

THE UNIVERSITY OF MISSOURI-  
COLUMBIA

*School of Music*

**VOICE  
FACULTY**





**Eric Dillner**, voice (tenor). Director of Show-Me Opera. Before joining the MU faculty in August 1998, Professor Dillner sang with the New York City Opera Company for three years and taught

voice at Long Island University, C. W. Post campus, New York City. Additionally in the United States, he has also performed with companies such as Opera Theatre of St. Louis, Sarasota Opera, Chautauqua Opera, Virginia Opera and Pine Mountain Music Festival performing such roles as Il Conte D'Almaviva in *Il Barbiere de Siviglia*, Belmonte in *The Abduction From the Seraglio*, Tamino in *Die Zauberflöte*, Alfred in *Die Fledermaus*, Nanki-Poo in *The Mikado*, Nemorino in *L'Elisir d'Amore*, Fenton in *The Merry Wives of Windsor*, Enoch Snow in *Carousel*, and Camille in *The Merry Widow*. In spring 1998, Professor Dillner appeared on PBS "Live From Lincoln Center" in New York City Opera's production of *Paul Bunyon*. As a result of winning the Richard Gaddes Award for Young Singers, he portrayed Don Ottavio in *Don Giovanni* in Tel Aviv, Israel. In a previous production, he portrayed Don Ottavio while on roller blades. He also recently directed *Die Zauberflöte* and the world premiere of *Wonderland* at Seagle Music Colony in New York. Professor Dillner received his Bachelor of Music degree in Vocal Performance from Butler University and his Master of Music degree in Opera from Florida State University.



**Ann Harrell**, voice (mezzo-soprano). Coordinator of Vocal Studies. Professor Harrell received her Bachelor of Music degree from the Oberlin Conservatory of Music and the Master of Music degree from the

University of Texas at Austin. Post-graduate study included a summer in Graz, Austria at the American Institute of Musical Studies. Since joining the MU music faculty in 1992, she has been active as a soloist and recitalist, with appearances at the Idyllwild Arts Academy (California), the University of Texas, University of Iowa, University of Miami, and Indiana University, as well as being chosen as a fellow for the Bach Aria Festival and Institute at Stony Brook, New York. Orchestral appearances include performances with the Quad City Mozart Festival, Missouri Chamber Orchestra, Messiah Festival of Music and Art, Dallas Chamber Orchestra, and the International Chamber Orchestra in Los Angeles, California. In 1998, Professor Harrell received the Provost's Outstanding Junior Faculty Teaching Award. She has consistently placed students in the finals of National Association of Teachers of Singing Student Auditions at both state and regional competitions throughout her teaching career. Recently, one of her students captured first place at the National Collegiate Artist Voice Competition of the Music Teachers National Association. Prior to 1992, she was a member of the music faculty at Hardin-Simmons University.



**Jo Ella Todd**, voice (soprano). Professor Todd received a bachelor's degree in Music Education from Arkansas State University and a Master of Music degree in Voice from the New England Conservatory

of Music. Further musical studies followed at Harvard University and the Mozarteum in Salzburg, Austria. Awards and grants include a Fulbright Scholarship to study voice in Italy and a National Opera Institute special study grant. Following an engagement with the Metropolitan Opera Studio in New York, she moved to Europe where she sang nearly fifty operatic roles with the Mainz, Salzburg, and Munich operas. Other solo engagements took her to international music festivals, opera houses, and concert halls in cities around the world including New York, Boston, Vienna, Tokyo, Paris, Prague, Verona, and Salzburg. After winning the International Vocal Competition in Antwerp, Belgium, she went on to become a finalist in the Belvedere International Vocal Competition in Vienna, Austria. While teaching at Barry University and the New World School of the Arts in Miami, she co-founded and was a director of the Performing Arts Institute. Major conservatories in the United States, Europe, and South America have presented her in master classes. Her students have won or placed consistently in the finals of state and regional vocal competitions and have earned scholarships to leading conservatories and schools of music. Professor Todd continues to teach and sing internationally.

## **Opera**

Two opera productions are presented each year. An expanded opera scenes program with costumes and props is given each fall, and a fully-staged operatic production is presented each spring. Recently performed operas include *Così fan tutte*, *Die Fledermaus*, and *The Magic Flute*.

### **BACHELOR OF MUSIC DEGREE IN VOCAL PERFORMANCE**

General Education (45-49)  
Applied Music Study (33)  
Music History (12)  
Music Theory (27)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (8)

### **MASTER OF MUSIC DEGREE IN VOICE**

Introduction to Graduate Study (3)  
Applied Music Study (8)  
Vocal Repertory (6)  
Music History (6)  
Music Theory (5)  
Principles of Singing (2)  
Graduate Recital (1)  
Ensembles (1-4)  
Electives (1)

## **Other Degrees Offered**

Bachelor of Arts in Music

Bachelor of Science in Music Education,  
Vocal Concentration

Master of Education, Music Education

Master of Arts, Music Education

Doctor of Philosophy, Music Education

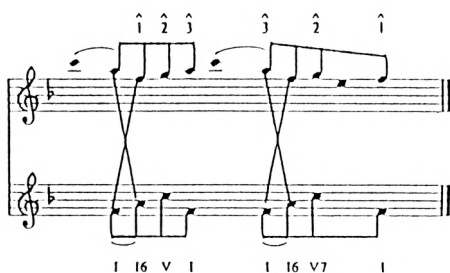
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*<http://www.missouri.edu/~musicwww/>*



University of Missouri-Columbia  
**SCHOOL OF MUSIC**

# Music Theory and Composition Faculty

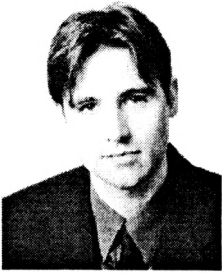




**Les Black**, *music theory*. A native of Welland, Ontario, Dr. Black attended the University of Western Ontario in London, where he received a bachelor of arts, honours music. He earned his

doctor of philosophy at Yale University. His dissertation, "Syntactic Irregularities in the Early and Middle Period Works of Beethoven," deals with disruptive musical gestures in classical music. During his doctoral studies he held a three-year faculty position at McGill University in Montréal. While there, he taught counterpoint, harmony and analysis. He also held positions at the University of New Haven and Southern Connecticut State University. Dr. Black joined the University of Missouri-Columbia faculty in 1999. His duties include teaching aural skills, music fundamentals and music theory and analysis. His research interests include Classical syntax, the music of Sibelius and early 20th-century music (especially the works of Bartók and the pre-twelve-tone compositions of Webern). He has given research papers at the Canadian University Music Society, the College Music Society, and the Society of Music Theory, and most recently at the Third International Jean Sibelius Conference. His paper on Sibelius's *Third Symphony* will appear in the conference report in 2002. Dr. Black will also have a paper on Webern's early music published in the next issue of *Studies in Music* from the University of Western Ontario (Fall 2001).

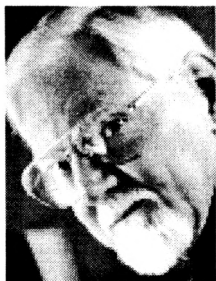




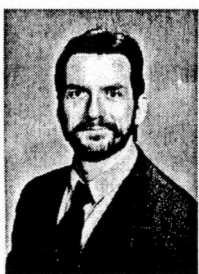
**Mark Lewis**, *composition and music theory.*

Dr. Lewis completed a doctor of musical arts in composition at the University of Texas-Austin. Lewis's main composition teachers were Dan Welcher and

Carlisle Floyd . He holds a master of music in composition, and bachelor of music in composition and piano performance from the University of Houston. Lewis is the recipient of awards from ASCAP (Morton Gould Young Composer Award), B.M.I., Columbia University (Bearn's Prize), and Voices of Change (Russell Horn Young Composers Award). His *Concerto for Orchestra*, recently chosen for inclusion in the American Composers Orchestra Whitaker New Music Readings series, was conducted by Dennis Russell Davies. Compositions by Lewis have been commissioned and performed by pianist James Dick, oboist Erin Gustafson (principal, Saint Louis Symphony), AURA (University of Houston), Symposium for New Band Music, flutist Christine Gustafson, University of Texas Composer's Orchestra, and New Music Camerata (East Carolina University), among others. New Music Camerata premiered his wind ensemble piece *Black Against White Sky* at The Kennedy Center in Washington D.C. in March 2000. Lewis maintains an active performing career as a pianist and conductor of new music. At MU, Dr. Lewis teaches composition, arranging, orchestration, and music theory.



**Thomas McKenney**, composition and music theory. Director, Electronic Music Studios. Dr. McKenney received his doctor of philosophy in composition from the Eastman School of Music, and his bachelor's and master's degrees from the College-Conservatory of Music of the University of Cincinnati. In 1970 he was named the Distinguished Composer of the Year by the Music Teachers National Association. His compositions have been performed in Europe, South America, China, and throughout the United States. He is the recipient of numerous grants and commissions. In 1987 he was invited by the Ministry of Culture of the People's Republic of China to present a series of lectures on the use of lasers and electronic music. In addition to his work in the electronic music studio at the University of Missouri, Dr. McKenney has worked at Robert Moog's studio, the Stiftelson Elektronikmusikstudion in Stockholm, Sweden, the Center for Experimental Music and Intermedia at North Texas State University, and the Center for Electroacoustic Music at the University of Missouri-Kansas City. He also oversees the annual New Music Festival and conducts the New Music Technology Institutes. Last year, Dr. McKenney received the Purple Chalk Award for Excellence in Teaching, given by the Arts and Science Student Government, and the Orpheus Award, given by the Zeta Chapter of Phi Mu Alpha Sinfonia for significant contributions to the cause of music in America.



**Neil Minturn**, *music theory*. Dr. Minturn teaches undergraduate and graduate courses in music theory, including Aural Training and Sight Singing, 18th-Century Counterpoint, 20th-Century Composition Techniques, Rhythmic Analysis of Tonal Music and Schenkerian Analysis. Before joining the MU music faculty in August 1997, he taught music theory at the Eastman School of Music for eight years. Prior to that, he taught briefly at the University of British Columbia in Vancouver and for several years at Columbia-Greene Community College in New York State. He has specialized in the study and analysis of 20th-century music. His book entitled *The Music of Sergei Prokofiev* was published by Yale University Press in March 1997. Dr. Minturn holds a bachelor of arts degree in music from Reed College and the master of philosophy and doctor of philosophy degrees from Yale University.

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**BACHELOR OF MUSIC DEGREE  
IN MUSIC THEORY**

General Education (36-40)  
Music Theory (40-41)  
Music History (12)  
Applied Music Study (20)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (9)

**BACHELOR OF MUSIC DEGREE  
IN COMPOSITION**

General Education (36-40)  
Music Composition and Theory (46)  
Music History (12)  
Applied Music Study (20)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (6)

**MASTER OF MUSIC DEGREE  
IN MUSIC THEORY**

(34 hours)

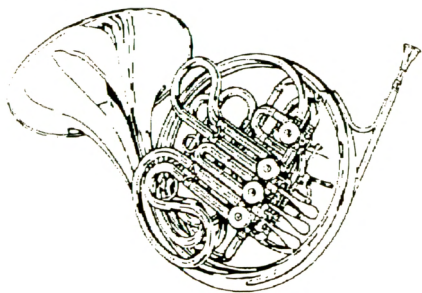
Introduction to Graduate Study (3)  
Problems: Music Theory (1-4)  
Research (Thesis) (4-6)  
Music Theory (10-14)  
Music History (6)  
Applied Music Study (8)  
Ensembles (1-4)

**MASTER OF MUSIC DEGREE  
IN COMPOSITION**

(34 hours)

Introduction to Graduate Study (3)  
Music Theory (8-10)  
Composition (6)  
Research (Thesis) (4-8)  
Music History (6)  
Applied Music Study (5)  
Ensembles (1-4)

# *Horn Studies*



*at*

*Mizzou*



***Professor Marcia L. Spence***

D.M.A. - University of North Texas

M.B.A. - The American University

M.M. - University of Colorado

B.M. - University of Colorado

Dr. Marcia Spence is Assistant Professor of Horn Studies at the University of Missouri-Columbia. Originally from Colorado, she spent fourteen years serving in military bands, both as a performer and commanding officer. Prior to moving to Mizzou, she performed extensively with bands, orchestras and chamber groups in Washington D.C., Virginia, Maryland, Texas, Colorado and Oklahoma. Professor Spence is currently performing with the Missouri Winds, Pinnacle Brass, Cathedral Brass and freelances in the Kansas City/Columbia/St. Louis area.



Degree programs incorporating horn studies offered at Mizzou:

### ***Bachelor of Music***

Designed for the student who intends to pursue a career as a performer or continue with graduate education.

### ***Bachelor of Science in Music Education***

A professional degree with the objective of providing the skills, education and certification to become a public school music teacher.

### ***Bachelor of Arts***

A degree program with a major in music and a minor in an allied area such as computer science, business, or history, among others.

### ***Master of Music***

Designed to prepare the student for a professional performing or college teaching career. Emphasis is on history, literature and performance practices.

Performing ensembles requiring horn:

***University Philharmonic***

***Chamber Orchestra***

***Lab Orchestra***

***Symphonic Wind Ensemble***

***Symphonic Band***

***University Band***

***Marching Mizzou***

***Brass Choir***

***Woodwind Quintet***

***Brass Quintet***

***Horn Choir***





*Recitals*

*Masterclasses*

*Lessons*

*Sectionals*

*Guest Artists*

*Seminars*

*Competitions*



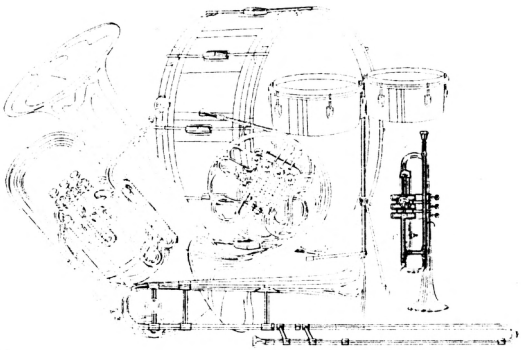


*Dr. Marcia L Spence  
219 Fine Arts Center  
University of Missouri  
Columbia, MO 65211  
(573) 882-1139*

THE UNIVERSITY OF MISSOURI-  
COLUMBIA

*School of Music*

**BRASS AND  
PERCUSSION  
FACULTY**





**Thomas Barnett**, trumpet. Member, Faculty Brass Quintet. Thomas Barnett recently obtained the doctor of musical arts degree in trumpet from the University of Georgia-Athens. He holds a master's degree from Northwestern

University and a bachelor's degree from the University of Akron in Ohio, both in trumpet performance. In 1995, Dr. Barnett was a featured soloist with the UGA orchestra as a concerto competition winner. He also received First Place in the Atlanta Young Artist Brass Society Competition (Brass Quintet) in 1994, 1995, and 1996. In addition to performing throughout the eastern U.S., he has given chamber and orchestral performances in Austria, Germany, and Italy. His principal teachers were Scott Johnston, Vincent Cichowicz, and Fred Mills.



**Julia Gaines**, percussion. Dr. Gaines received her bachelor's degree from the Lawrence Conservatory of Music in Appleton, Wisconsin, master's degree from the Eastman School of Music, and her doctor of musical arts degree

from the University of Oklahoma. In 1990, she was invited to become a member of the Percussive Arts Society Soviet Union Tour, and was selected as a member of the percussion section of the Eastman Wind Ensemble for a tour of Japan in 1992. At OU, she won the Graduate Concerto Competition, and the Young Artists Concerto Competition sponsored by the Oklahoma City Orchestra League. She has been active in drum corps as a member, instructor, and writer/arranger. She was a member of the

Marauders Drum & Bugle Corps and the Santa Clara Vanguard Drum & Bugle Corps. At MU, Dr. Gaines teaches applied percussion, and directs University Percussion Ensembles and the World Percussion Ensemble.



**David Kutz**, tuba/euphonium. Member, Faculty Brass Quintet. Originally from Oakville, Ontario, Canada, Professor Kutz has earned degrees from Queen's University, Kingston, Ontario, and McGill University, Montréal, Quebec. Presently, he is pursuing a doctor of musical arts degree in tuba performance from Northwestern University, where he studied tuba with Rex Martin. He has performed with a number of professional ensembles, including the St. Louis Symphony, Chicago Sinfonietta, St. Louis Symphony Brass Ensemble, Kenosha Symphony Orchestra, Northumberland Brass, Millar Brass Ensemble, Vermont Symphony, and the Kingston Symphony Orchestra. As a soloist, he has appeared in recital in Chicago, Toronto, Ottawa, and at the 2000 International Tuba and Euphonium Conference performing the new *Sonata for Tuba* by John Cheetham, commissioned by Professor Kutz and Phi Mu Alpha Sinfonia (Zeta Chapter). At MU, he teaches applied tuba and euphonium, music appreciation, and music theory.



**Troy Marsh**, trombone. Member, Faculty Brass Quintet. Troy Marsh teaches applied trombone, directs the Trombone Choir, and teaches brass techniques courses at MU. He is a graduate of MU,

earning his master's degree in trombone performance in 1999. He holds a bachelor of music in music education degree from Bowling Green State University in Ohio. His principal teachers were Paul Hunt, David Vining, and Nathaniel Brickens. Professor Marsh has been the principal trombonist in the Missouri Chamber Orchestra and Symphony Pops since 1997, and for the Missouri Brass Consortium since 1998. He also recently performed at the New York Brass Conference, the Eastern Trombone Workshop, and the 1998 International Trombone Festival.



**Alexander Pickard**, trumpet. Assistant Director for Student Recruitment and Alumni Relations; member, Faculty Brass Quintet. Alexander Pickard received his bachelor of science degree from The Juilliard School of Music, his master's degree in music education from the University of Iowa, and a doctor of musical arts degree in trumpet performance from the Eastman School of Music. From 1966 until 1981, he was the Director of Bands at MU. He is a member of the International Trumpet Guild, Missouri Music Educators Association, and Missouri Band Association, and he founded chapters of Tau Beta Sigma and Kappa Kappa Psi, student band fraternities at MU. Dr. Pickard has served as Assistant Director of the School of Music since 1982.



**Marcia Spence**, horn. Coordinator, Brass and Percussion Area; member, Missouri Quintet and Faculty Brass Quintet. Dr. Spence holds degrees from the University of Colorado, American University

and the University of North Texas. She spent fourteen years as a member of military bands, including assignment with The United States Air Force Band in Washington, D.C. Her military career culminated with the position of Commander/Conductor of the 531st Air Force Band in Dallas, Texas. She has performed professionally with the Colorado Mahlerfest Orchestra, Waco Symphony, Oklahoma City Symphony, Denton Bach Society Orchestra, Wichita Falls Symphony, Dallas Wind Symphony, Breckenridge Chamber Orchestra, Kansas City Symphony, Missouri Chamber Orchestra, Missouri Brass Consortium, and the St. Louis Cathedral Brass Choir. Dr. Spence joined the MU faculty in 1995. Her duties include teaching applied horn (including natural horn), high brass techniques, conducting the Mizzou Horn Choir, coaching student ensembles, and performing with faculty ensembles.

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## **BACHELOR OF MUSIC DEGREE IN PERFORMANCE**

General Education (40)  
Applied Music Study (35)  
Music History (12)  
Music Theory (27)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Band Conducting (2)  
Recital Attendance (7 semesters)  
Electives (9)

## **MASTER OF MUSIC DEGREE IN BRASS/PERCUSSION (32 hours)**

Introduction to Graduate Study (3)  
Applied Music Study (8)  
Music History (6)  
Music Theory (5)  
Problems: Pedagogy (1)  
Graduate Recital (1)  
Ensembles (2)  
Advanced Chamber Music (2)  
Electives (4)

### **Other Degrees Offered**

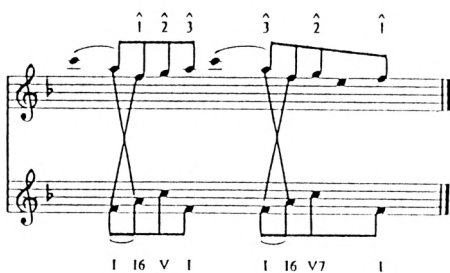
Bachelor of Arts in Music  
Bachelor of Science in Music Education,  
Brass/Percussion Concentration  
Master of Education, Music Education  
Master of Arts, Music Education  
Doctor of Philosophy, Music Education



THE UNIVERSITY OF MISSOURI-  
COLUMBIA

*School of Music*

**MUSIC THEORY  
AND  
COMPOSITION  
FACULTY**

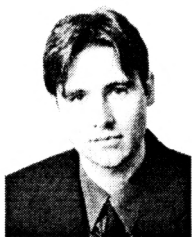




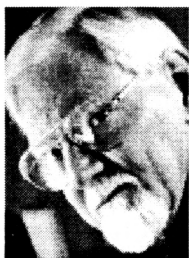
**Leslie Black**, music theory. A native of Welland, Ontario, Dr. Black attended the University of Western Ontario, where he received a Bachelor of Arts, Honours

Music. He earned his Doctor of Philosophy degree at Yale University. His dissertation, "Syntactic Irregularities in the Early and Middle Period Works of Beethoven," dealt with disruptive musical gestures in classical music. During his doctoral studies he held a three-year faculty position at McGill University in Montréal. While there, he taught courses in the music theory including 16th-century music. Later, he was an adjunct faculty member at the University of New Haven and Southern Connecticut State University. Dr. Black joined the University of Missouri-Columbia faculty in 1999. His duties include teaching aural skills, music fundamentals and music theory. His research interests include Classical syntax, the music of Sibelius and early 20th-century music (especially the works of Bartók and the pre-twelve-tone compositions of Webern). He has given research papers at the Canadian University Music Society, the College Music Society, and the Society of Music Theory.

**Mark Lewis**, composition and music theory. Mark Lewis recently completed a Doctor of Musical Arts degree in Composition at the University of Texas-Austin. He holds a

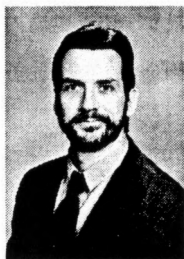


Master of Music degree in Composition, and Bachelor of Music degree in Composition and Piano Performance from the University of Houston. He has taught composition, twentieth-century techniques, orchestration, sight-singing and aural training, and group and private piano skills. His compositions have received wide recognition and have won the following awards: BMI Student Composer Award (1999), ASCAP Morton Gould Young Composer Award (1999), Bearns Prize in Composition (1999), and the Texas Music Teacher Association Composition Competition (1994 and 1995). At MU, Dr. Lewis teaches aural skills, courses in music theory, and composition.



**Thomas McKenney**, composition and music theory. Director, Electronic Music Studios. Dr. McKenney received his Doctor of Philosophy degree in Composition from the Eastman School of Music, and his bachelor's and master's degrees from the College-Conservatory of Music of the University of Cincinnati. In 1970 he was named the Distinguished Composer of the Year by the Music Teachers National Association. His compositions have been performed in Europe, South America, China, and throughout the United States. He is the recipient of numerous grants and commis-

sions. In 1987 he was invited by the Ministry of Culture of the People's Republic of China to present a series of lectures on the use of lasers and electronic music. In addition to his work in the electronic music studio at the University of Missouri, he has worked at Robert Moog's studio, the Stiftelson Elektronikmusiktudion in Stockholm, Sweden, the Center for Experimental Music and Intermedia at North Texas State University, and the Center for Electroacoustic Music at the University of Missouri-Kansas City. Dr. McKenney also conducts the New Music Technology Institutes at MU.



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## **BACHELOR OF MUSIC DEGREE IN MUSIC THEORY**

General Education (36-40)  
Music Theory (40-41)  
Music History (12)  
Applied Music Study (20)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (9)

## **BACHELOR OF MUSIC DEGREE IN COMPOSITION**

General Education (36-40)  
Music Composition and Theory (46)  
Music History (12)  
Applied Music Study (20)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (6)

## **MASTER OF MUSIC DEGREE IN MUSIC THEORY**

(34 hours)

Introduction to Graduate Study (3)  
Problems: Music Theory (1-4)  
Research (Thesis) (4-6)  
Music Theory (10-14)  
Music History (6)  
Applied Music Study (8)  
Ensembles (1-4)

# MASTER OF MUSIC DEGREE IN COMPOSITION

(34 hours)

Introduction to Graduate Study (3)

Music Theory (8-10)

Composition (6)

Research (Thesis) (4-8)

Music History (6)

Applied Music Study (5)

Ensembles (1-4)

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THE UNIVERSITY OF MISSOURI-  
COLUMBIA

*School of Music*



UNIVERSITY  
PHILHARMONIC  
ORCHESTRA

**University Philharmonic.** Missouri's finest student orchestra, the Philharmonic gives advanced instrumentalists the experience of playing a varied orchestra repertoire under professional conditions while still offering students a valid learning experience. In the past few years, orchestral literature ranging from the symphonies of Haydn to Scriabin's *Prometheus: The Poem of Fire* have been programmed, as have larger productions such as *Requiem* by Verdi and the opera *The Magic Flute* by Mozart. Guest conductors have included Aaron Copland, Lukas Foss, Otto-Werner Mueller, Margaret Hillis, and Robert Shaw.



**Edward Dolbashian,** Director of Orchestral Activities and Orchestral Conducting Studies. Under the leadership of Professor Dolbashian, the Uni-

versity Philharmonic has received numerous awards and invitations to perform throughout the state of Missouri. In 1996, the Philharmonic was awarded the prestigious honor of performing at the biennial meeting of the Music Educators National Conference in Kansas City.

Although his duties are many, he does make time for guest conducting engagements. Recent appearances include concerts with the Festival Orchestra of the "International Festival of Music" in Belem, Brazil, the Gateway Chamber Orchestra of St. Louis, the Londrina Symphony in Londrina, Brazil, the Missouri Symphony Society, and



several appearances with the historic St. Louis Philharmonic.

In addition to his university duties, Professor Dolbashian serves as Music Director of the Alton Symphony, Alton, Illinois and the Compton Heights Concert Band in St. Louis. As such, he presents over twenty-five concerts per year throughout Missouri and Illinois, covering a range of repertoire from Mahler to Sousa. His concerts also feature a wide variety of renowned artists, including the legendary baritone William Warfield, David Halen, Concertmaster of the St. Louis Symphony, and jazz great Arturo Sandoval.

Professor Dolbashian is also an accomplished oboist. His professional performing career began at age seventeen with a solo debut performance at New York City's Town Hall. Before moving to Missouri in 1985, he was a member of the Hartford Symphony Orchestra for ten years and served as oboist for the Hartford Symphony Wood Quintet. In 1981, he joined the Hartford Chamber Orchestra as principal oboist and served for four years.

Professor Dolbashian's formal musical training began at the renowned High School of the Performing Arts in New York City as an oboe and piano major. He holds degrees in oboe performance from the Hartt School of Music in the University of Hartford and in orchestral conducting from Yale University. Further conducting study was completed at the Pierre Monteux Conducting Seminar, and at Tanglewood with Leonard Bernstein, Gustav Meier, and Seiji Ozawa.

## ***Recent Repertoire:***

### **Beethoven**

- Symphony No. 1 in C Major
- Symphony No. 2 in D Major
- Symphony No. 3 in E-flat (Eroica)
- Symphony No. 4 in B-flat Major
- Symphony No. 5 in C Minor
- Symphony No. 6 in F (Pastoral)
- Symphony No. 8 in F Major

### **Bernstein**

- Symphonic Dances from *West Side Story*

### **Copland**

- Appalachian Spring

### **Debussy**

- The Afternoon of a Faun

### **Franck**

- Symphony in D Minor

### **Mahler**

- Adagietto from Symphony No. 5
- Symphony No. 1 in D Major
- Symphony No. 4 in G Major

### **Mozart**

- The Magic Flute

### **Mussorgsky**

- Night on Bald Mountain
- Pictures at an Exhibition

### **Rimsky-Korsakoff**

- Scheherazade

### **Shostakovitch**

- Symphony No. 5

### **Richard Strauss**

- Death and Transfiguration
- Die Fledermaus

### **Stravinsky**

- Firebird Suite

### **Tchaikovsky**

- Symphony No. 4 in F minor
- Symphony No. 5 in E Minor

### **Wagner**

- Prelude to Meistersinger
- Prelude und Liebestod from *Tristan und Isolde*

## **MASTER OF MUSIC DEGREE IN ORCHESTRAL CONDUCTING**

(32 hours)

Introduction to Graduate Study (3)

Music History (6)

Music Theory (5)

Instrumental Ensembles (4)

Advanced Choral Conducting (2)

Adv. Inst. Conducting (Orchestra) (2)

Adv. Inst. Conducting (Band) (2)

Orchestral Repertory (4)

Graduate Recital (2)

Electives (2)

The graduate orchestral conducting program has been in place since 1990 at MU. The program is a two-year course of study that deals exclusively with the training and preparation of symphony conductors. The curriculum includes weekly lessons on the podium with the Philharmonic which are videotaped for later analysis. The repertoire covered by students in the conducting program ranges from the Classical Period throughout the twentieth century, with an emphasis on the nineteenth-century orchestral masterpieces. The conducting experience culminates in a student conductor's concert at the end of each year which fulfills the recital requirements for the degree program.

*For additional information on curricula,  
financial aid, and graduate teaching  
assistantships, please contact:*  
University of Missouri-Columbia, School of Music,  
140 Fine Arts Building, Columbia, MO 65211  
(573) 882-2604.

<http://www.missouri.edu/~musicwww/>



University of Missouri-Columbia

SCHOOL OF MUSIC

**University  
Philharmonic  
Orchestra**



**University Philharmonic.** Missouri's finest student orchestra, the Philharmonic gives advanced instrumentalists the experience of playing a varied orchestra repertoire under professional conditions while still offering students a valid learning experience. In the past few years, orchestral literature ranging from the symphonies of Haydn to Scriabin's *Prometheus: The Poem of Fire* have been programmed, as have larger productions such as *Requiem* by Verdi and the opera *The Magic Flute* by Mozart. Guest conductors have included Aaron Copland, Lukas Foss, Otto-Werner Mueller, Margaret Hillis, and Robert Shaw.



**Edward Dolbashian,**  
*Director of Orchestral  
Activities and Orchestral  
Conducting Studies.*

Under the leadership of Professor Dolbashian, the University Philharmonic has received numerous awards and invitations to perform throughout the state of Missouri. In 1996, the Philharmonic was awarded the prestigious honor of performing at the biennial meeting of the Music Educators National Conference in Kansas City.

Although his duties are many, he does make time for guest conducting engagements. Recent appearances include concerts with the Festival Orchestra of the "International Festival of Music" in Belem, Brazil, the Gateway Chamber Orchestra of St. Louis, the Londrina Symphony in Londrina, Brazil, the Missouri Symphony

Society, and several appearances with the historic St. Louis Philharmonic.

In addition to his university duties, Professor Dolbashian serves as Music Director of the Alton Symphony, Alton, Illinois and the Compton Heights Concert Band in St. Louis. As such, he presents over twenty-five concerts per year throughout Missouri and Illinois, covering a range of repertoire from Mahler to Sousa. His concerts also feature a wide variety of renowned artists, including the legendary baritone William Warfield, David Halen, Concertmaster of the St. Louis Symphony, and jazz great Arturo Sandoval.

Professor Dolbashian is also an accomplished oboist. His professional performing career began at age seventeen with a solo debut performance at New York City's Town Hall. Before moving to Missouri in 1985, he was a member of the Hartford Symphony Orchestra for ten years and served as oboist for the Hartford Symphony Wood Quintet. In 1981, he joined the Hartford Chamber Orchestra as principal oboist and served for four years.

Professor Dolbashian's formal musical training began at the renowned High School of the Performing Arts in New York City as an oboe and piano major. He holds degrees in oboe performance from the Hartt School of Music in the University of Hartford and in orchestral conducting from Yale University. Further conducting study was completed at the Pierre Monteux Conducting Seminar, and at Tanglewood with Leonard Bernstein, Gustav Meier, and Seiji Ozawa.

## *Recent Repertoire:*

### **Beethoven**

- Symphony No. 1 in C Major
- Symphony No. 2 in D Major
- Symphony No. 3 in E-flat (Eroica)
- Symphony No. 4 in B-flat Major
- Symphony No. 5 in C Minor
- Symphony No. 6 in F (Pastoral)
- Symphony No. 8 in F Major

### **Bernstein**

- Symphonic Dances from *West Side Story*

### **Copland**

- Appalachian Spring

### **Debussy**

- The Afternoon of a Faun

### **Franck**

- Symphony in D Minor

### **Mahler**

- Adagietto from Symphony No. 5
- Symphony No. 1 in D Major
- Symphony No. 4 in G Major

### **Mozart**

- The Magic Flute

### **Mussorgsky**

- Night on Bald Mountain
- Pictures at an Exhibition

### **Rimsky-Korsakoff**

- Scheherazade

### **Shostakovitch**

- Symphony No. 5

### **Richard Strauss**

- Death and Transfiguration
- Die Fledermaus

### **Stravinsky**

- Firebird Suite

### **Tchaikovsky**

- Symphony No. 4 in F minor
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### **Wagner**

- Prelude to Meistersinger
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## **MASTER OF MUSIC DEGREE IN ORCHESTRAL CONDUCTING**

(32 hours)

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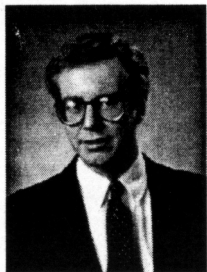
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University of Missouri-Columbia  
**SCHOOL OF MUSIC**

# **Music Education Studies**





**Martin J. Bergee,** *music education.* Professor Bergee received bachelor's, master's, and doctoral degrees in music education from the University of Kansas. He is currently serving his

fourteenth year as a faculty member at the School of Music. Prior to joining the MU faculty, Dr. Bergee taught high school and middle school instrumental music in St. Joseph, Missouri. Dr. Bergee is an active researcher and writer who has published widely and is a member of several editorial committees. His research interests include developing preservice music teachers' instructional skills, looking at preservice teachers' professional self-concepts, and developing reliable and valid assessments of music performance. He teaches low brass techniques, instrumental techniques (conducting), and instrumental music education courses, and directs dissertation research. From 1997 until 2000, he served as Chair of the Department of Curriculum and Instruction in the College of Education and is currently Assistant Director of the School of Music.



**Wendy L. Sims,** *Director of Music Education.*

Professor Sims received her bachelor's and master's degrees in music education from Kent State University and the doctoral degree in music education from

Florida State University. A specialist in early childhood and elementary music education,

she teaches a variety of undergraduate and graduate music education courses, advises bachelor and master's degree students, and supervises doctoral student programs and research. Previously she taught K-6 general music, and for the past 18 years has volunteered weekly as the music teacher for two preschool classrooms. She is an active researcher and writer, publishing articles regularly in national and international journals, including the *Journal of Research in Music Education*, *Psychology of Music*, *International Journal of Music Education*, and *Music Educators Journal*. She is editor of the book *Strategies for Teaching: Prekindergarten Music*, and co-editor of the book *Music in Prekindergarten*. Dr. Sims has served on the Editorial Committee of several journals, and is currently research editor of *Early Childhood Connections: Journal of Music and Movement-Based Learning*. She regularly presents research sessions and workshops at national and international conferences. Dr. Sims has held national offices in MENC's Society for Research in Music Education and has been active in the International Society for Music Education, serving previously as chair of the organization's Early Childhood Commission, as a member of the Society's Board of Directors, and currently as chair of the Publications Committee.

## BACCALAUREATE DEGREE PROGRAM IN MUSIC EDUCATION

The bachelor of science degree in music education is offered in cooperation with the College of Education. It is a professional degree designed to prepare successful elementary and secondary school music teachers. It will generally require a minimum of 130 credit hours to complete, although the total could be higher depending on the type and number of teaching specialties chosen, along with the normal variation in students' preparedness.

Students may choose from the following degree emphases:

Instrumental Music K-12 (Wind &  
Percussion Instruments)

Instrumental Music K-12 (String Instru-  
ments)

Vocal Music K-12

Vocal & Instrumental Music K-12

The completion of the bachelor's degree in music education leads to certification by the state of Missouri to teach music in grades K-12. All degree programs are fully accredited by the National Association of Schools of Music.

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financial aid, and graduate teaching  
assistantships, please contact:*

*School of Music, University of Missouri-Columbia  
140 Fine Arts Building, Columbia, MO 65211  
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*<http://www.missouri.edu/~musicwww/>*



## **BACHELOR OF SCIENCE DEGREE IN MUSIC EDUCATION**

### General Education (36)

Symbolic Thought & Communication (9)  
Linguistic Studies (3)  
Mathematical & Computer Studies (6)  
Humanities, Fine Arts, & Music History (9)  
Sciences (9)  
Social & Behavioral Science (9)

### Professional Education (42)

Orientation  
Inquiry into Teaching & Learning  
Field Experience  
Curriculum & Pedagogy  
Teaching Internship

### Music (54-57)

Music Theory (18)  
Conducting & Instr. Techniques (14-17)  
Studio Instruction & Piano Proficiency (15)  
Ensembles (7)

## **GRADUATE DEGREES IN MUSIC EDUCATION**

**Master of Education in Music Education**  
**Master of Arts in Music Education**

These degree programs require a minimum of thirty-two approved graduate hours, sixteen of which must be in education or music education, and sixteen hours must be in courses numbered 400 or above.

### Music Education (10 credit hours minimum)

Elective courses provide a degree of flexibility for the academic program whether a student opts for vocal, instrumental, general classroom music, or any combination of these curricular emphases.

### Education (6 credits)

Psychology of Education or Philosophic Theory in Education or a comparable course in either area must be included. Additionally, a course in the reading, interpretation, and evaluation of educational research is required.

### Music (9-15 credits)

Introduction to Graduate Study (3)

Music Theory (2-4)

Music History (2-4)

Studio Instruction/Techniques (2-4)

The requirements for the MA Ed degree are similar to the M Ed with these additions: one course in statistics and another in Methods of Research; and a thesis of 5 credit hours.

## **Doctoral Study**

The Doctor of Philosophy degree in curriculum and instruction with a major in music education is available to successful music teachers. The program of study seeks to prepare music educators for a career in school music or higher education. Master's and doctoral degrees in music education are offered in cooperation with the Department of Curriculum and Instruction. Please find application information at:

<http://www.coe.missouri.edu/~ci/>



THE UNIVERSITY OF MISSOURI-  
COLUMBIA

# *School of Music*

## UNDERGRADUATE DEGREE PROGRAMS



*The School of Music offers three distinct undergraduate degree programs: the bachelor of music, the bachelor of science in music education, and the bachelor of arts. Each program is designed to provide the student with knowledge and skills to enable him/her to function as an educated member of society and to achieve specific career goals.*

The **bachelor of music** degree is offered with majors in performance, music history, music theory, or composition. Degrees range from 120 to 149 credit hours in length. The BM degree prepares the student for graduate school and a possible career as a professional performer, composer, or college teacher.

The **bachelor of arts** degree offers a major in music within a liberal arts context. This 120-hour degree program contains a 40-hour major in music. The amount of music study in this degree is less than that found in the professionally-oriented BM or BS degrees, thereby making more hours available for non-music courses. The degree does, however, require a well-rounded set of courses that will provide the student with excellent musical understanding and performance skills. In addition, the student has the freedom to be able to pursue in some depth a secondary area in which he or she may have a considerable interest, or which might form the basis of a specific kind of professional training.

The **bachelor of science in music education** is offered through the College of Education in cooperation with the School of Music. It is a professional degree with the objective of providing the skills and knowledge to become a certified elementary or secondary school teacher. It will generally require a minimum of 130 credit hours to complete, although the total could be higher depending on the type and number of teaching specialties chosen, along with the individual student's preparedness. Curricula

supports the following four teaching specialties.

- Vocal & Instrumental Music K-12
- Vocal Music K-12
- Instrumental Music K-12 (Wind & Percussion instruments)
- Instrumental Music K-12 (String instruments).

Completion of this degree program leads to certification to teach in Missouri schools.

## **Music Degree Requirements**

The three degree programs have different requirements for music and professional education courses. The chart below provides an approximation of the patterns of credit hour requirements in music and education courses for the different degree programs.

	BM (performance)	BM (other)	AB	BS
Applied	24-32	16	10	14-16
Music Theory	27	27	16	16-20
Music History	12	12	9	6
Piano Profic.	0-4	0-4	0	0-4
Ensembles*	8-16	8-16	4	7-15
Conducting	2-4	2-4	0	6
Techniques	0-6	0-6	0	5-9
Education	0	0	0	34

\*Ensembles. All music majors are expected to participate in at least one major music ensemble each semester except for music education majors during their student teaching semester. Ensembles available at MU are:

Symphonic Wind Ensemble, Symphonic Band, Marching Band, Concert Band, Jazz Ensembles, Jazz Lab Band, University Band.

University Philharmonic.

University Singers, Concert Chorale, Chamber Singers, Choral Union, Opera Workshop, Hitt Street Harmony (vocal jazz).

## **Non-Music Requirements**

**ENGLISH COMPOSITION.** Students are required to take Exposition and Argumentation (English 20).

**WRITING-INTENSIVE COURSES.** At least two Writing-Intensive Courses are required for graduation for all students.

**MATHEMATICS.** Students must demonstrate competency in College Algebra (Math 10) and will be required to pass one additional course that builds on the skills developed in Math 10 or its equivalent. Such courses are certified as Math Reasoning Proficiency courses and are designated in the "Schedule of Courses" as "MP" courses.

**DISTRIBUTION OF KNOWLEDGE.** All students must take 18 credit hours, equally divided between 1) Social and Behavioral Sciences, 2) Physical, Biological, and Math Sciences. At least one course in the 18 hours must be 100-level or higher. In the Physical, Biological, and Math Sciences group, one lab course must be taken and at least two subjects included.

**COMPUTER AND INFORMATION LITERACY.** Either by course work or through proficiency testing, students must demonstrate competency with computers and information technology.

**FOREIGN LANGUAGE.** Most BM students are required to take 13 hours (3 courses) in either French or German, or 12 hours (2 courses) in Italian. Those who choose Music History or Vocal Performance have a slightly larger requirement. Students whose foreign language skills are sufficiently advanced can receive credit for all or part of this requirement by taking an examination. AB students may fulfill their 12-13 hour requirement in any foreign language. Students in the BS program have no language requirement.

**ELECTIVES.** The different programs in each degree afford a varying number of elective hours. Generally those hours are completed by taking courses offered in other departments or academic courses in music. Electives allow the student to address interests that are not part of any specific degree program.

*The information presented is only a summary. More complete curricular plans are available for each major and specialty within the major. The most recent collection of these plans are included in the Music Student Handbook. For additional information, write or call:*

School of Music  
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Columbia, MO 65211  
(573) 882-2604

<http://www.missouri.edu/~musicwww/>



## **Other Opportunities for Music Study**

Although we are enthusiastic about the study of music and the opportunities available for those graduating with majors in music, we realize that not every student who has an interest in music will choose this major. There are several alternative avenues for music study.

Students with dual academic interest (music and another subject area) may pursue two degrees concurrently. Normally, general education coursework taken from one degree will also count for the second, and coursework taken in music often is counted as elective credit in the second degree program. Many double degree programs can be completed in five years.

- Most other departments at MU will allow a student to pursue a minor in music while simultaneously fulfilling the demands of the chosen major. The music minor consists of a smaller course requirement (as few as 18 credit hours) but allows the student to participate in ensembles or private study (in most performance areas) throughout his or her stay at MU.

- Most majors at MU have a requirement for a certain amount of elective credit in humanities courses. In many cases, academic music courses or applied music study will satisfy this requirement.

- Many students participate in University music ensembles, some throughout their entire undergraduate degree program.

University of Missouri-Columbia  
**SCHOOL OF MUSIC**

# **Piano Faculty**





**Elinor Freer, piano.** Dr. Freer holds degrees from the Cleveland Institute of Music, the University of Southern California, and the Utrechts Conservatorium in Holland. She has

performed internationally, including at The Concertgebouw in Amsterdam, the Valery Gergiev Festival in Rotterdam, the International Musicians Seminar in Prussia Cove, England, the Lake Winnepesaukee Music Festival in New Hampshire, Pianofest in The Hamptons on Long Island, and the Harrisburg Music Festival in Pennsylvania. Other credits include successive recordings for national Dutch radio, touring Germany and Holland, and performing in Moscow under the sponsorship of the Dutch government. She was twice awarded grants to study and perform at the Akademie Muizicky Chumeni in Prague. In 1996, Dr. Freer was one of two American pianists selected to perform throughout China in tours designed to promote cultural relations between the U.S. and China. Dr. Freer has received the Presser Foundation Fellowship at the Ravinia Festival, the Paul Jacobs Fellowship at the Tanglewood Music Center, and was a prize winner and laureate in competitions such as the Joanna Hodges International Piano Competition, the Elizabeth Harper Vaughan Young Artist Competition, the American Pianists Association Auditions, and the Frank Huntington Beebe Foundation Award for study abroad.





**Karen Larvick**, piano, piano pedagogy. Coordinator, Class Piano Program. Professor Larvick holds degrees from Gustavus Adolphus College in St. Peter, Minnesota, and the University of Wisconsin-Madison, where she was a Knapp Fellow. She has also completed additional coursework at the University of Illinois, the University of Iowa, and Boston University at Tanglewood. Professor Larvick's performance experience includes solo, duo piano, chamber music, accompanying, and concertos. While teaching at Eastern Illinois University from 1966-1997, she founded and directed the Preparatory Department, established a bachelor degree program in keyboard pedagogy, was a director of the Piano Division in the Eastern Illinois Music Camp, served as keyboard coordinator and founded a children's choir, which she conducted for 15 years. She also served as adjunct instructor of piano at Lincoln University. Professor Larvick has been active in Music Teachers National Association, serving on the East Central State Division Certification Board, as Illinois State Student Activities chair, delegate-at-large, and district chair of auditions. She is a board member of the Jefferson City Community Concert Series, vice president of the Mid-Missouri Area Music Teachers Association and member of the International Alliance for Women in Music. Professor Larvick maintains an independent piano studio in Jefferson City, Missouri.



**Janice Wenger,**  
*piano, accompanying,  
piano literature. Coordinator,  
Keyboard Area.* Dr. Wenger  
holds degrees from  
Kansas State University, the Eastman

School of Music, and the University of Missouri-Kansas City Conservatory of Music. She has studied with Robert Steinbauer, Barry Snyder, Robert Spillman, Richard Cass, and John Perry. She appears frequently as both soloist and accompanist to vocal and instrumental artists in the Midwest and coaches art song and opera. She has served as staff accompanist or opera coach at the Eastman School of Music, the Aspen Music Festival, and the International Horn Symposium. She has performed as official accompanist for divisional and national levels of the Music Teachers National Association student competitions for more than ten years. Dr. Wenger is the president-elect and Coordinator of Competitions for the West Central Division of MTNA in 2000 and 2002. In this position she will oversee the student competitions for the eight-state division for the next two years, followed by a two-year term on the national governing board. She has presented programs and lecture recitals for the College Music Society, the American Liszt Society, MTNA, the Missouri Music Teachers Association, and the Music Educators National Conference.

## Undergraduate Degrees Offered

Bachelor of Arts in Music,  
Piano Concentration  
Bachelor of Music in Performance,  
Piano Major  
Bachelor of Science in Music Education,  
Piano Concentration  
Bachelor of Science in Music Education,  
Accompanying Concentration  
Bachelor of Science in Music Education,  
Piano Pedagogy Concentration  
Minor in Music, Piano Emphasis

## Graduate Degrees Offered

Master of Music in Performance, Piano  
Master of Music in Accompanying  
Master of Music in Piano Pedagogy  
Master of Education, Music Concentration  
Piano or Pedagogy Emphasis  
Master of Arts, Music Education  
Doctor of Philosophy, Music Education

## Facilities and Instruments Available

Bösendorfer Imperial Grand Piano  
3 Steinway Concert Grand Pianos  
9 Steinway Studio Grand Pianos  
7 Yamaha Studio Grand Pianos  
5 Yamaha Disklavier Studio Grand Pianos  
57 Studio Upright Pianos  
8 Yamaha Disklavier Upright Pianos  
22 Practice Rooms  
Digital Piano and MIDI Laboratory  
Piano Pedagogy Library  
Piano Laboratory Resource Library  
Schantz Practice Organ  
Martin 2-manual Concert Harpsichord  
Neupert 2-manual Harpsichord

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THE UNIVERSITY OF MISSOURI-  
COLUMBIA

*School of Music*

**PIANO  
FACULTY**





**Janice Wenger**, piano, accompanying, piano literature. Coordinator, Keyboard Area. Janice Wenger holds degrees from Kansas State University, the Eastman School of Music, and the

University of Missouri-Kansas City Conservatory of Music. She has studied with Robert Steinbauer, Barry Snyder, Robert Spillman, Richard Cass, and John Perry. She appears frequently as both soloist and accompanist to vocal and instrumental artists in the Midwest and coaches art song and opera. She has served as staff accompanist or opera coach at the Eastman School of Music, the Aspen Music Festival, and the International Horn Symposium. She has performed as official accompanist for divisional and national levels of the Music Teachers National Association student competitions for more than ten years. Dr. Wenger is the President-Elect and Coordinator of Competitions for the West Central Division of MTNA in 2000 and 2002. She has presented programs and lecture recitals for the College Music Society, the American Liszt Society, MTNA, the Missouri Music Teachers Association, and the Music Educators National Conference.



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coursework at the University of Illinois, the University of Iowa, and Boston University at Tanglewood. Professor Larvick's performance experience includes solo, duo piano, chamber music, accompanying, and concertos. From 1966 until 1997, she taught applied piano, pedagogy, class piano, and accompanying at Eastern Illinois University. She also served as Director of the Music Preparatory Program and Coordinator of the Piano Division of the Eastern Music Camp. Most recently she has been Adjunct Instructor of Piano at Lincoln University, and she maintains an independent piano studio in Jefferson City, Missouri.



**Raymond Herbert**, piano. Raymond Herbert earned degrees from the Eastman School of Music, where he studied piano with José Echaniz. He has also done post-graduate work with Adele Marcus. He has performed in leading musical centers throughout France and the United States, including appearances in recital and teaching master classes at colleges and universities in Arkansas, Kentucky, and Colorado. Professor Herbert received the 1976 Grand Prize Award in the International Recording Competition of the National Guild of Piano Teachers, Third Prize at the Seventh International Chamber Music Competition in Colmar, France, and recognition as a National Finalist in the Concert Artists Guild Competition (1971). He was the recipient of a 1995 Blue Chalk Award for Academic Advising, and a 1999 Purple Chalk Award for Excel-

lence in Teaching at MU. His students have placed in both regional and national performance competitions, and have gained admission and scholarship awards to such institutions as Eastman School of Music, University of Cincinnati, University of Texas, University of Maryland, University of Southern California, and University of Missouri-Kansas City.



**Sara Langmead**, piano. Sara Langmead holds the Bachelor of Music degree in Piano from the University of Wisconsin-Madison, and the Master of Music and the Doctor of Musical Arts degrees in Piano Performance from the

Peabody Conservatory of Music. Her principal teachers include Yoheved Kaplinsky, Dominique Weber, Julian Martin, and Todd Welbourne. She has performed as a guest artist at the Banff Centre for the Arts, Canada, and the Summer Institute at Colby College, Maine, and has concertized as a soloist and chamber musician in Minnesota, Wisconsin, Maryland, Washington, D. C., West Virginia, Colorado, Maine, Tennessee, and Missouri. In the summer of 1997, Dr. Langmead won First Prize in the national Sigma Alpha Iota Graduate Awards Competition. She is also currently teaching at Columbia College, maintains an independent music studio, and is an active member of the Music Teachers National Association, the College Music Society, and Sigma Alpha Iota.



## Undergraduate Degrees Offered

Bachelor of Arts in Music,  
Piano Concentration  
Bachelor of Music in Performance,  
Piano Major  
Bachelor of Science in Music Education,  
Piano Concentration  
Bachelor of Science in Music Education,  
Accompanying Concentration  
Bachelor of Science in Music Education,  
Piano Pedagogy Concentration  
Minor in Music, Piano Emphasis

## Graduate Degrees Offered

Master of Music in Performance, Piano  
Master of Music in Accompanying  
Master of Music in Piano Pedagogy  
Master of Education, Music Concentration  
Piano or Pedagogy Emphasis  
Master of Arts, Music Education  
Doctor of Philosophy, Music Education

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7 Yamaha Studio Grand Pianos  
5 Yamaha Disklavier Studio Grand Pianos  
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Schantz Practice Organ  
Martin 2-manual Concert Harpsichord  
Neupert 2-manual Harpsichord

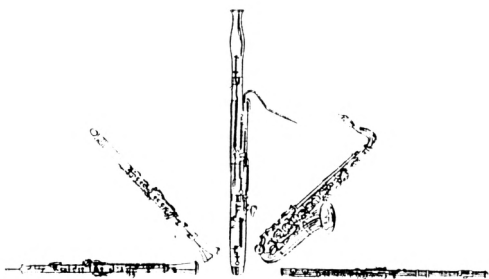
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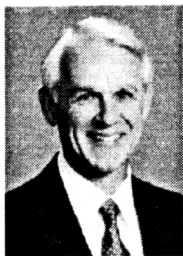


THE UNIVERSITY OF MISSOURI-  
COLUMBIA

*School of Music*

**WOODWIND  
FACULTY**





**Paul Garritson**, clarinet. Member, Missouri Quintet. Paul Garritson completed his Bachelor of Arts degree in Music at the University of California-Berkeley, and his Master of Music degree at

Yale University. He appears regularly as principal clarinet with the Gateway Festival Orchestra of St. Louis, and has performed with numerous orchestras, including the St. Louis Symphony Orchestra, the New Haven Symphony, and the State Ballet Orchestra of Missouri. He has performed as soloist at a meeting of the International Clarinet Society and also at the Oklahoma Clarinet Symposium. Professor Garritson is a member of the Missouri Quintet, an ensemble-in-residence at MU, which made its Carnegie Recital Hall debut in 1989 and performs both in the U.S. and abroad. The Quintet recently completed its third compact disc recording to be released in 2001.



**Steven Geibel**, flute. Coordinator, Woodwind Area; member, Missouri Quintet. Steven Geibel received his Bachelor of Music degree from the University of Illinois, the Master of Music

degree from the University of Missouri-Columbia, and has completed additional graduate study at Florida State University in Tallahassee. His principal teacher was Charles Delaney, and he has performed in masterclasses with Marcel Moyse, Michel Debost, and Robert Willoughby. Professor

Geibel has held office in the National Flute Association and performed as soloist at the 15th and 22nd NFA conventions. He is a founding member of the Missouri Quintet, ensemble-in-residence at the MU. He performs on the Baroque flute as well as the modern flute.



**Albie Micklich**, bassoon and music literature. Member, Missouri Quintet. Dr. Micklich recently completed his Doctor of Musical Arts degree at Michigan State University where he studied bassoon with Barrick Stees. He received his Master of Music degree and Professional Studies Certificate in Bassoon Performance from The Juilliard School of Music under the tutelage of David Carroll, and his Bachelor of Science in Music Education from Indiana University of Pennsylvania. As a winner of Juilliard's Concerto Competition, he gave his Avery Fisher solo debut in 1995 and performed the New York premiere of Ellen Taaffe Zwilich's *Bassoon Concerto* with Stanislaw Skrowaczewski, conducting. As a founding member of the Trio Sonar, he has given recitals throughout New Mexico, Texas, Indiana, Michigan, and Pennsylvania and is planning upcoming concerts in the Middle East. Dr. Micklich has performed with such artists as Kathleen Battle, Pierre Boulez, Kurt Masur, Leonard Slatkin, David Sanborn, the Canadian Brass, The Chieftains, and Sinead O'Connor. Prior to his appointment at MU, he was Instructor of Bassoon at Indiana University of Pennsylvania and Michigan State University.



**Kenneth Tse**, saxophone. Coordinator, Community Music Program. Kenneth Tse earned his bachelor's and master's degrees in saxophone performance from Indiana University in

Bloomington, where he was the first saxophonist to receive the Artist Diploma. Prior to that he received a diploma in performing arts from the Hong Kong Academy for Performing Arts. He has performed throughout Asia with the Asian Youth Orchestra under the direction of Sir Yehudi Menuhin, Samuel Wong, and Alexander Schneider. He has appeared as a soloist with the Hong Kong Sinfonietta, Indiana University Wind Ensemble, Emory University Wind Ensemble, Atlanta Youth Wind Symphony, and Des Moines Symphony. He has served as saxophone instructor at Indiana University, St. Charles School in Indiana, Hong Kong Pop Music Center, and King's College in Hong Kong. Making his 1997 Japanese debut, Professor Tse gave recitals at the Tokyo College of Music, Ginza Yamaha Hall, Kunitachi School of Music, and Showa College of Music, where he gave the Japanese premiere of David Maslanka's *Sonata*.



**Dan Willett**, oboe. Member, Missouri Quintet; Director, Undergraduate and Graduate Studies in Music. Dan Willett has been a member of the MU music faculty since 1982. A native of Michigan,

he earned both bachelor and master's degrees

from Michigan State University, where he studied oboe with Daniel Stolper. In addition, he has performed in masterclasses with John Mack, Thomas Stacey, Evely Barbirolli, Richard Woodhams, Robert Bloom, and Ronald Roseman. In addition to regular solo recitals on campus, he has performed with the St. Louis Symphony, St. Louis Bach Society, and the Kammerguild Chamber Orchestra. Professor Willett has also been active as a composer and arranger, having studied composition with Jere Hutcheson at Michigan State University. His woodwind quintet transcriptions have been favorably reviewed by the *New York Times*, and broadcast nationwide. His original works include assorted chamber pieces, choral works, and *Three Setting of Old Tunes* for Woodwind Quintet and band.

## **BACHELOR OF MUSIC DEGREE IN WOODWIND PERFORMANCE**

General Education (40)  
Applied Music Study (35)  
Music History (12)  
Music Theory (27)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Band Conducting (2)  
Recital Attendance (7 semesters)  
Electives (9)

# MASTER OF MUSIC DEGREE IN WOODWINDS

(32 hours)

Introduction to Graduate Study (3)

Applied Music Study (8)

Music History (6)

Music Theory (5)

Instrumental Techniques (2)

Graduate Recital (1)

Ensembles (4)

Electives (3)

## Other Degrees Offered

Bachelor of Arts in Music

Bachelor of Science in Music Education,  
Woodwind Concentration

Master of Education, Music Education

Master of Arts, Music Education

Doctor of Philosophy, Music Education

*For additional information on curricula,  
financial aid, and graduate teaching  
assistantships, please contact:*

*University of Missouri-Columbia, School of Music,  
140 Fine Arts Building, Columbia, MO 65211  
(573) 882-2604.*

*<http://www.missouri.edu/~musicwww/>*





University of Missouri-Columbia  
**School of Music**

**Summer  
Music  
Study  
2001**

**Opportunities  
for  
Music Educators**



## Summer Music Courses

### 1ST 4-WEEK SESSION: JUNE 12-JULY 6

**Music 42** **Choral Ensemble**  
MTWR 1 hour  
5:30-7:00 p.m. FAB 145

*Dr. David Rayl*

A non-auditioned ensemble designed to provide experience in choral performance and repertory. The ensemble will rehearse Schubert's *Mass in G* for a July 3rd performance.

•

**Music 313** **20<sup>th</sup> Century Compositional  
Techniques**  
MTWRF 2 hours  
12:10-1:30 p.m. FAB 148

*Dr. Neil Minturn*

The study and application of analytical procedures to 20th-century music literature. Special readings; individual projects.

•

**Music 433** **Advanced Choral Conducting**  
*Graduate standing required*

MTWR 2 hours  
4:00-5:00 p.m. FAB 210  
(Additional 4 hours arranged)

*Dr. David Rayl*

Advanced conducting techniques in the interpretation of choral literature; score analysis.

•

**Music 434** **Advanced Instrumental Conducting**  
*Graduate standing required*

Arranged time and place 2 hours  
*Dr. Dale Lonis*

Advanced conducting techniques in the interpretation of band and orchestral literature; score analysis.

•

**Music 442** **Contemporary Issues in Musicology:  
American Film Music**  
*Graduate standing required*

MTWRF 3 hours  
9:00 a.m.-12:00 noon FAA 18

*Dr. Michael Budds*

Systematic study of single musicological problem of contemporary relevance.

### 2ND 4-WEEK SESSION: JULY 9-AUGUST 3

**Music 30** **Jazz, Pop and Rock**  
MTWRF 3 hours  
8:40-10:40 a.m. FAB 145

Historical introduction to jazz (to c. 1970) and the American popular song, including rock and roll (to c. 1980); directed to non-music majors.

*Rusty Elder*

•

**Music 344** **Analysis of Music**  
MTWRF 2 hours  
12:10-1:30 p.m. FAB 148

*Dr. Les Black*

Analytical study of rhythmic, melodic, harmonic, and structural aspects of eighteenth-, nineteenth-, and twentieth-century music.

**8-WEEK SESSION: JUNE 12-AUGUST 3**

**Music 18** **Basic Music Skills**  
MTWR 2 hours  
12:10-1:10 p.m. FAB 146

*Cathi Wilson*

Development of music reading and performance skills, including study of pitch, rhythm, notation, structure, and interpretation of music. Emphasis on performance using voice, melody, harmony, and rhythm instruments.

**Music 21** **Masterpieces of Western Music**  
MTWRF 3 hours  
12:10-1:10 p.m.

*Dr. Albie Micklich*

Introduction to the Western fine-art tradition through the study of representative masterworks; emphasis on developing listening skills; directed to non-majors.

**C&I T410** **Music in Early Childhood Seminar**  
*Graduate standing required*  
MTWRF 3 hours  
9:50-10:50 Townsend 206

*Dr. Wendy Sims*

Designed for early childhood educators and music educators interested in young children's musical development, instructional techniques and materials, curriculum, assessment, research, etc.

**ONE-WEEK WORKSHOP: June 11-15**

**Music 314** **Computer Technology and Music**  
MTWRF 1-2 hours  
1:00-5:00 p.m. Stewart 1

*Dr. Tom McKenney*

Introduction to *Finale*, *MUSICSHOP*, and other MIDI applications as well as CD-ROMs and music synthesis.

**ONE-WEEK WORKSHOP: June 17-21**

**Music 246** **Computer-Assisted Marching Band**  
**Drill Design**  
MTWRF 1 hour  
1:00-5:00 p.m. Loeb 204

*Professor Gary Schallert*

Study of techniques and procedures used in the development of field and street marching.

## Admission to Nondegree Graduate Programs

The Nondegree Graduate Student Program replaces previous graduate enrollment categories of unclassified and post-baccalaureate special student. It allows students who hold a minimum of a baccalaureate degree to take courses for career advancement, personal enrichment, or preparation for acceptance to a graduate degree program. Nondegree graduate students have access to MU libraries, laboratories, museums, recreational, and athletic facilities.

Applicants should complete a Graduate Application form and send it to the Graduate school, along with the required application fee. Visit <http://www.missouri.edu/~gradschl/> for a printable or on-line application form. With the exception of students who obtained their bachelor's degrees at MU, all applicants should have official transcripts from colleges/universities attended sent to the Graduate School. Persons who have previously attended MU as graduate students should complete a Request to Re-Enroll for Graduate Studies form.

Nondegree graduate students pay graduate student fees, earn graduate credit for courses numbered 200 and above, and are expected to maintain a 3.0 cumulative grade point average.

Nondegree graduate students who want to earn a graduate degree should contact the School of Music concerning admission requirements, departmental forms, and application deadlines. At the discretion of the School of Music, up to 12 hours of graduate-level courses taken as an MU nondegree graduate student and completed with a grade of B or better may be applied toward a graduate degree. To change status from a nondegree to a degree program graduate student, the Application for Change of Degree form needs to be completed, approved by the School of Music, and sent to the Graduate School for processing.

For more information, contact  
Graduate School, 210 Jesse Hall  
Columbia, Missouri 65211  
(573) 882-6311 or 1-800-877-6312

## Admission to Graduate Degree Programs

To be accepted for studies towards a master's degree in music, a student must fulfill both the minimum admission requirements of the MU Graduate school and the specific requirements of the School of Music. Admission to the Graduate School is dependent on the following criteria:

- An official transcript verifying that the applicant has earned an appropriate baccalaureate degree equivalent to that granted by MU.
- A grade point average of B or better in the last 60 hours of undergraduate education for applicants with less than a master's degree.
- Official results of the Graduate Record Examination, or, in Music Education, the Miller Analogies Test.

Departmental acceptance is required prior to Graduate School admission. A recommendation by the Director of Graduate Studies in Music or Music Education and the respective area faculty is submitted based upon:

- Transcript examination to determine an appropriate undergraduate program or content which serves as a prerequisite for graduate studies in music.
- Applied audition or tape review to ascertain the level of performance.
- Evaluation of original works submitted by prospective composition majors.

Entrance into studies leading to a doctoral degree must be preceded by a master's degree in Music Education, or a demonstrated equivalent appropriate to the degree being sought, from a college or university of recognized standing. Two years of successful teaching experience are required.

If applying for a specific degree program, an applicant should have all required application materials sent directly to the department. These materials include a completed MU graduate application form, application fee, official transcripts from all universities and colleges attended, official scores of GRE, School of Music application form, statement of purpose, and letters of recommendation. Graduate School application forms may be obtained from the Graduate School, 210 Jesse Hall, Columbia, Missouri 65211 or on the web at <[www.missouri.edu/~gradschl](http://www.missouri.edu/~gradschl)>.

### **Graduate Degrees**

Master of Music

Master of Arts

Master of (Music) Education

Master of Arts in (Music) Education

Doctor of Philosophy

## Registration Instructions

- If you are a nondegree graduate student, you will receive your registration materials at the Dean's office in 210 Jesse Hall. If you are in an approved graduate program, you will receive your registration materials from your department.
- Receive advisement as instructed by your departmental advisor.
- Obtain Consent Cards, if required.
- After completing the above steps, you may register either in 208 Brady Commons, by STARMU computer registration, or by telephone using the PAWS system (882-3700).
- Following processing of registration, you will receive a copy of your schedule and a statement of fees. You may pay your fees by mail, in person in 15 Jesse Hall, through phone registration, or STARMU. Credit cards are acceptable toward payment.
- For new students: A picture will be taken and an ID card produced in the back of the bookstore of Brady Commons. This card contains your student number and can be used for identification and purchases on campus.

Additional registration information and a complete schedule of courses may be obtained from:

Registration Office, 130 Jesse Hall  
University of Missouri-Columbia  
Columbia, Missouri 65211

(573) 882-7881 <<http://www.missouri.edu/>>

## Summer 2001 Dates and Deadlines

June 7, 8, 11	Regular Registration
June 12	Classwork begins 7:30 a.m. (1 <sup>st</sup> 4-week and 8-week session)
June 12-14	Late Registration and add/drop
July 4	Independence Day recess
July 6	1 <sup>st</sup> 4-week session closes, 5:00 p.m.
July 9	Classwork begins 7:30 a.m. (2 <sup>nd</sup> 4-week session)
August 3	8- and 2 <sup>nd</sup> 4-week sessions close, 5:00 p.m.
August 3	Commencement

THE SCHOOL OF

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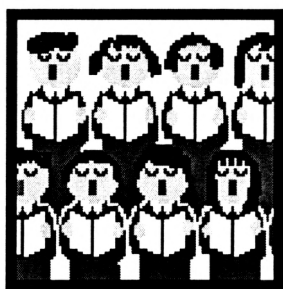
*Music*

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University of Missouri-Columbia  
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Columbia, Missouri 65211  
(573) 882-2604  
<<http://www.missouri.edu/~musicwww/>>

University of Missouri-Columbia  
**SCHOOL OF MUSIC**

# **Choral Music**



The MU choral music program is a dynamic component of the comprehensive curriculum offered by the School of Music. Each semester well over 300 singers, representing nearly every field of study offered at the University, perform with one of the program's five ensembles. Participation in all MU choral ensembles is open to every student enrolled at the University. Those enrolled receive one semester hour of academic credit (without charge) for each ensemble.

Founded in 1946, the **University Singers** offers a proud tradition of excellence in choral singing. The ensemble represented the State of Missouri at the 1964 World's Fair in New York



and at a concert celebrating the Bicentennial of the Declaration of Independence in Washington's Kennedy Center in 1976. On four occasions, Singers has performed at regional and national conventions of the Music Educators National Conference and the American Choral Directors Association, including a March 1995 performance in the Kennedy Center for the Performing Arts and Constitution Hall for the national convention of the ACDA. They have appeared many times at the annual convention of the Missouri Music Educators Association, most recently in 2000.



In 1984, they made a 23-day concert tour of Great Britain, including performances at the Brighton and Exeter festivals, and University College at Cardiff, Wales. They returned to Europe for a three-week tour in the summer of 1989, with performances in various churches, schools, and festivals. In May 1998, Singers appeared, by invitation, at the 27th annual Florilège Vocal in Tours, France, where they were one of five choirs to advance to the final round of the mixed chorus division. That appearance was preceded by a two-week concert tour of England and France with performances in London, Cambridge, Ely, Rouen, Chartres, and Paris. In May 2000, the ensemble returned to Europe for a 12-day concert tour of Italy, with performances in Sorrento, Rome, Florence (as part of the famed Maggio Musicale), Venice, and Bergamo. University Singers sang for the state funeral of Missouri Governor Mel Carnahan in October 2000.

**Choral Union** is a non-auditioned, “town and gown” chorus that draws its membership from MU students, faculty, and staff as well as from residents of Columbia and the surrounding communities. Numbering approximately 200 singers, its primary objective is to present performances of major choral-orchestral works and to offer participants direct exposure to some of the most significant music personalities of our time. Over the past 25 years, the ensemble has performed with artists that include Aaron Copland, Lukas Foss, Vincent Persichetti, Margaret Hillis, Otto-Werner Mueller, Robert Shaw, William Warfield, Don V Moses, Ann Howard Jones, and Sir David Willcocks. Recent performances include Bach *Christmas Oratorio* and *Magnificat*, Handel *Messiah* and *Coronation Anthems*, Mozart *Requiem*, Haydn *The Creation* and *The Seasons*, Beethoven *Mass in C*



*Major, Brahms Requiem, Verdi Requiem, Bruckner Te Deum, Fauré Requiem, Mendelssohn Elijah, Orff Carmina burana, Bernstein Chichester Psalms, Stravinsky Symphony of Psalms, Honegger King David, and Bloch Sacred Service.*

**Concert Chorale** is a 50-voice auditioned ensemble composed of both music and non-music majors that performs a varied repertoire of challenging literature representing five centuries of the choral art. Traditionally, Chorale has performed one on-campus performance each semester along with occasional off-campus performances at Missouri high schools and churches. In January 1999, Chorale was selected to perform for the Missouri Music Educators Association.

**Chamber Singers**, an auditioned ensemble of 20, functions as the laboratory choir for graduate students in conducting. The ensemble performs at least one on-campus concert each semester, usually focusing on the music of one style period (Renaissance, Baroque, Classical, Romantic, Contemporary).

The 12-voice jazz ensemble **Hitt Street Harmony** performs both on- and off-campus and is frequently called upon by the development and alumni relations offices to perform for their functions.



**David Rayl,**  
*Director of Choral Activities.* Dr. Rayl conducts the University Singers and the Choral Union and teaches in the undergraduate and graduate conducting pro-

grams at the University of Missouri-Columbia. He holds a Bachelor of Music degree in voice from Illinois Wesleyan University, a Master of Music degree from the University of Oklahoma, and the Doctor of Musical Arts degree in choral conducting from the University of Iowa.

In addition to his work at the University, Rayl has appeared as guest conductor, clinician, and adjudicator throughout the United States. He has led workshops or presented papers for the national conference of MENC; divisional or regional conventions of the American Choral Directors Association, the College Music Society, and the American Guild of Organists; the National Brahms Centennial Celebration in Oklahoma City; and on the campuses of VanderCook College of Music in Chicago, Columbus State University in Georgia, and the University of Central Oklahoma. His guest conducting includes honor choirs at the University of Iowa, the University of Wisconsin, Stetson University in Florida, Drake University in Des Moines, and the University of Southern Mississippi, and Chadron State College in Nebraska.

His international engagements include performances at the Classical Music Festival in Eisenstadt, Austria; the V Festival di

Musica Antica in Urbino, Italy; the VII Festival Internacional de Música de Câmera do Pará, in Belém, Brazil; the II Festival de Corais in Brasília, Brazil; and the Painel Unicanto de Regência Coral in Londrina, Brazil. He currently serves as President of the Missouri Choral Directors Association.

He is the former music director of the Chamber Singers of Iowa City (1985-1990) and the Quad City Mozart Festival (1987-97), and has received particular notice for his performances of the choral, operatic, and orchestral repertoire of the eighteenth century, especially the works of Bach and Mozart. Several of his articles and reviews have appeared in the *Choral Journal* and *The Journal of the Conductors' Guild*, and his editions of Marc-Antoine Charpentier's *Nine Settings of the Litany of the Blessed Virgin Mary* were published by A-R Editions of Madison, Wisconsin.

In 1993 Rayl received the Provost's Outstanding Junior Faculty award, which recognizes teaching excellence among young faculty members at the University of Missouri-Columbia. In April 1996, he was named one of ten recipients of the prestigious William T. Kemper Fellowship for Teaching Excellence.

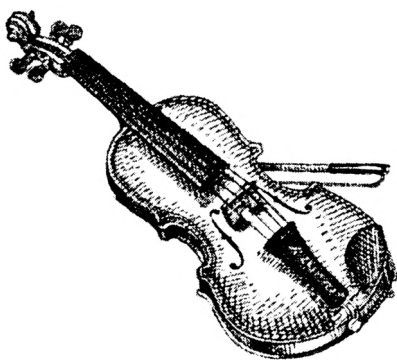
*For additional information on curricula, financial aid, and graduate teaching assistantships, please contact:*  
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*140 Fine Arts Building, Columbia, MO 65211*  
*(573) 882-2604*

<http://web.missouri.edu/~musicwww/>



University of Missouri-Columbia  
**SCHOOL OF MUSIC**

# **String Faculty**





**Darry Dolezal**, *cello*.

*Member, Esterhazy Quartet.*

Professor Dolezal's concert career has taken him to most major cities in the United States as well as several musical centers abroad. His solo and chamber music

performances have been broadcast on CBC radio and television in Canada, the ABC Nightly News with Peter Jennings, TV Cultura in Brazil, Minnesota Public Radio, WFMT in Chicago, and WGBH in Boston. His performances can be heard on *Centaur*, *Albany*, *CRI* and *Capstone* Records. Professor Dolezal is interested in contemporary music and has premiered more than one hundred works, including several commissions and dedications. He co-founded the Warebrook Contemporary Music Festival in Vermont and served as its artistic director for two years. As a teacher, he has presented master classes in many universities and conservatories in the U.S. and abroad. He has received several awards and grants, including a Rural Residency Grant from the National Endowment for the Arts. Professor Dolezal earned degrees in cello performance from the University of Kansas and the Peabody Conservatory. He studied at the Aspen and Roundtop Music Festivals. His chamber music coaches and mentors include members of the Juilliard, Guarneri, and American string quartets, and such notable musicians as Leon Fleisher, Eugene Lehner, Menachem Pressler, and Leonard Shure. He is the founder and director of the MU Cello Choir.

**John McLeod**, *violin*. *Coordinator, String Area; member, Esterhazy Quartet.* Professor McLeod has concertized throughout South



America, Europe, and North America. Since 1979 he has been a member of the Esterhazy Quartet, the ensemble-in-residence at MU, and prior to that was a member of the Pro Arte Quartet and the Manhattan

String Quartet. He has recorded for the *CRI* and *Spectrum* labels and has appeared on national radio and television broadcasts in North and South America. He completed the pilot doctor of musical arts program in String Quartet at the State University of New York at Binghamton. He received his bachelor of music and master of music degrees from the Manhattan School of Music, where he was a student of Raphael Bronstein and members of the original Manhattan Quartet. In 1996, Professor McLeod was presented with the Artist/Teacher Award by the Missouri American String Teachers Association. He was President of MoASTA in 1998-2000, and has served on the Executive Board of the Missouri Music Educators Association.



**Leslie Perna**, *viola*.

*Member, Esterhazy Quartet; Director, Missouri String Project.*

Professor Perna has appeared as a performer

and teacher across Europe, North and South America, and the Orient. After earning her bachelor's degree from Boston University and her master's degree from Baldwin-Wallace College Conservatory, she studied chamber music at the Chautauqua and Blossom music festivals and with members of the Muir, Emerson, Cleveland, Vermeer, New World and Kolisch Quartets. Her performances have been broadcast on radio and television in

Boston, Chicago, and New York, as well as in Canada and Brazil. She has performed throughout Japan as a soloist and assistant concertmaster of the Yamagata Symphony Orchestra, and was a member of orchestras and summer festivals in New England and the Midwest. Her solo and chamber music recitals include performances in Russia, France, Germany, Canada, Brazil, and in major U.S. cities such as Boston, New York, Chicago, Cleveland, St. Louis, and Atlanta. Professor Perna has been a faculty member at the Tanglewood Institute, the University of Southern Maine, and Viterbo College. She has recorded for the *Albany*, *Centaur*, *Capstone* and *CRI* labels.



**Sue Stubbs**, *double bass*.

Professor Stubbs has been a member of the Aspen Festival Orchestra, the New Jersey Symphony and the Kansas City Philharmonic. She is Principal Bass of the Gateway Festival Orchestra in St. Louis, and the Springfield (Missouri) Symphony. She has performed throughout the Midwest, including concerto appearances with various orchestras and recital performances in St. Louis, Columbia, Springfield, and Kansas City. She is in demand as a teacher; many of her students have won awards at state and national competitions and have gone on to graduate study at such institutions as Indiana University and The Juilliard School of Music. Professor Stubbs holds a bachelor of music degree from The Juilliard School and a master of music degree from the University of Missouri-Columbia. Her principal teachers were Stuart Sankey, Gary Karr, and Eugene Levinson.





**Eva Szekely**, violin and chamber music. Member, Esterhazy Quartet. Professor Szekely has concertized throughout North America, Europe, and South America. She has appeared on the "Musique en Seine" series in France and the Lambach Festival in Austria. In Brazil, she has been a regular guest artist at the internationally acclaimed Chamber Music Festival of Pará and the Londrina Music Festival and has presented concerts and master classes in all of that country's major musical centers. She has premiered works written and dedicated to her by distinguished contemporary composers including, among others, James Willey, Chester Biscardi, Erich Leitner and Roberto Escobar. She has been heard on national radio and television broadcasts in the United States and abroad, and has recorded for the *CRI* and *Albany Records*. Professor Szekely received degrees from the Juilliard School where she was a student of Ivan Galamian. She studied chamber music with Franco Gulli, Zoltan Szekely, and members of The Juilliard Quartet. She currently holds the Catherine P. Middlebush Professor in the Fine Arts.

*For additional information about curricula,  
financial aid, and graduate teaching  
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140 Fine Arts Building, Columbia, MO 65211  
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*<http://web.missouri.edu/~musicwww/>*



## **BACHELOR OF MUSIC DEGREE IN STRING PERFORMANCE**

General Education (36-40)

Applied Music Study (33)

Music History (12)

Music Theory (27)

Ensembles (8)

Other Music (2-6)

Piano Proficiency (0-4)

Basic Conducting (2)

Recital Attendance

Electives (8)

## **MASTER OF MUSIC DEGREE IN STRINGS**

Introduction to Graduate Study (3)

Applied Music Study (8)

String Repertory (2)

Music History (6)

Music Theory (5)

Graduate Recital (1)

Ensemble (2-4)

Electives (5)

### **Other Degrees Offered**

Bachelor of Arts in Music

Bachelor of Science in Music Education,  
String Concentration

Master of Education, Music Education

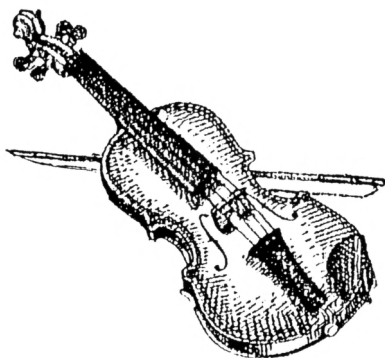
Master of Arts, Music Education

Doctor of Philosophy, Music Education

THE UNIVERSITY OF MISSOURI-  
COLUMBIA

*School of Music*

**STRING  
FACULTY**





**Darryl Dolezal**, cello. Member, Esterhazy Quartet. Professor Dolezal's concert career has taken him to most major cities in the United States as well as several musical centers abroad. His solo and chamber music performances have been broadcast on CBC radio and television in Canada, the ABC Nightly News with Peter Jennings, TV Cultura in Brazil, Minnesota Public Radio, WFMT in Chicago, and WGBH in Boston. His performances can be heard on *Centaur*, *Albany*, *CRI* and *Capstone* Records. Professor Dolezal is interested in contemporary music and has premiered more than one hundred works, including several commissions and dedications. He co-founded the Warebrook Contemporary Music Festival in Vermont and served as its artistic director for two years. As a teacher, he has presented master classes in many universities and conservatories in the U.S. and abroad. He has received several awards and grants, including a Rural Residency Grant from the National Endowment for the Arts. Professor Dolezal earned degrees in cello performance from the University of Kansas and the Peabody Conservatory. He studied at the Aspen and Roundtop Music Festivals. His chamber music coaches and mentors include members of the Juilliard, Guarneri, and American string quartets, and such notable musicians as Leon Fleisher, Eugene Lehner, Menachem Pressler, and Leonard Shure. He is the founder and director of the MU Cello Choir.

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**Leslie Perna**, viola. Member, Esterhazy Quartet; Director, Missouri String Project. Professor Perna has appeared as a performer and teacher across Europe, North and South America, and the Orient. Her performances have been broadcast on radio and television in Boston, Chicago, and New York, as well as in Canada and Brazil. She has performed throughout Japan as a soloist, chamber musician, and as assistant concertmaster of the

Yamagata Symphony. Her solo and chamber music recitals include performances in France, Germany, Canada, Brazil, and in major U.S. cities such as Boston, New York, Chicago, Cleveland, St. Louis, and Atlanta. Professor Perna has been a faculty member at the Tanglewood Institute, the University of Southern Maine, and Viterbo College. She works with students, young and old, directing and coaching at chamber music programs in the U.S. and abroad. She has recorded for the *Albany*, *Centaur*, *Capstone* and *CRI* labels. She holds degrees from Baldwin-Wallace College and Boston University.



**Sue Stubbs**, double bass.

Professor Stubbs has been a member of the Aspen Festival Orchestra, the New Jersey Symphony and the Kansas City Philharmonic. She is Principal Bass of the Gateway Festival Orchestra in St.

Louis, and the Springfield (Missouri) Symphony. She has performed throughout the Midwest, including concerto appearances with various orchestras and recital performances in St. Louis, Columbia, Springfield, and Kansas City. She is in demand as a teacher; many of her students have won awards at state and national competitions and have gone on to graduate study at such institutions as Indiana University and The Juilliard School of Music. Professor Stubbs holds a Bachelor of Music degree from The Juilliard School and a Master of Music degree from the University of Missouri-Columbia. Her principal teachers were Stuart Sankey, Gary Karr, and Eugene Levinson.



**Eva Szekely**, violin and chamber music. Member, Esterhazy Quartet. Professor Szekely has concertized throughout North America, Europe, and South America. She has appeared on the "Musique en Seine" series in France and the Lambach Festival in Austria. In Brazil, she has been a regular guest artist at the internationally acclaimed Chamber Music Festival of Pará and the Londrina Music Festival and has presented concerts and master classes in all of that country's major musical centers. She has premiered works written and dedicated to her by distinguished contemporary composers including, among others, James Willey, Chester Biscardi, Erich Leitner and Roberto Escobar. She has been heard on national radio and television broadcasts in the United States and abroad, and has recorded for the *CRI* and *Albany Records*. Professor Szekely received degrees from the Juilliard School where she was a student of Ivan Galamian. She studied chamber music with Franco Gulli, Zoltan Szekely, and members of The Juilliard Quartet. She currently holds the Catherine P. Middlebush Professor in the Fine Arts.

*For additional information about curricula,  
financial aid, and graduate teaching  
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140 Fine Arts Building, Columbia, MO 65211  
(573) 882-2604.*

*<http://www.missouri.edu/~musicwww/>*



## **BACHELOR OF MUSIC DEGREE IN STRING PERFORMANCE**

General Education (36-40)

Applied Music Study (33)

Music History (12)

Music Theory (27)

Ensembles (8)

Other Music (2-6)

Piano Proficiency (0-4)

Basic Conducting (2)

Recital Attendance

Electives (8)

## **MASTER OF MUSIC DEGREE IN STRINGS**

Introduction to Graduate Study (3)

Applied Music Study (8)

String Repertory (2)

Music History (6)

Music Theory (5)

Graduate Recital (1)

Ensemble (2-4)

Electives (5)

### **Other Degrees Offered**

Bachelor of Arts in Music

Bachelor of Science in Music Education,  
String Concentration

Master of Education, Music Education

Master of Arts, Music Education

Doctor of Philosophy, Music Education



University of Missouri-Columbia  
**SCHOOL OF MUSIC**

# **Voice Faculty**





**Ann Harrell**, *voice*  
(*mezzo-soprano*). *Coordinator of Vocal Studies.*

Professor Harrell received her Bachelor of Music degree from the Oberlin Conservatory of Music and the Master of Music degree from the University of Texas at Austin. Post-graduate study included a summer in Graz, Austria at the American Institute of Musical Studies. Since joining the MU music faculty in 1992, she has been active as a soloist and recitalist, with appearances at the Idyllwild Arts Academy (California), the University of Texas, University of Iowa, University of Miami, and Indiana University, as well as being chosen as a fellow for the Bach Aria Festival and Institute at Stony Brook, New York. Orchestral appearances include performances with the Quad City Mozart Festival, Missouri Chamber Orchestra, Messiah Festival of Music and Art, Dallas Chamber Orchestra, and the International Chamber Orchestra in Los Angeles, California. In 1998, Professor Harrell received the Provost's Outstanding Junior Faculty Teaching Award. She has consistently placed students in the finals of National Association of Teachers of Singing Student Auditions at both state and regional competitions throughout her teaching career. Recently, one of her students captured first place at the National Collegiate Artist Voice Competition of the Music Teachers National Association. Prior to 1992, she was a member of the music faculty at Hardin-Simmons University.



**Jo Ella Todd**, *voice (soprano)*. Professor Todd received a bachelor's degree in Music Education from Arkansas State University and a Master of Music degree in Voice from the New England Conservatory of Music.

Further musical studies followed at Harvard University and the Mozarteum in Salzburg, Austria. Awards and grants include a Fulbright Scholarship to study voice in Italy and a National Opera Institute special study grant. Following an engagement with the Metropolitan Opera Studio in New York, she moved to Europe where she sang nearly fifty operatic roles with the Mainz, Salzburg, and Munich operas. Other solo engagements took her to international music festivals, opera houses, and concert halls in cities around the world including New York, Boston, Vienna, Tokyo, Paris, Prague, Verona, and Salzburg. After winning the International Vocal Competition in Antwerp, Belgium, she went on to become a finalist in the Belvedere International Vocal Competition in Vienna, Austria. While teaching at Barry University and the New World School of the Arts in Miami, she co-founded and was a director of the Performing Arts Institute. Major conservatories in the United States, Europe, and South America have presented her in master classes. Her students have won or placed consistently in the finals of state and regional vocal competitions and have earned scholarships to leading conservatories and schools of music. Professor Todd continues to teach and sing internationally.



**Pamela Legendre,**  
*Director, Show-Me  
Opera.* A native Louisi-  
anian, Professor  
Legendre was an active  
orchestral and choral  
conductor, as well as a  
director and pianist in

the New Orleans area. She earned a bachelor of arts degree in music education, a bachelor of music degree in piano performance, a master of arts degree in theatre direction with an emphasis on opera, and a master of music degree in piano performance from the University of New Orleans. She was Guest Director and Conductor at UNO for three seasons performing full length opera productions and workshop scenes. During the summers, Professor Legendre prepares and conducts the entire season of Tulane Summer Lyric Theatre, a semi-professional organization, which employs full orchestras for its three productions. Since their premier season, she has conducted the Louisiana Philharmonic Orchestra in its Family Discovery Concert Series, Young Peoples Concerts, Pops and Light Classics Concerts, and the annual full length production of the Nutcracker Ballet. She was the Director of the Newcomb-Tulane Chorus at Tulane University, and was on staff at the College of Music at Loyola University-New Orleans as a pianist for strings, voice, and instrumentalists on the graduate and undergraduate levels. Professor Legendre also acted as Artistic Director for the Northlake Performing Arts Society Chorus, a 70-member community chorus.



**Melinda Lein, voice (soprano).** Professor Lein holds a bachelor of science degree in music education and a master of music degree in vocal performance from MU. She spent a year and half of post-graduate study at Indiana University, where she studied under soprano Costanza Cuccaro. She has previously been an instructor at Stetson University in DeLand, Florida and has taught private lessons. She worked as a studio singer in Nashville, Tennessee, and she is currently the choral director at King of Kings Lutheran Church in Kansas City. She has performed such operatic roles as “Lauretta” in Puccini’s *Gianni Schicchi* and Rosalinda in Strauss’ *Die Fledermaus*. She has also performed numerous recitals and has appeared as soloist for many chamber and choral works. Most recently, she appeared as a soloist with the Kansas City Symphony Chorus.

## Opera

Two major opera productions are presented each year. An expanded opera scenes program with costumes and props is given each fall, and a fully-staged operatic production is presented each spring. Recently performed operas include *Così fan tutte*, *Die Fledermaus*, *The Magic Flute*, and *The Tender Land*. In addition to large-scale productions, Show-Me Opera regularly delivers smaller programs both on campus and in the community.

## BACHELOR OF MUSIC DEGREE IN VOCAL PERFORMANCE

General Education (45-49)  
Applied Music Study (33)  
Music History (12)  
Music Theory (27)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (8)

## MASTER OF MUSIC DEGREE IN VOICE

Introduction to Graduate Study (3)  
Applied Music Study (8)  
Vocal Repertory (6)  
Music History (6)  
Music Theory (5)  
Principles of Singing (2)  
Graduate Recital (1)  
Ensembles (1-4)  
Electives (1)

### Other Degrees Offered

Bachelor of Arts in Music  
Bachelor of Science in Music Education,  
Vocal Concentration  
Master of Education, Music Education  
Master of Arts, Music Education  
Doctor of Philosophy, Music Education

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University of Missouri-Columbia  
**SCHOOL OF MUSIC**

**Music  
History  
Faculty**



*Bach*



**Michael J. Budds**,  
*music history and  
literature (Coordinator)*. Musicologist  
Michael Budds  
teaches undergraduate  
and graduate  
courses in music

history, music appreciation, and music bibliography. A native of Illinois, he holds degrees from Knox College and the University of Iowa. As a scholar, he has devoted his energies to the subjects of American music, African-American music, and music in Victorian England. Dr. Budds is the author of the monograph *Jazz in the Sixties* (2nd ed., 1990) and the co-author of the sourcebook *Rock Recall: Readings in American Popular Music from the Emergence of Rock and Roll to the Demise of the Woodstock Nation* (1993). He is a contributor to the *New Grove Dictionary of American Music*, the *New Grove Dictionary of Jazz*, *Women & Music: A History*, *Bleep! Censoring Rock and Rap*, and *American National Biography*. He serves the College Music Society as the editor of its publication series *Monographs and Bibliographies in American Music*. In 2000 he was named a William T. Kemper Fellow for Excellence in Teaching.





**Judith Mabary**, *music history and literature.*

Dr. Mabary received master's and doctoral degrees in musicology from Washington University in St. Louis and holds degrees in

vocal performance from the University of Missouri-Columbia and Central Methodist College in Fayette. Her research has focused primarily on the works of Czech composers, the development of Czech melodrama, and the symphonic poem of Antonín Dvořák. Other research interests include folk music and Native American culture. She is a contributor to the second edition of *The New Grove Dictionary of Music and Musicians*, has provided translations for the Bärenreiter publication of the melodramas of Zdenek Fibich, and is currently working on Czech opera for a section in the Cambridge Companion to Dvořák. Dr. Mabary serves on the Board of Directors of the International Bohuslav Martinu Society and as one of the governing officers for the Czech and Slovak Music Society. She has also been honored by the International Martinu Society for her contributions to the study and promotion of Czech music.

## History Courses Offered:

Music 21	Masterpieces of Western Music
Music 30	Jazz, Pop and Rock
Music 31	History of Jazz
Music 32	Introduction to World Music
Music 122	Introduction to Music in the U.S.
Music 217	History of Western Music I
Music 218	History of Western Music II
Music 265	American Musicals
Music 297	Honors in Music History I
Music 298	Honors in Music History II
Music 317	Graduate Review of Music History I
Music 318	Graduate Review of Music History II
Music 371	Historical Studies in Art Song
Music 372	Historical Studies in Choral Music
Music 373	Historical Studies in Opera
Music 374	Hist. Stud. in Large Ensemble Music
Music 375	Historical Studies in Chamber Music
Music 376	Historical Studies in Keyboard Music
Music 377	Hist. Stud. in Jazz and Popular Music
Music 423	Studies in Music History I
Music 424	Studies in Music History II
Music 426	History of Performance Practices
Music 435	Music of the Middle Ages and Renaissance
Music 436	Music of the Baroque Era
Music 437	Music of the Classical Era
Music 438	Music of the Romantic Era
Music 439	Music of the Modern Era
Music 440	Focal Composers
Music 441	Advanced Studies in American Music
Music 442	Contemporary Issues in Musicology

Independent study courses are also available.

## **BACHELOR OF MUSIC DEGREE IN MUSIC HISTORY**

General Education (46-50)  
Music History (20)  
Music Theory (23)  
Applied Music Study (16)  
Ensembles (8)  
Piano Proficiency (0-4)  
Applied Piano (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (11)

## **MASTER OF ARTS DEGREE IN MUSIC HISTORY**

(32 hours)

Introduction to Graduate Study (3)  
Music History (8-10)  
Research (Thesis) (4-8)  
Advanced Theory Courses (4-8)  
Applied Music Study (2-8)  
Ensembles (1-4)

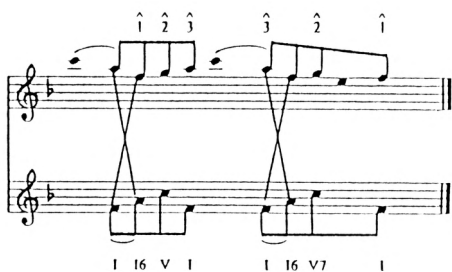
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THE UNIVERSITY OF MISSOURI-  
COLUMBIA

*School of Music*

**MUSIC THEORY  
AND  
COMPOSITION  
FACULTY**

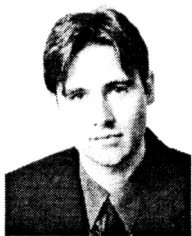




**Leslie Black**, music theory. A native of Welland, Ontario, Dr. Black attended the University of Western Ontario, where he received a Bachelor of Arts, Honours

Music. He earned his Doctor of Philosophy degree at Yale University. His dissertation, "Syntactic Irregularities in the Early and Middle Period Works of Beethoven," dealt with disruptive musical gestures in classical music. During his doctoral studies he held a three-year faculty position at McGill University in Montréal. While there, he taught courses in the music theory including 16th-century music. Later, he was an adjunct faculty member at the University of New Haven and Southern Connecticut State University. Dr. Black joined the University of Missouri-Columbia faculty in 1999. His duties include teaching aural skills, music fundamentals and music theory. His research interests include Classical syntax, the music of Sibelius and early 20th-century music (especially the works of Bartók and the pre-twelve-tone compositions of Webern). He has given research papers at the Canadian University Music Society, the College Music Society, and the Society of Music Theory.

**Mark Lewis**, composition and music theory. Mark Lewis recently completed a Doctor of Musical Arts degree in Composition at the University of Texas-Austin. He holds a



Master of Music degree in Composition, and Bachelor of Music degree in Composition and Piano Performance from the University of Houston. He has taught composition, twentieth-

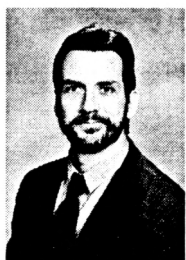
century techniques, orchestration, sight-singing and aural training, and group and private piano skills. His compositions have received wide recognition and have won the following awards: BMI Student Composer Award (1999), ASCAP Morton Gould Young Composer Award (1999), Bearns Prize in Composition (1999), and the Texas Music Teacher Association Composition Competition (1994 and 1995). At MU, Dr. Lewis teaches aural skills, courses in music theory, and composition.



**Thomas McKenney**, composition and music theory. Director, Electronic Music Studios. Dr. McKenney received his Doctor of Philosophy degree in Composition

from the Eastman School of Music, and his bachelor's and master's degrees from the College-Conservatory of Music of the University of Cincinnati. In 1970 he was named the Distinguished Composer of the Year by the Music Teachers National Association. His compositions have been performed in Europe, South America, China, and throughout the United States. He is the recipient of numerous grants and commis-

sions. In 1987 he was invited by the Ministry of Culture of the People's Republic of China to present a series of lectures on the use of lasers and electronic music. In addition to his work in the electronic music studio at the University of Missouri, he has worked at Robert Moog's studio, the Stiftelson Elektronikmusiktudion in Stockholm, Sweden, the Center for Experimental Music and Intermedia at North Texas State University, and the Center for Electroacoustic Music at the University of Missouri-Kansas City. Dr. McKenney also conducts the New Music Technology Institutes at MU.



**Neil Minturn**, music theory.

Dr. Minturn teaches undergraduate and graduate courses in music theory.

Before joining the MU music faculty in August

1997, he taught music theory

at the Eastman School of Music for eight years. Prior to that, he taught briefly at the University of British Columbia in Vancouver and for several years at Columbia-Greene Community College in New York State. He has specialized in the study and analysis of 20th-century music. His book entitled *The Music of Sergei Prokofiev* was published by Yale University Press in March 1997. Dr. Minturn holds a Bachelor of Arts degree in Music from Reed College and the Master of Philosophy and Doctor of Philosophy degrees from Yale University.



## **BACHELOR OF MUSIC DEGREE IN MUSIC THEORY**

General Education (36-40)  
Music Theory (40-41)  
Music History (12)  
Applied Music Study (20)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (9)

## **BACHELOR OF MUSIC DEGREE IN COMPOSITION**

General Education (36-40)  
Music Composition and Theory (46)  
Music History (12)  
Applied Music Study (20)  
Ensembles (8)  
Piano Proficiency (0-4)  
Basic Conducting (2)  
Recital Attendance (7 semesters)  
Electives (6)

## **MASTER OF MUSIC DEGREE IN MUSIC THEORY**

(34 hours)

Introduction to Graduate Study (3)  
Problems: Music Theory (1-4)  
Research (Thesis) (4-6)  
Music Theory (10-14)  
Music History (6)  
Applied Music Study (8)  
Ensembles (1-4)

# MASTER OF MUSIC DEGREE IN COMPOSITION

(34 hours)

Introduction to Graduate Study (3)

Music Theory (8-10)

Composition (6)

Research (Thesis) (4-8)

Music History (6)

Applied Music Study (5)

Ensembles (1-4)

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