchestra, The Barehand Jugband, V3nto, New World Symphony; winner: Union League and Civic Arts Foundation Solo Competition (College Winds Division), Lawrence University Orchestra Concerto Competition; runner-up, DePaul University Concerto Competition, Midwest Horn Workshop Solo Horn Competition; current teacher, Old Town School of Folk Music; former teacher, Lawrence Academy of Music; maintains a private studio in the Chicago area.

Sophia Yu-Ju Sun Lee—piano

B.M. (Piano Performance/Minor in Trumpet Performance), National Taiwan Normal University; M.M. with Distinction (Piano Performance), New England Conservatory; D.M.A. Candidate (Piano Performance), University of Illinois at Urbana-Champaign; piano studies with Randall Hodgkinson, William Heiles; accompaniment studies with Irma Vallecillo, Dennis Helmrich; Suzuki pedagogy studies with Yasuko Joichi, Caroline Fraser; Certified Music Teacher in Taiwan; master classes with Andrej Sefanski, Igor Olovnikov, Bruno Rugito, Veronica Jochum, Pacifica Quartet; extensive experience as accompanist and chamber musician; numerous solo and chamber performances in the United States and Asia including Taipei Yoshi Cultural Center (Taiwan), Sidney Opera House, Boston Symphony Hall, Krannert Center for the Performing Arts (Urbana); former faculty member, New England Conservatory Preparatory and Continuing Education School (accompanist), University of Illinois at Urbana-Champaign (accompanying assistant); active accompanist and chamber musician in the Chicago area.

Michael Sylvester—voice

B.M. Westminster Choir College; M.M. Indiana University; student of Margaret Harshaw; professional opera career spanning 26 years; performed leading tenor roles in major opera houses of the world including the Metropolitan Opera, London's Covent Garden, Milan's La Scala, Vienna Staatsoper, Australia's Sydney Opera House, Lyric Opera of Chicago, Dallas Opera, Paris Opera, Houston Grand Opera, Staatsoper Berlin and many others; opera repertoire includes *Radames* in *Aida*, *Don Carlo* in *Don Carlo*, *Adorno* in *Simon Boccanegra*, *Cavaradossi* in *Tosca*, *Pinkerton* in *Madama Butterfly*, *Calaf* in *Turando* among others; recordings include the title role in *Don Carlo* with James Levine, *Adorno* in *Simon Boccanegra* with Sir George Solti, *Calaf* in *Turando*, Mahler's Symphony No. 8 with Robert Shaw; maintains a voice studio of young professional singers in Indianapolis and Chicago; voice faculty member, DePaul School of Music.

Faculty

Regina Syrkin—piano

Graduate of Gomel Musical College, former U.S.S.R.; M.A. (Piano), Minsk Conservatory, former U.S.S.R.; studied with Tatiana Stanpakov (student of Tatiana Nikolayeva); Suzuki pedagogy studies with Jasuko Joichi; extensive experience as accompanist and chamber musician; professional pianist, Gomel Music College; teacher of prize-winning students in local state and regional contests; publications include *Early Clavier Music* by J.S. Bach, *Notes of an Accompanist* (Minsk Conservatory Journal), *Music Reading 36 Community Music | 2010 - 2011 Catalogue* (Keyboard Companion, 2001); former faculty member, Suzuki Orff-School for Young Musicians; faculty member, Music Institute of Chicago.

Irina Vorobeychik—piano

B.A. (piano performance), Grodno College of Music (Belarus); M.A. (music), Minsk State Conservatory (Belarus); performance studies with Natalie Klimova; accompaniment studies with Ludmila Andreeva; chamber music studies with Larissa Deduk; Suzuki pedagogy studies with Nancy Pederson, Carol Cross, Fay Adams; extensive experience as instrumental, vocal and ballet accompanist; professional ballet accompanist for companies and studios including Chicago Ballet Arts, Lou Conte Dance Studio, Hubbard Street Dance Chicago, Ruth Page School of Dance, Belarussian National Folk Dance and Folklore Theater Ensemble; accompanist, State Conservatory (Belarus); former instructor: Suzuki Violin and Piano Academy, Minsk School for Gifted Children (Belarus), Grodno College (Belarus); maintains private studio in Chicago area.

A.J. Wester—voice

B. M. Roosevelt University; M.M. DePaul University; music theatre studies with Wesley Balk; accepted into the Banff Centre for the Arts Integration Program (Banff, Canada); featured soloist with Chicago Symphony Orchestra's *Welcome Yule* Christmas concert; studio artist with Utah Opera; operatic roles include Dabeeb in North American premiere of *Marriages between Zones 3, 4 and 5* by Phillip Glass; appearances with Chicago Opera Theater, DePaul Opera Theatre, Intermezzo Opera (Hartford, CT), American Opera Group and Light Opera Works; acting appearances: Court Theatre, Bailiwick Repertory, New Tuner's Theatre, Round Barn Theatre and Porchlight Theatre; Director and voice teacher, Chicago Opera Theater for Teens (After-School-Matters); Stage Director: Light Opera Works Summer Music Theatre Workshop, St. Petersburg Opera (Into the Woods, La Traviata), Intimate Opera (*La Traviata*, *Così fan Tutte*), Opera Company Brooklyn (*Romeo et Juliette*); Assistant Director: Chicago Opera Theater, Utah Opera, Indianapolis Opera; Resident Assistant Director San Diego Opera (2010).

Kevin Wong—piano

B.A. Elmhurst College; M.M. Roosevelt University; student of Winston Choi, Gerald Stofsky and Linda Camp; organ studies with David Christiansen; chamber music studies with Wendy Warner, David

Schrader, and Deborah Sobol; Suzuki pedagogy studies with Fay Adams and Caroline Fraser; extensive experience as an accompanist and church musician; board member and accompanist for the Greater Chicago Opera Guild; current faculty member at Moraine Valley Community College.

Ann Yi—piano

B.M. (Piano Performance), San José State University; M.M., D.M. (Piano Performance), Indiana University; piano studies with Evelyne Brancart, Jean-Louis Haguenaue; Karen Shaw, Alfred Kanwischer, Jonathan Bass; member of the Eco Ensemble, music ensemble-in-residence at U.C. Berkeley and the Center for New Music and Audio Technologies (CNMAT); guest performances with Bay Area new music ensembles, the San Francisco Contemporary Music Players, and the sfSoundGroup; recent performances at the MANCA new music festival (Nice, France) with SFCMP, San Francisco Museum of Modern Art (SFMOMA) with sfSoundGroup, and Cal Performances in the West Coast premiere of Pierre Boulez's *Dérive 2* with the Eco Ensemble; recordings with Innova Records and Tzadik Records; former faculty member: Cañada College, Skyline College.

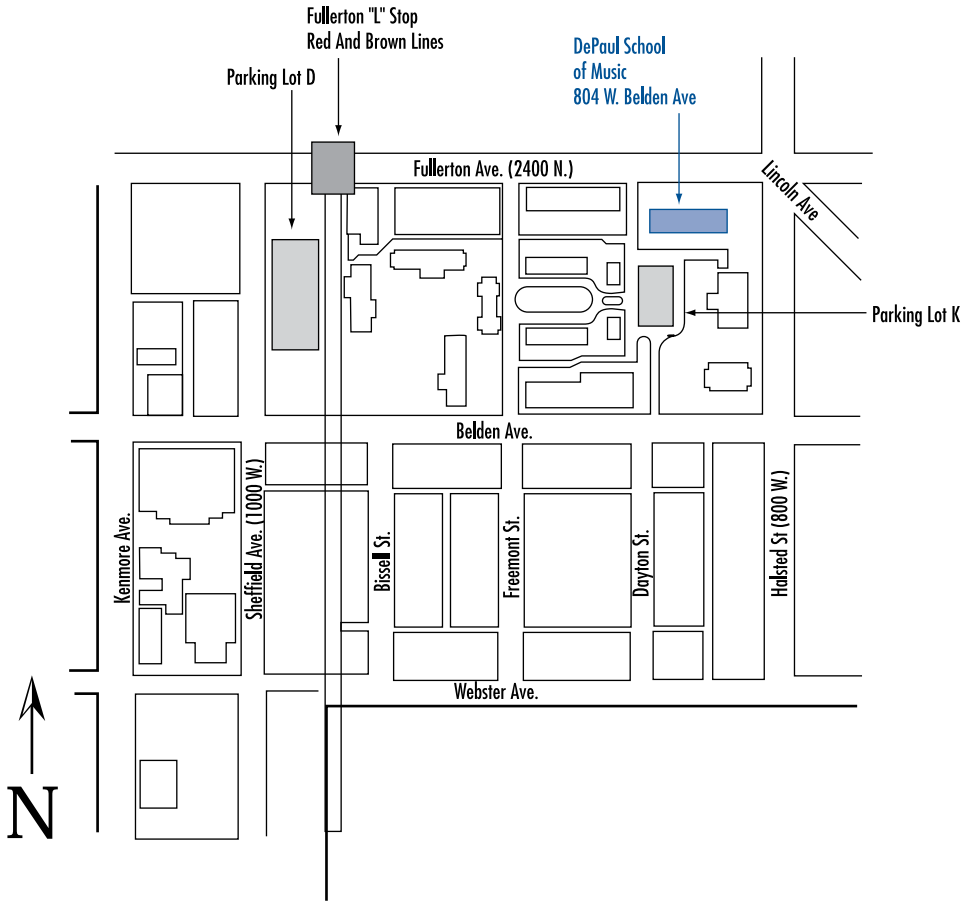
Mina Zikri—violin; Conductor, Youth Orchestra, New Horizons String Orchestra

B.M., M.M., Performance Certificate (Violin Performance): DePaul University; participated in master classes with Igor Oistrach, Igor Bezrodny, Cho Liang-Lin; founder and director of Oistrach Music Studio; founder and conductor Oistrach Symphony Orchestra; Music Director, DePaul student productions of *The Fantastiks*, *Little Women*, *L'Enfant et les Sortilèges*; former Music Director, St. Mark Coptic Orthodox Church Choir; former member: Civic Orchestra, Cairo Opera House, Cairo Symphony Orchestra, Cairo Chamber Orchestra (concertmaster), West-Eastern Divan Orchestra, Moscow Festival; performed in concert at Carnegie Hall and Library of Congress with YoYo Ma, Pinchas Zukerman, Jaime Laredo, Bono; honorary member, Middle Eastern Music Ensemble; actively notating and recording Coptic music and hymns.

Irina Zinevich—violin

B.F.A. in Violin, Minsk Musical College (Belarus); M.F.A. in Music, Minsk State Conservatory (Belarus); student of Leo Kuleshov, Vladimir Chernash, Evgeny Vedenin, Cheslav Havkin, Alexander Kapilov; Suzuki pedagogy studies with JoAnn Melvin, Gabriel Bolkosky, Robert Richardson; member, North Shore Chamber Orchestra; faculty member, Arts and Music Center (Wheeling, IL) and Julia S. Molloy Education Center (Morton Grove, IL); former faculty member: Chicago Ballet Arts, Suzuki Violin Academy (Chicago), Music House, Inc. (Chicago), Byelorussian Music College (Minsk, Belarus), Minsk Conservatory; teacher of prize-winning students (Belarus); maintains a private studio in the Chicago area.

School of Music | Area Map





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