



VanderCook
COLLEGE OF MUSIC

ANNUAL
REPORT 2010



Dr. Charles T. Menghini

College President

VanderCook College of Music is about music education and music education is all about people. In our 2010 annual report we focus on people who make VanderCook a special place. Alumni, students, faculty, trustees, and friends are profiled to illustrate our mission: enriching lives through the power of music education.

VanderCook has been a leader in music education for over 100 years and has come a long way since H. A. VanderCook collaborated with H. E. Nutt to make VanderCook a degree-granting institution. The stories featured in this report will show you just how far VanderCook has come. You will also see that our founders' values and dreams to create a single-purpose institution for the practical preparation of the school music teacher remain steadfast.

VanderCook has accomplished a great deal since its humble origins, and our continued success shows. Undergraduate enrollment continues to increase and our summer graduate programs (degree and continuing education) continue to attract music teachers from around the world. In these difficult times, our graduates are securing jobs as professional music teachers. And amid this growth and success, our college faces an important crossroad.

VanderCook's increasing enrollments and demand for programs have caused a shortage of space. Quite simply, we need more teaching studios, more classroom areas, and larger rehearsal areas. Never in its history has VanderCook ever had a dedicated performance venue. Now is the time.

VanderCook is poised to meet the demands and challenges of its second century. To meet these needs and to provide the additional space and facilities necessary to sustain VanderCook's hundred-year tradition of music education excellence, we need the help and support of each and every one of you, our alumni and friends.

“VanderCook is poised to meet the demands and challenges of its second century.”

VanderCook's alumni base continues to grow in numbers and in the support it gives the college. We realize that in the current economy, many of you must fundraise and fight for your own music programs. We also know that when you make a commitment to

VanderCook, be it large or small, you are re-affirming your own values and your belief in the importance of music education. Your commitment helps us send a message to the larger community that music education does matter, that music education does make a difference in the lives of people across generations.

On behalf of all of our students, faculty, and staff I say, “thank you.” Thank you for believing in the mission of VanderCook and thank you for your continued support of our students and programs. Only through your gifts can we provide our students with the educational and financial support they need to succeed. Now more than ever, we ask you to continue your support or to step forward to help us continue to sustain and advance this great institution.

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The mission of VanderCook College of Music is to enrich the lives of present and future generations through the preparation of teachers in instrumental, choral, and general music disciplines. Our broad-based curriculum is designed to prepare teachers with strong character, skill in the process of teaching, and respect for the essential role of music in our culture.

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VanderCook:

A Vibrant Learning Experience

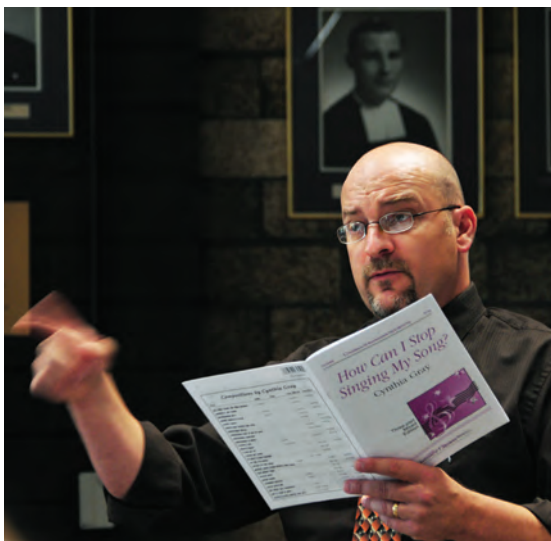
A typical day at VanderCook is filled with music theory, band rehearsal, marching band methods, form & analysis, world music, woodwind methods, bassoon techniques, jazz band, and choir rehearsal. The hallways vibrate as much from students changing classrooms as from the rehearsals, applied lessons, and practice sessions that begin at dawn and fill the evening hours. VanderCook students *do* more to become music teachers than their peers in just about every other music education program in the country. At VanderCook, teaching music is a performing art. Judging by their typical day, VanderCook students demonstrate that those who can, teach! Students work hard to learn and hone their skills to become a career music teacher in the VanderCook tradition.

Reflecting on the rigorous schedule, and the close-knit environment on VanderCook's campus, one faculty member refers to the college as "music education conservatory." From the first day students arrive on campus until they walk across the stage to accept their diploma, VanderCook students eat, breathe, and sleep

music education. This might be why one undergrad has coined a personal mantra: "If you miss one class, you could be a week behind."

Whether introducing third graders to band and orchestra instruments each fall, arranging a musical work for a seminar performance, planning and implementing the logistics of a multi-ensemble performance, playing a concerto, hosting visiting middle school bands for festivals, teaching a private lesson in the Community Music Program, or giving a speech on global warming, VanderCook students demonstrate the skills they learn by using them in context. As one student observes, "Everything you do here is a learning experience. *Everything.*"

Completing the undergraduate program in four years requires an average course load of 18 credit hours each semester before student teaching begins. Undergraduates are typically on campus from 8:00 a.m. to 8:00 p.m., Monday through Friday and many weekends. Several students leave campus at the end of



those long days to work a full night-shift elsewhere to help pay tuition bills and meet living expenses. Completing the masters program requires two summers on campus and one summer of MECA classes.

While the Illinois State Board of Education no longer mandates the completion of observation hours as a teacher certification requirement, VanderCook continues to require 100 hours prior to student teaching. Observation settings must be diverse and include urban, rural, inner city, public, private, elementary, secondary, band, orchestra, chorus, string, general music, and music technology. In addition, 12.5 hours must be spent observing special education classrooms. Chris Aust, currently a junior, sums it up succinctly: "You have to learn time management skills pretty quickly in order to survive."

A key tenet of VanderCook's degree programs is the emphasis on proficiency. Undergraduate students must go beyond the experiences of a typical music education student, and masters and certification candidates go well beyond their bachelors in performance. Practical experiences begin in the first semester as students learn to play and teach over 17 instruments, plus voice and piano. "At other places, you spend two weeks with every instrument family," says Danielle Hayes, a senior transfer student. "Here, you're on every instrument for six weeks. You keep that 'fresh' feeling and you aren't rushed through any of them."

Technical aptitude and proficiency in the classroom are bolstered by public performance – one of many responsibilities music educators face. VanderCook requires all degree-seeking undergraduates to perform a junior and senior recital. Masters candidates, many of whom were not required to perform recitals in their undergraduate programs, may opt to perform a recital or present a lecture/demonstration. These elements of the curriculum add yet another indispensable dimension to every VanderCook graduate's teaching credentials. "Our students perform more than performance majors at other schools," according to Kevin Lepper, director of applied music and percussion.

Much of what empowers the effective music educator, though, has little to do with what is learned from a textbook. Undergrads, for example, have ample opportunities for hands-on teaching experiences well before they begin student teaching in their senior year. Through annual events such as Toot 'N Doodle and VanderCook's Fall Tour, students have the chance to demonstrate instruments in both group and individual settings. Dean Ruth Rhodes' (B69) Woodwind Methods class, for example, pairs juniors with younger students for one-on-one teaching sessions on secondary woodwind instruments, which are videotaped for review.



VanderCook students also gain a firsthand understanding of the importance of lifelong learning in their role as the clinicians and organizers of activities for visiting teachers. These include clinics, workshops, and music festivals like the Midwest Clinic, Day of Percussion, visiting clinics, BandFest, ChoralFest, StringFest, and Day of Guitar. The practice of scheduling and setting up an event, communicating with participants, creating an educationally friendly environment, and coordinating post-event breakdown are elements consistent with real-world demands of the average school music teacher, and are instilled in students' routines each semester.

Unlike many single-focus programs, VanderCook does not outsource any segment of the curriculum. Graduate assistants are not employed to teach any classes. Faculty members are peer-reviewed, and all class curricula are coordinated through the director of applied music, ensuring consistency with the college's mission and goals. Piano instructor Mary Ann Krupa cites the strength of VanderCook's faculty as a defining facet of what the school can offer. "Faculty have such varied experiences, not just performing but in other music education applications as well; you get a life's worth of expertise in various fields. Most of our faculty members are master teachers already – there's very little they haven't come across."

Students, faculty, staff, and the board of trustees all share the same set of unique qualities: Values consistent with professional music teaching standards, a respect for the role of music education in our culture, a commitment to their respective role in the College, and above all, a passion for music. As our first century moves into our second, we will continue to uphold the principles that are synonymous with the name VanderCook, and forge new foundations of learning for the music teachers of tomorrow.



One Life Transformed by Music:

Tiahanna Robinson

**“When I started going to VanderCook,
I started to live again. Nobody
here is just one individual.
We all make up a family.”**

Tiahanna Robinson (B10) is one future teacher who will never doubt the transformative power of music and those who teach it. Robinson was like so many kids in Chicago’s underserved neighborhoods, frustrated by a lack of resources in their schools and communities, but with one difference. She had a music teacher who cared.

Lizbeth Bistrow – a colleague of undergraduate dean Kaye Clements, undergraduate dean, and mother of Doug Bistrow, VanderCook’s string bass instructor – took Robinson and 10 other nine-year-old students from Doolittle West Elementary School and showed them their potential. Bistrow was a teacher in Merit School of Music’s Bridges: Partners in Music program that offers on-site music instruction at schools and organizations across Chicago. Robinson could not get enough. Within a year, she was enrolled in free private viola lessons at Merit in addition to her three days a week with Bistrow.

“They illuminated my life with music and showed me so many possibilities,” says Robinson of the program at Merit. “They didn’t just lead me to the water, they made me thirsty.”

As soon as she was able, Robinson enrolled in the ensemble classes at Merit, which introduced her to a new form of musicality. “That was my first experience of hearing a complete corporate sound and not my voice alone,” Robinson says. “I could interact with people without using words. I love ensemble playing to this day.”

The ensemble also brought her into contact with a wide array of students from across Chicago, and the diversity of experiences was inspirational. “Merit couldn’t take me out of my circumstances and where I lived, but they helped me expand my scope of what was available to me and that makes all the difference,” says Robinson. “If you are sitting in a glass jar and nobody ever takes the lid off, you won’t jump.”

Throughout high school, Robinson continued in music and as her playing developed,



so too did her life skills. “Music taught me work ethic and the importance of being consistent,” Robinson says. “I was one of the better viola players, so if I wasn’t there, rehearsals went badly. I learned that I needed to be a team player.” She also discovered teaching skills she never knew she had and relished the encouragement she received.

“It wasn’t, ‘you are disruptive;’ it was, ‘you can be a leader,’” Robinson says. At a time when her mother was ill and her home life was in turmoil, music provided the consistency, structure, and motivation for Robinson to go on to a challenging high school and begin to make college plans.

“To be able to be with people who just valued my mere presence helped keep me from thinking about what was really going on in my life and helped keep me driven,” she says.

It wasn’t until music left her life that Robinson realized its true importance. In her senior year in high school, Robinson, pregnant with her daughter, stopped playing. “I was so embarrassed,” she says. “I thought, how can you be a teen mother and be playing in an orchestra?”

While some wanted to see Robinson leave music, Bistrow continually encouraged her to come back. For eight years Robinson’s viola sat in the corner, and for

eight years Dr. Duffie Adelson, president of Merit and a recipient of an honorary doctorate from VanderCook in 2007, continued to visit Robinson and tried to persuade her to return. “The whole time I was not playing I was feeling anxiety, like something was missing and I couldn’t figure it out,” Robinson says.

Finally, it was an inspirational teaching moment that shifted Robinson’s path. After two years working in her daughter’s day care, Robinson was reading and explaining a story to the children when she realized, “these kids are learning and I am really happy.” At age 24, Robinson paired her love of teaching with her passion for music. At the recommendation of Lizbeth Bistrow, the teacher who had never given up on her, Robinson came to VanderCook.

“When I started going here,” Robinson said, “I started to live again. Nobody here is just one individual. We all make up a family.” Robinson thrived under the individual attention at VanderCook and the motivation and encouragement the student body gives to one another.

“That was the strongest part of our class,” Robinson says. “We never left anyone behind. Not only did the teacher come out in us, the humanity came out in us. I wouldn’t have had that at a larger school, and I would have walked away.”

It was this interpersonal support that kept Robinson

going when the challenges of being a student and single mother seemed too great. “At VanderCook, you notice when somebody isn’t there,” Robinson says laughing. “On the days I didn’t want to go to class, I would think about how Lauren Pruter (B09) would call me if I didn’t show up, and I didn’t want to let her down.”

For Robinson, VanderCook was a transformative experience. “I was so depressed by how my life had turned out because I had always had such high goals and look at where I was,” Robinson reflects. “VanderCook reprogrammed me and got me out of that rut.”

VanderCook gave Robinson permission to realize her own potential. “We all have options but you are so scared to take them,” she says. “It’s so much easier to subscribe to somebody else’s personal opinion of you, but to give someone courage to develop their own opinion of themselves, that’s what VanderCook did for me. I learned it’s OK to want to do your best. It’s OK to want to shine above the rest.”

During her time at VanderCook, Robinson never forgot the experiences that brought her there and, in a unique turn, was able to student teach with Bistrow. As an education student, she was able to look on her teacher’s techniques with new eyes. “It was amazing to see her in action,” Robinson says. “Back then I didn’t know I was learning because I was having so much

fun. But, watching her now and seeing her make all these connections with the kids, it was nothing short of magic. It was like coming full circle.”

Today, Robinson feels prepared to take on the challenges of music education. “VanderCook taught me knowledge, content, technique, how to be a good musician, and a great teacher, but they also taught me how to be a member of a community. I know about bringing knowledge and content into my classroom, but also how to connect with people more and build relationships, and that’s what I value the most. That’s what they do really well,” she says.

This strong commitment to community propels Robinson’s desire to teach. “Music helped me navigate through life. I want to give that to someone else,” Robinson said. “I want the people who live in my community to broaden their horizons and to understand that there is something more than what they see in a three or four block radius. I won’t be the heroic teacher we all see in the media, but I will make strong connections with my students. Sure, I will give them great theory, technique, and musicianship skills, but I want them to look at me and see that anything is possible with hard work and determination. Those things were possible for me because I had people who were willing to let me make my mistakes and would open my eyes to the options that were there.”





Realizing a Dream at VanderCook: Vaughan Fleischfresser

Vaughan Fleischfresser can't say no to a challenge.

When interviewing with the director of music at George Heriot's School in Edinburgh, Scotland, he was asked about teaching a 4th grade choir of 150 students, and an all-girls high school choir 180 strong. Without hesitation, the then-26-year-old Australian immediately replied, "Sure, I'd love to!" The largest ensemble he'd worked with previously had only 40 students.

Now entering his fourth year at Heriot's, Fleischfresser teaches three bands (elementary, middle, and high school) and three choirs – roughly 600 students in any given week – on top of a full load of general music students grades K-12, and coaching school sports teams. With his free time, he gives private lessons, conducts two extra-curricular ensembles (including one for the University of Edinburgh), and performs occasional gigs

across Europe with a jazz band. Fleischfresser relates all this with simultaneous intensity and nonchalance. "I don't consider myself to have a job," he says. "I don't work; I get to talk about music."

Many teachers would be happy to find a stimulating job they can settle into for a while. Fleischfresser virtually makes new experiences his own personal mission. "I'd like to teach in as many environments as I possibly can. I've taught in Australia and Scotland, I've seen how the Canadian education system works, I've been to schools in New Zealand, Singapore, Malaysia. Just seeing how different systems of education work really fascinates me."

All in all, Fleischfresser's seen 21 different countries since he began teaching in 2004. Even if he considers his vocation a labor of love, Fleischfresser is keenly



aware of the challenges inherent in the profession. “As a teacher, you’re also a salesman – and there are a lot of terrible salesmen out there,” he says.

Growing up on a small family farm in Australia, Fleischfresser never imagined he would one day lead a life in front of the classroom. His parents were committed to both of their boys having well-rounded experiences from an early age, and enrolled him and his older brother in tap-dancing lessons. They soon realized that the boys weren’t enjoying them and gave them the choice to continue dancing or learn an instrument instead. Before the question was even finished, both boys replied “Instrument!” Seven-year-old Vaughan took up the tenor sax and never looked back.

“Ever since I was seven that’s all I’ve ever known. I have a memory of riding a bike I think when I was maybe four, but I can’t remember anything else before the saxophone,” he says.

Fleischfresser took private lessons for the next seven years in a neighboring town some 30 minutes away by car from his native Kumbia, outside of Brisbane. Amazingly, he never heard a commercial saxophone recording until he was 14, when his mother bought him a Kenny G CD. “What I remember the most was how he got the instrument to speak,” Fleischfresser remembers. “To me, the saxophone was something that you played with the piano or in a concert band, but he just opened my eyes to the fact that it’s a really expressive instrument. Then I bought some jazz CDs and that’s where I became even more fascinated.”

Another epiphany occurred around the age of 14, when he joined a local community band as an extra-curricular endeavor. It was in the very first rehearsal, his first time playing in a full band with a conductor, that his life would change forever. The direction, guidance, and focus that the bandleader demonstrated over the ensemble that day, “flapping his arms about and controlling everything,” had a profound effect on young Fleischfresser: he decided right there and then that he wanted to be a music teacher. “I always remembered how good I felt that first day, and I thought he’s the guy who’s making me feel this way. I saw the influence he had on us and all the people from the local community and I thought, yeah, I’d like to do that,” says Fleischfresser.

Fleischfresser received bachelor of music degrees in music performance and music education at Queensland University of Technology in Brisbane. From there he went straight into teaching 8th through 12th grade students at a local high school. In keeping with the Australian education system, Fleischfresser taught not only general music but history, social science, computers, and sports as well. Undaunted by the full load, Fleischfresser was determined to bring exceptional experiences to his students. Working with parents and the school’s director of music, Fleischfresser ambitiously engaged in two and a half years of fundraising to take the school band to perform in Singapore. For many of his students, it was their first time on an airplane, let alone setting foot outside of Australia. Throughout the school year, Fleischfresser also performed in professional gigs on the side, most notably touring with Australia’s number one pop artist, Pete Murray, in 10,000-seat stadiums.

In spite of his successful year in Australia, the prospect of teaching abroad proved too tempting. In 2005 he hopped a plane to visit a former classmate who was teach-

ing in Calgary, Canada. From there, the two went to the Midwest Clinic, which Fleischfresser had already heard about from a lecturer in Australia. It was at Midwest that Fleischfresser came upon the VanderCook booth and was suitably knocked out by the school's offerings. "The education system in America has this amazing reputation because band is a *subject*, and choir is a *subject*. It's the Holy Grail." Attending by way of Australia would prove impossible – the American summer aligns with Australia's winter, when schools have only a two-week break between semesters – and Fleischfresser realized he would have to put the dream of studying in American on hold.

"Studying at VanderCook was never in my five-year plan. It was just a dream, and one day the dream came true."

Still yearning for fresh experiences, Fleischfresser packed up and relocated to Scotland in 2007 – a country he had never been to before, without any job prospects, friends, or connections. "In London there are teaching agencies that'll get you a job before you arrive and put you in a school. That just seemed a bit too easy for me." Scouring classifieds online and in local papers, his perseverance soon paid off. He landed a 12-week assignment at one school, followed by a one-year maternity leave contract at the 350-year-old George Heriot's School. Heriot's soon realized what they had, and when they offered Fleischfresser a five-year contract and work permit, he saw an angle to realize a cherished goal at VanderCook. "I said, 'I'll accept if you allow me to get this degree in America.'"

Fleischfresser has just completed his second term of a three-summer residency at VanderCook and returns to George Heriot's with no intention of slowing down his pace. One of the tenets he credits to his success as a teacher thus far is continually performing as a sideline to teaching. "A lot of kids I think see band as

maybe something that's just done in school, and then you leave school and go on to do something else. But if kids can actually see that the person who's teaching them about it is still doing it," says Fleischfresser, it imparts a certain credibility with the students.

He believes sharing his extracurricular performances, especially in Monday's class fresh after weekend gigs, also helps. "You've got to be playing all the time, because how can you tell them that it's all about performance if you're not actually doing it yourself?"

For the future, Fleischfresser's only plan is to keep himself open to new experiences, especially if a challenge is involved. "I've just been very lucky with both the jobs I've had, both in terms of being in very stimulating music programs and also being at the complete opposite end of things, where the kids are just forced to do music and you have to find ways to engage them and inspire them. Sometimes I almost find that more of an enjoyable teaching situation than being in a school where everything is on a plate for you. Having now taught at this amazing school for two and half years, sometimes I do actually miss teaching at a school where the music department has nothing and you have to try to build it up."

Ultimately, his goal remains the same as it did when he was 14: teaching music in almost any capacity, and having an impact on his students. "I like to think that I make every kind of music, no matter what it is, just the best music at that point in that child's life. They might have just been listening to the Black Eyed Peas on their iPod, but when they leave my room I want them to go home and download Verdi onto their iPod. And that's what a lot of the kids do."

As for where his future classrooms will be, Fleischfresser is similarly broad-minded. "I went through life having five-year plans, and then I realized you have to just take everything as it comes, because studying at VanderCook was never in my five-year plan. It was just a dream, and one day the dream came true," he says.

"So where do I want to be in ten years? Influencing people through teaching music." With the enthusiasm and determination he exhibits, it's easy to imagine that is just what he will be doing.

A Passion for a Serious, Sacred Duty:

David Eccles



Navigating the crowded halls with the deft agility of a quarterback pursued by a relentless defensive back, David Eccles makes his way to the string music office through a hallway teeming with students. Undaunted by the clamor and chaos, he pauses to offer an encouraging critique, stops to recommend an arrangement, turns to share news about his newborn daughter Sophia, and leans into an open office door to ask about a colleague's day. An uncanny blend of attention, purpose, enthusiasm, good humor, and warm sincerity, Eccles is clearly in his element and very much at home at VanderCook.



The road that brought Eccles to Chicago in 2008 winds from Norfolk, VA, through Champaign-Urbana, IL, to Miami, FL. At each stop on his journey, Eccles fine-tuned his performance on the cello and in the classroom. And he could not be happier to have ended up at VanderCook, the place he describes as, "the epicenter for what should be happening in music education in the country – in the world."



Music and music education are deeply ingrained in Eccles' life and his passion for both are inseparable. Eccles grew up surrounded by music, took his cello to Norfolk State University, and graduated magna cum laude with a bachelor of music and media degree. Elizabeth Eccles, an accomplished musician and recipient of the Virginia Music Educator's Association Outstanding Music Educator Award, was her son's inspiration and role model. Eccles beams as he expresses his personal and professional admiration of and love for his mother. "She was my main model: a great person, musician, and teacher," he says. So it

comes as no surprise when Eccles speaks of his own dedication to teaching as a "serious, sacred duty."

That passion for teaching, though, snuck up on Eccles. As a young adult, he was focused on two goals: playing the cello and working in radio. Perseverance paid off and even before completing his undergraduate studies, his dreams were already a reality. Eccles' had a moment of revelation during a sabbatical leave when

he was immersed in his first formal teaching experience at an inner-city middle school. The frenetic energy unique to pre-teenagers blew Eccles away and captured his heart. "Though I was a horrible teacher, the kids trusted me and worked to have a great year. It is that trust and energy present in all learners that continues to inspire me every day."

"VanderCook is the place to be if one is serious about being the best music teacher they can be. It's the epicenter for what should be happening in music education in the country – in the world."

Eccles took the lessons of that first teaching experience and followed his heart to a teaching position in Florida, where he had sole responsibility for a K-12 string music education program. He then traded the podium for the desk to become a student at the University of Miami. After two years of intense study he received his master's degree in music education.

Eccles called Florida home for 10 years during which time he was an active cello soloist, guest conductor, and clinician throughout the state. Numerous organizations and ensembles benefitted from his enthusiastic leadership and nurturing attention. Eccles served as conductor and music director of the Florida State University Summer Music Camps, the Tallahassee Symphony, the Southwest Florida Symphony, the Greater Miami Symphony, the Brevard Symphony Youth Orchestras, and the Jubilate Youth Orchestra. While



director of orchestras at the Cypress Lake Center for the Performing Arts, Eccles served as the All-County High School Orchestra conductor in Fort Myers, Pensacola, and Tampa. He also began doctoral studies at Florida State University with Dr. Michael Allen.

When the director of string music education position opened up at VanderCook in 2008, Eccles was lured away from the Sunshine State to the Midwest. Chicago is one of his favorite cities, a special place “a visual, musical, and epicurean paradise.”

And VanderCook is, for Eccles, “the place to be if one is serious about being the best music teacher they can be.” When considering the move, he was eager to be on a campus cultivating great players who become great teachers, leaders, and people with intensity and purpose. The opportunity to further hone his own teaching skills, his “playable art form,” sealed the deal. Accepting VanderCook’s job offer satisfied his personal and professional desires and aspirations and put new challenges in his path.

Under his leadership, the VanderCook Philharmonic Orchestra has continued to grow musically and technically. Primary and secondary instrumentalists exhibit talent and musicality whether playing Stravinsky or Hendrix, Deep Purple or Mozart.

“The passion Professor Eccles shows for both music and teaching is apparent to everyone,” said Devon Reedy, a senior at VanderCook and violinist from

Chillicothe, OH. “The quality of the string program at VanderCook has increased dramatically.” She has faith that Eccles will inspire students for years to come.

If Eccles has his way, he says, “VanderCook will be as synonymous with strings as it has been for 100 years with bands.”

Sitting in his office midway through the first week of his third fall semester, Eccles is the picture of professional life. He is surrounded by the stuff essential to a career educator and self-proclaimed information junkie – piles of scores, shelves of books, stacks of magazines with pages marked and dog-eared, two computers, and his cello. Tracy Chapman’s “Fast Car” provides background music as he prepares for his next class. “My greatest professional challenge is finding a way to weave all of this information into a cohesive and logical pedagogy that will, hopefully, bring one more individual to the realization that a life without music is incomplete.”

Amid the scholarly clutter but in plain sight, a photo of infant Sophia smiles and brings a key element to the picture: family. “A city is only as good as the people who call it home,” he says. “Between my VanderCook family and new friends, my wife Barbara and I have a support system of friends and colleagues that allows us to enjoy this magnificent city.”

Eccles’ life is clearly complete and VanderCook and its students are immeasurably better for it.





John Armstrong

Alumni Board President

As president of the VanderCook College of Music Alumni Association, it is my pleasure to write this letter to you. Today, hundreds of music teachers throughout the Chicago area and thousands nationally claim VanderCook as their alma mater. The college and the association count on your continued support as we head into a very exciting time for VanderCook.

If it has been a while since you attended a VanderCook performance or event, now is the time. I have been very fortunate to attend several events over the past few years, and I am constantly amazed and impressed. Under the leadership of Dr. Charles Menghini and the fine faculty and staff, VanderCook continues to embody excellence in music education.

Renewed interest in the Alumni Association has meant a resurgence of activity. Each year the Alumni Board awards a scholarship to a deserving student. This year's scholarship recipient is Marlee Ingle. The Alumni Board also chose to contribute \$1,000 to the

graduate class gift in 2010. The graduate class fundraiser, VanderPalooza, was extremely successful and provided a wonderful experience for students, faculty, alumni, and guests. The board also sponsored a hole at the annual TrusTEE Golf Open and also purchased a square on the VanderQuilt. The board has also commissioned a new award, the Roseanne Rosenthal Excellence in Teaching Award, to be presented to a VanderCook alum who demonstrates excellence in his or her first five years of teaching.

Please consider the many ways that you can support VanderCook:

- **Attend performances and events.** You will not be disappointed. VanderCook needs a stronger alumni presence at performances and events.
- **Keep your alumni dues current.** Spread the word and get other alumni to join.
- **Contribute to any or all of The College's fundraising campaigns,** including: the Passion Campaign, Great Teachers Scholarship Fund, Brittain Memorial, Scholarship funds, and others.
- **Attend and participate in fundraising events.** A Night At The Pops was phenomenal!
- **Run for a seat on the Alumni Board,** as there will be vacancies each year.
- **Attend the annual alumni reception** held during the Midwest Clinic.

- **Talk up VanderCook with your students and with your colleagues.** Our alumni are our best recruiters.

Visit the website or the VanderCook Alumni group on Facebook. Many informal gatherings of VanderCook alumni have proven to

me that our alumni care a great deal about the college and the valued place it continues to have in our hearts.

Finally, please plan to attend the annual Alumni Reception on December 17, 2010 from 4:30 p.m. to 6:00 p.m. at VanderCook. I guarantee this year's reception will be unlike any other! Detailed information will follow in future mailings from the college. We will present the Distinguished Alumni Service Award to Paul Flinchbaugh and the inaugural Roseanne Rosenthal Excellence in Teaching Award. I would be honored if you would accept my personal invitation to attend. I look forward to seeing you.

“VanderCook continues to embody excellence in music education.”

Giving Back by Coming Back:

Amy Lenting



**“Our students are special.
Being 18 years old and knowing
what you want to do shows
a level of maturity that
few college freshmen have.”**

Amy Lenting still recalls the way she felt as a freshman at VanderCook in the fall of 2000. “I was scared. I’m not sure I spoke to anyone for the first year of my studies,” she says.

As the college’s director of admissions and retention, Lenting now spends her days talking to and working with new and incoming students. Though she’s clearly overcome any shyness she once had, she often draws on memories of her first year at VanderCook when working with incoming students, many of whom are just as nervous about starting school as she was.

“I am comfortable with VanderCook and what it has to offer. I have a good grasp on the college,” Lenting says. “College admissions doesn’t have to be a daunting process. It is important that we make it a personal experience.” And personal it is. Lenting often receives hand-written notes, emails, and phone calls from the students and parents who have visited VanderCook thanking her for taking the time to answer their questions and making them feel at ease.

“Our students are special,” Lenting says. “Yes, they are like many college students in that their clothes are probably wadded up in the corner of their dorm rooms and they sometimes get homesick, but what makes them special is that they know what they want to do. Being 18 years old and knowing what you want to do shows a level of maturity that few college freshmen have.”

Lenting credits this maturity to VanderCook students being inspired. “It’s the music and their music teacher, that’s what makes the difference,” she says.

After graduating in 2004 with her bachelor of music education, Lenting turned down a job offer in California and decided to teach privately. Lenting built her flute studio to 55 students when the phone rang and current VanderCook president, Dr. Charles T. Menghini, offered her a job as the assistant to the director of financial aid, where she worked for two years. In 2006, an admissions office position opened and Lenting was promoted to director of admissions and retention. While an undergraduate, Lenting worked as a student assistant for the director of graduate admissions, so she quickly transitioned into a staff role at VanderCook.

During her time at VanderCook, Lenting has seen alumni increase their support of the college, which she credits with the continually improving quality of the incoming student body. “VanderCook is getting more support from the community as a whole and from businesses. Our relationship with the Illinois Institute of Technology continues to improve and our alumni are increasing their support of the college,” she says.

Lenting is a member of VanderCook's Alumni Board and continues to maintain a private flute and piano studio of fifteen students. She is active in her church and has close ties with her mother, a school teacher, her father who is self-employed, and her two brothers and two sisters.

“Amy is a motivated young lady,” says Menghini. “She is an amazing representative of our college and works hard to make sure that everyone's questions get answered.”

When asked how she stays motivated, Lenting is quick to point out that “the people I work with are the ones who help me stay motivated. I want to do a good job. I have been raised by my family to always do right by people.”

A disciplined list maker, Lenting says that she tries to stay up with things but that some days she is happy if she can just keep up with her email. “I want to be approachable and I want to make sure the details are covered. I want students and their parents to have a good experience. Their success is the best advertising we can have.”



One of Our Own:

Lisa Hatfield



Lisa Lyter Hatfield (B07) knew from the first day she started on her first instrument that she wanted a career in music.

As a child, she fondly remembers her parents always having music playing, so it seemed a logical progression for her parents to start her on piano lessons at age five. Once middle school rolled around, Hatfield started playing saxophone and joined every musical group she possibly could for the next few years: jazz band, marching band, pep band, show band, and even show choir.



"I was fortunate in that every music teacher I had growing up was a woman. I was inspired by them all – from my piano teacher, Paulette Detweiler, up to my high school band director, Margene Pappas. To see that a woman could

excel in what was stereotyped as a predominately male field was inspirational to say the least," says Hatfield. She began teaching private lessons in eighth grade. After tossing around the idea of a performance degree for a few years, she decided to follow in her mentors' footsteps and pursue a degree in music education.



"I found I enjoyed teaching others to play more than perfecting my own playing. Some of my most rewarding teaching experiences have come from saxophone lessons. I take personal pride in each student's individual progress."

Pappas had close connections to a few professors at VanderCook, so when the time to begin her college application process came around, Hatfield decided to apply and was accepted to begin in fall 2003.

Dr. Charles Menghini, college president, recalls meeting Lyter (now Hatfield) while she was still a high school student. "I knew she was destined to make a difference as a music teacher. Her energy, musicianship, and can-do attitude set her apart," says Menghini.

"I can sum up my experience at VanderCook in one word: unique. To eat, sleep, and breathe music education every single day until graduation takes a special breed of person."

College staff remember watching Hatfield during concerts going from band, to choir, to jazz band, to percussion ensemble, to chamber singers. As an undergraduate, Hatfield gave 100% in every class and every rehearsal. Her attitude was contagious. "I can sum up my experience at VanderCook in one word: unique," says Hatfield.

“To eat, sleep, and breathe music education every single day until graduation takes a special breed of person, but it was perfect for me. I loved the personal relationships I developed with both my colleagues and professors, and I never felt like a number.”

Hatfield graduated from VanderCook with honors and began teaching at Rotolo Middle School in Batavia, IL, the school where she completed her student teaching experience. “I need to instill a passion for music in every single student of mine. That passion can take different forms: performance, listening, appreciation, or teaching. Whatever it ends up being, my student must, somehow, leave my class loving music.”

Hatfield and her colleagues at Rotolo were recently selected to share their presentation on interdisciplinary units/cross curriculum with the school music program at this year’s National Middle School Association Convention in Baltimore, MD, and also at the 2010 Illinois Music Educators Convention in Peoria, IL.

“I love where I teach, what I teach, and who I teach with – I’m truly blessed. Music has given me a life, and a wonderful one at that,” she says.

“There’s a reason why Lisa is successful,” reflects Menghini. “It’s her 100% total commitment to the task at hand. We at VanderCook are proud to call her one of our own.”





Professional Growth through MECA:

Stephanie Silosky

It's summer, and Stephanie Silosky (M10) only has a short break from Paula Crider's Band Conducting and Rehearsal Techniques MECA course. When asked why she's taking the course, she answers without hesitation. "If I don't continue to grow, then my students won't continue to grow," she says. "I want to continue to improve as a teacher so that I can help them improve."

Though Silosky completed the coursework for her master of music education degree from VanderCook in the summer of 2009, she continues to return for MECA courses. This summer, she's been particularly focused on band conducting and direction, getting ready for the upcoming fall term. "This is my first year as head band director, so this is my first year to really think about

which direction I want to go," she says, driven to perform as well as possible in her new role.

"It's a blessing and a curse, but my standards are really high," she admits. "I know the kids have so much potential, and I know they can do well, and I know they can play and behave at a high standard. They show me they can, but when they don't, it's very frustrating, because I know they can do it."

This, she says, is what motivates her. She knows what the experience of music can give her students and is constantly working to improve her ability to share it with them. "There are times when everyone just focuses on what they're doing, and you have this glorious crescendo. Those moments, I'm just so happy and so satisfied, and all the other things you have to deal

“Within my first week, my decision to come to VanderCook was justified. All the good things people had said about it were true and more. I felt like I was exactly where I needed to be.”

with as a band director don't matter,” Silosky says. “When everyone in the room is feeling that and you're able to show the students how to do it – that's the fun part.”

It was moments like those that helped her catch the teaching bug as a senior at Plainfield High School. As a drum major, she remembers helping two freshmen trombone students who always missed their marks in marching band. “I remember this very specific moment,” Silosky says, smiling. “The director yelled their names out and said ‘you guys did a great job.’ I thought, ‘hey, I was a part of that.’”

Spurred on by these early experiences, Silosky pursued her goal of becoming a music teacher at the University of Illinois at Urbana-Champaign. After graduation, she took a job as the assistant band director to Glenn Schneider (M06) at Oswego High School. As a new teacher, her first year in the classroom came with a new set of challenges that required her to reach out to peers in the field. “You have to ask for help,” she says. “First year is tough. You're not always getting out of it what you thought you'd get out of it, and it can be difficult. I found that when I would talk to mentors and veteran teachers who could explain things and give me advice, that I was able to understand my role as a band director more.”

Silosky enrolled in the summer graduate program at VanderCook immediately after her first year in the classroom. The combination of veteran instructors and peer collaborators is one of the things she says she most appreciates about the courses she's taken at VanderCook. “Within my first week, my decision to come here was justified. All the good things people had said about it were true and more. I felt like it was exactly where I needed to be,” she says. “There's stuff I was able to take back and use the next day, and there's stuff that I've been able to think about over the past year or two that has changed my philosophy.”

Since completing her graduate degree, MECA courses have given Silosky the opportunity to continue drawing from that same deep well of experience. “Right now, I'm getting to learn about what Paula Crider thinks about conducting, and a couple of weeks ago I was able to work with Gary Green and Peter Boonshaft and get all these different takes and opinions. I'm able to learn these concepts from the masters,” she says. “Talking to other people is so important. You can even talk to peer teachers who can have great advice for you.”

Moving ahead, Silosky has, if anything, redoubled her dedication to her students. Ultimately, she says, “I want to be good enough to help my band reach a level of excellence where they can perform music at an extremely high level in front of a variety of audiences. I want them to be able to perform at that level.”





Outreach

Sharing Our Passion for Music



ChoralFest, BandFest, and OrchestraFest

These festivals offer a non-competitive performance venue for middle school and high school ensembles. In addition to extensive feedback, ensembles receive a clinic following their performance. Festival evaluators provide constructive and practical suggestions to help each ensemble improve its performance. Comments are also included exclusively for directors. Each ensemble is provided written and audio copies of the judges' commentary, as well as a recording of their performance and a commemorative certificate. After the performance, each ensemble works on the performance music with a clinician for 30 minutes.

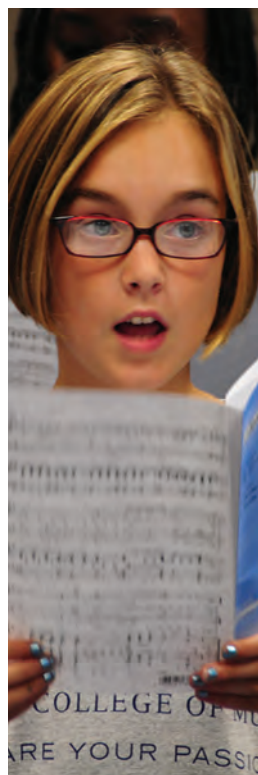
Seven Steps to a Better Band

Seven Steps to a Better Band, led by Dr. Tim Lautzenheiser and Dr. Charles Menghini, is tailored towards high school marching band programs. The program is designed to get high school students fired up for the fall marching season. Activities help students develop their leadership and communication skills as well as teach them to run sectionals. In addition to the student workshop, VanderCook offers A Booster Shot, a free workshop designed to help parents discover new and exciting ways to enhance their role in the music program.



Day of Guitar

Day of Guitar is an opportunity for guitar students to work with skilled clinicians. The event is coordinated by Dr. Julie Goldberg, applied guitar instructor and director of the Classical Guitar Ensemble at VanderCook. Each student group is given the opportunity to perform, and all participants form the Day of Guitar Orchestra. Students rehearse and perform with the large guitar orchestra, receive coaching and instruction from many of Chicago's finest guitar teachers, and are able to perform an ensemble or solo piece in the afternoon concert. Activities include the Guitar Orchestra rehearsal, a clinic with VanderCook jazz professor Tony Kidonakis (M09), lunch, an informal jam session, a mini-concert by the Third Coast Guitar Ensemble, and a performance featuring each school's ensemble and the Day of Guitar Orchestra.



Middle Level HonorFest

HonorFest provides advanced middle school musicians with an opportunity to work with a clinician in a large ensemble. Advanced band and choir middle school students are nominated by their directors. The bands and choirs rehearse during the morning and afternoon, and perform in the early evening. This year, the bands were conducted by Steve Hoernemann, director of bands at Brebeuf Jesuit Preparatory School in Indianapolis, IN, and Stacey Larson (M98), associate director of bands at VanderCook. Dr. Robert Sinclair, director of choral activities at VanderCook, conducted the choir.

All-Catholic Honor Band

Since 2004, VanderCook has hosted the All-Catholic Honor Band, bringing together the best musicians from Chicagoland's Catholic high schools. Advanced band students are selected by their directors to participate and perform repertoire with students from other schools who are at the highest performance level. The band rehearses throughout the morning and afternoon and performs in the early evening.

Fall Tour

During fall break, VanderCook's Percussion Ensemble, Chamber Singers, and Jazz Ensemble perform for a number of high schools in the greater Chicago area. The annual two-day tour is always a great opportunity for students to gain performing experience, as well as meet and encourage future music educators.

Day of Percussion

Kevin Lepper, applied percussion instructor and professor of percussion techniques and methods, coordinates the Day of Percussion. The day allows percussion students to experience percussion clinics and performances and work with guest clinicians. Each performing group plays for 30-minutes and then receives a 30-minute clinic. Local ensembles perform, and the VanderCook Percussion Ensemble presents a concert. Students are also able to compete in the Midwest Solo Contest, with three finalists performing at IIT's Hermann Hall.





Chicago Community Classical Guitar Ensemble

The Chicago Community Classical Guitar Ensemble was formed in 1997 by ensemble director and VanderCook faculty member Dr. Julie Goldberg. The ensemble consists of guitarists from many backgrounds, most of whom have professions outside of music. Professional musicians and music teachers participate as well. In addition to presenting concerts at VanderCook, the ensemble has performed at the 1999, 2001, 2003, and 2009 Mid-American Guitar Ensemble Festivals; Washington Jayne Smith Home; St. Jude Concert Series; Saint Mary of the Woods; Tinley Park Landmark Church Concert Series; Elmhurst Art Museum; People's Music School; Chicago Classical Guitar Society; and Saint Xavier and North Park Universities.



Toot 'N' Doodle

Since 1998, the Northwest Indiana Symphony Orchestra has run Toot 'N' Doodle, a musical arts program designed to introduce 2nd & 3rd grade children to the four families of musical instruments. VanderCook students hone their teaching skills by giving demonstrations and guiding children through hands-on touch and try-out sessions with each instrument. For many children this "musical petting zoo" is their first experience playing any musical instruments.

Community Drum Circle

Children, families, and the general public are invited to participate in VanderCook's free weekly drum circles. These improvisational and collaborative workshops introduce participants to world percussion instruments and basic rhythm in a fun and creative environment. Drum circles are moderated by Holly



Mullenix-Stack, music teacher at the National Teachers Academy School in Chicago, and Michael Becker, world music instructor at VanderCook. The Community Drum Circles are held on Saturdays from 11:00-11:45 a.m. at VanderCook. Full schedules are posted on VanderCook's website.

The New Young Guitarist Program

Dr. Julie Goldberg, professor of applied guitar at VanderCook, leads free after-school guitar classes for fifth through eighth grade students at schools that are unable to offer instrumental music classes. This year, the program continues for its third year at James R. Doolittle Elementary School in Bronzeville, providing students with the first instrumental lessons in the school's history. Plans are underway to expand to additional schools in the Bronzeville and Bridgeport neighborhoods and to start an ongoing guitar ensemble combining students from all the participating schools.



Community Music Program

The Community Music Program offers a variety of low-cost individual lessons and group enrichment opportunities for children and adults. Students may take 30-minute individual lessons in piano, guitar, voice, any orchestral instrument, or jazz techniques at beginning, intermediate, or advanced levels. The Community Music Program also provides ensemble performance opportunities through the Chicago Community Classical Guitar Ensemble and the VanderCook Philharmonic Orchestra.





George Quinlan Jr.

Chairman of the Board of Trustees

This is a particularly exciting time for VanderCook College of Music. Despite the economy, enrollment continues to be strong as undergraduate and graduate students see the value of the unique and practical approach to music education practiced by the college. VanderCook continues to thrive with record enrollments and an ever-increasing status in the nation.

While it is a time to congratulate Dr. Menghini, the staff and students, it is also a time for action.

As we enter into our second century, the need for additional instructional, rehearsal, and performance space has become our most significant challenge. The trustees and administration have been working diligently to find an opportunity for the additional space needed. Students and staff have dreamed of a dedicated performance venue on campus since the inception of the college. For VanderCook to continue in this positive direction, the next stage is just a few steps away from our current building at 3140 S. Federal St. in Chicago.

VanderCook recently entered into a long-term lease agreement with the Illinois Institute of Technology for the building at 3120 S. Dearborn, just across the parking lot from our current building. An historic structure designed by the legendary Chicago-based architect Ludwig Mies van der Rohe, the new building represents the ideal palette for the VanderCook dream to become a reality.

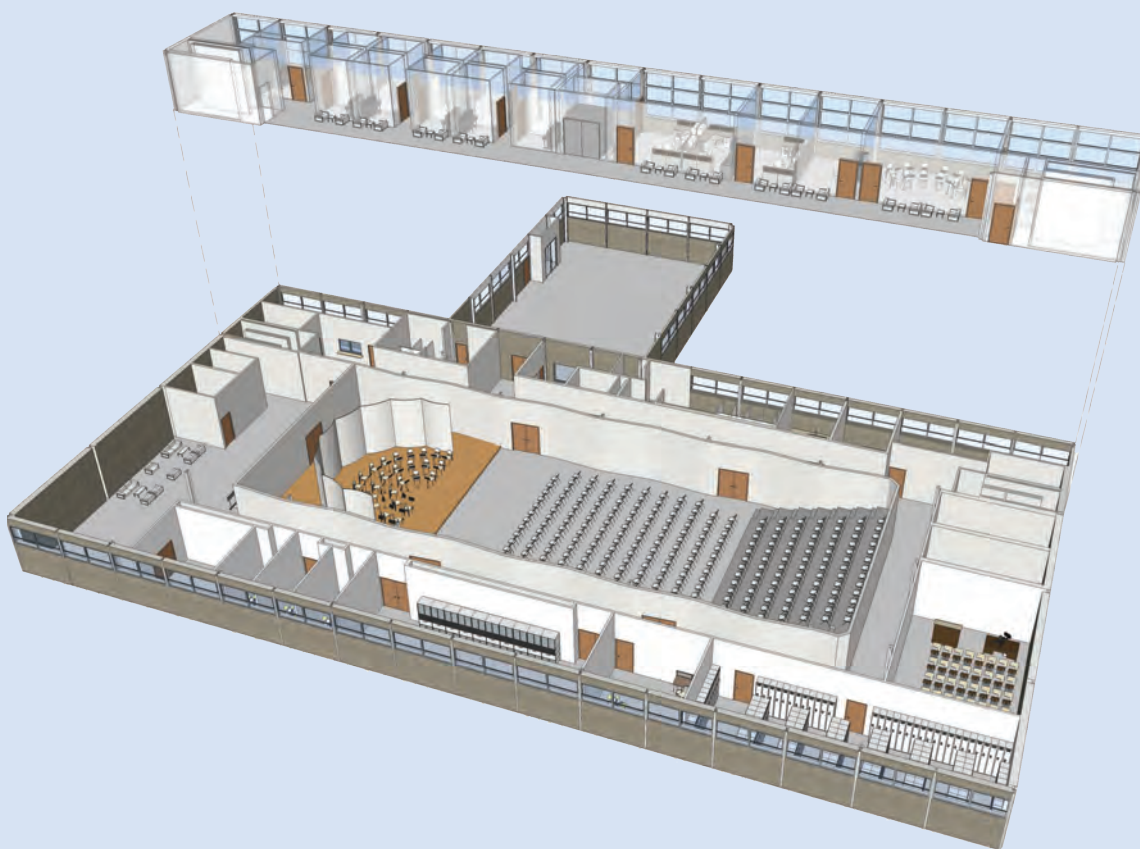
It's been said that a goal is simply a dream with a timeline.

The first step of making this dream into our goal will be presented at the annual alumni reception in December. Please join us from 4:30-6:00 p.m. on Friday, December 17, 2010 at VanderCook College of Music for the formal announcement concerning the revitalization of this historic building.

At that time, the timeline and plans for the new facility will be unveiled. The theme of our capital campaign will be announced to make this dream become a reality. We recognize this may be the greatest challenge the college has faced in recent history. The need for this facility becomes apparent when you visit the school. The campaign will only succeed with your help and support.

“As we enter into our second century, the need for additional instructional, rehearsal, and performance space has become perhaps our most significant challenge.”

Once completed, the college will have the dream fulfilled with plenty of teaching space, several improved rehearsal areas, and the first dedicated performance area on the VanderCook campus. You will be prouder than ever as a friend or alum of the college while you enjoy a concert in the new venue.



Building the Future

VanderCook has entered into a lease for a second building with the Illinois Institute of Technology (IIT). This will provide an additional 24,400 square feet of space that will be transformed in two phases. No acoustical treatment suitable for music performance is currently present in the larger spaces of this new building.

Phase One will provide the college with a large rehearsal/performance space that will also double as a lobby/reception area. This area will be used to host individual student and small chamber ensemble recitals and performances. Phase One also includes 12 additional teaching/practice studios, office space for five faculty and two staff members, a piano teaching studio, a small ensemble room, one classroom, storage space for oversized equipment, a student lounge area, expanded restrooms, a hospitality/reception area, and kitchen.

Phase Two will include a 400-seat auditorium for performances, rehearsals, and instruction. Additional classrooms, student instrument lockers, a percussion teaching studio, percussion storage area, dedicated percussion practice rooms, a grand piano studio, performance green room, sound, lighting and recording areas, and additional storage spaces are included in this phase.

When completed, the building will house 18 teaching and practice studios, two ensemble rehearsal areas, a large ensemble performance stage, three classroom areas, student instrument storage, seven faculty office spaces, lobby and reception areas, ensemble music library space, and instrument and large equipment storage.

Statement of Financial Position

Fiscal Year Ending July 31, 2009

ASSETS

Cash and cash equivalents	\$ 233,711
Tuition receivable	109,265
Pledges receivable	177,838
Prepaid expenses and other assets	26,892
Cash held on behalf of Alumni Association	30,655
Investments	1,933,595
Property and equipment, net	570,331
Deposits	10,000
TOTAL ASSETS	\$ 3,092,287

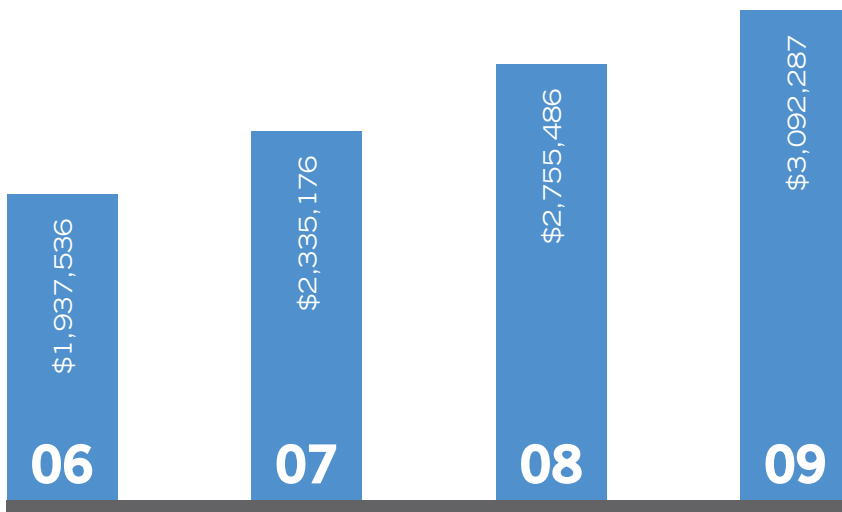
LIABILITIES and NET ASSETS

LIABILITIES

Accounts payable	\$ 203,746
Accrued expenses	43,828
Unearned revenue	79,056
Deferred rent obligation	253,069
Obligations under capital lease	65,209
Funds held on behalf of Alumni Association	30,655
Total liabilities	\$ 675,563

NET ASSETS

Unrestricted:	
Undesignated	\$ 1,035,594
Designated	198,691
Total unrestricted net assets	\$ 1,234,285
Temporarily restricted	\$ 821,647
Permanently restricted	\$ 360,792
Total restricted net assets	\$ 1,182,439
Total net assets	\$ 2,416,724
TOTAL LIABILITIES and NET ASSETS	\$ 3,092,287



College Assets

Since 2006, the assets of the college demonstrate a pattern of progress. This steady increase is attributable to:

- new scholarships
- interest income on investments
- increased fundraising efforts
- support pledged for the capital campaign

\$649,510

Institutional Aid

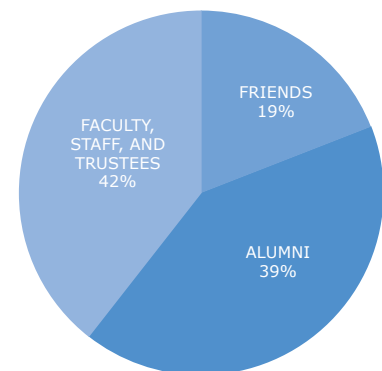
While the economy has improved for many, our students are still vulnerable to fluctuations in federal and state aid opportunities. As part of our goal to attract the best and brightest candidates from across the country, VanderCook is committed to providing substantial assistance with institutional financial aid through a number of opportunities including:

- presidential awards
- talent grants
- academic scholarships
- graduate assistantships
- tuition-reduction
- student work study
- privately funded scholarships
- the Great Teachers Scholarship

Share Your Passion Campaign

The annual Share Your Passion campaign supports VanderCook's general operating budget. Every dollar contributed goes directly to operational costs, allowing VanderCook to keep tuition increases to a minimum. As enrollment continues to increase, the Passion campaign becomes critically important to the day-to-day operations of the college, including the purchase of:

- instruments
- technology upgrades
- classroom resources



\$52,047

Taking the Oath for VanderCook: John Huston



Conducting an ensemble requires the perfect combination of intellect, intuition, skill and nuance, a passion for performance, managerial savvy, and power. Not unlike another profession – litigation – taking up the baton is not for the faint of heart. That may just be why VanderCook trustee John Huston, an attorney by trade, takes to the podium like the proverbial duck to water at A Night at the Pops. Benefitting the Great Teachers Scholarship fund, the annual Pops evening ends with an auction for a coveted role, conducting the VanderCook Symphonic Band. Huston's debut at Pops 2008 brought down the house and marked his 10th anniversary of board service.

Huston smiles broadly and nearly laughs aloud as he recalls his introduction to VanderCook in March 1998. Roseanne Rosenthal, then college president, had sought out Jack Cooley – Huston's friend, fellow attorney, former federal magistrate, skilled mediator, and gifted jazz pianist – during her term as college president to bring legal expertise and wisdom to the board of trustees. Cooley approached Huston with an ultimatum: he would only accept if Huston joined the board as well. Huston's loyal admiration of Cooley prevailed and he agreed. "You might say I was the lesser of a two-player deal," he says.

The deal began a journey of board service that has placed VanderCook high on Huston's list. Admitting to an initial blasé curiosity, Huston speaks of the college over lunch on a summer afternoon with a mix of awe, reverence, and enthusiastic pride. As he learned what VanderCook was all about, his respect for the faculty and staff and his genuine affection for the students

grew. Huston has been won over and now takes great pride in representing VanderCook. "It's an institution that produces people who help the world I live in keep on making music, without which my life would be substantially less enjoyable."

Huston and his wife Kathleen have raised three children and revel in their role as grandparents. He needs no prodding as he shares a snapshot of the clan. "Will wants to learn to play drums, and Maggie

is trying the violin. For now, Addie is just trying her parents' patience. The other six are either jumping on the bed or trying to see how far the garden hose will spray." A partner at Tressler LLP in downtown Chicago, Huston has established himself as an expert in all areas of tort litigation with an emphasis on complex products and

professional liability in the fields of architecture and engineering. His thirty-year career as a trial attorney has earned him the respect of his peers and clients alike, and his musical vitae is as long and impressive as his professional bio.

Huston is as dedicated to his part-time passion as he is to the practice of law. His lifelong love of music began in the fourth grade when he started playing drums. A fearsome high school band director who was unrelenting in the pursuit of excellence taught Huston a life lesson that stands the test of time: hard work and high standards eventually yield good performance. Add to that lesson Huston's involvement in musical performance groups for nearly 60 years, and you can understand his belief that music has created some of his life's most meaningful, memorable moments.

"VanderCook is an institution that produces people who help the world I live in keep on making music, without which my life would be substantially less enjoyable."

In fact, Huston's musical credentials may give the clearest glimpse into this trustee's commitment to VanderCook. While earning two bachelor's degrees at Yale University, Huston played swing with Benny Goodman in the 60's. The legendary Arthur Fielder directed Huston in a pops orchestra. Huston also played percussion in the inaugural performance of Paul Hindemith's *Symphonic Metamorphosis*, arranged for band by Keith Wilson. On the Chicago music scene, Huston joined fellow barrister and former VanderCook trustee Jack Cooley and Judge Blanche Manning for a jazz performance at the Dirksen Federal Building.

He has also played the trumpet and had a go at learning to play the piano at age 55. That musical adventure explained why Michael Jordan failed at baseball, says Huston, with a measure of self-deprecation. "You can only get good at some things if you start in the fourth grade."

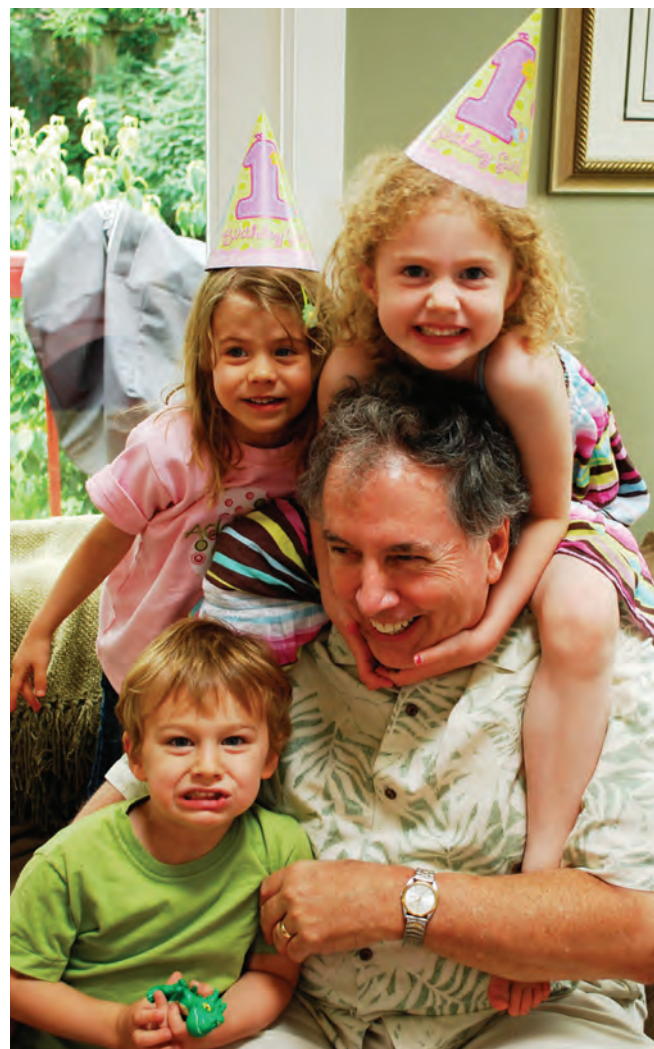
Every musical experience and endeavor fuels Huston's passion for VanderCook and his personal desire to do what he can to show Chicago just what a treasure it has had on the south side for over 100 years. With a mischievous smile, Huston says that telling people he is a trustee gives him the perfect opportunity to share his belief that VanderCook "is turning out those heroes who are willing to listen to your kid make god-awful noise on a saxophone and tell him he's doing great."

Huston encourages anyone who will listen to experience VanderCook and meet the VanderCook family, he says. "There is something very good going on here."

Whether laboring over by-law revisions, serving as board treasurer, working on the development committee, or chairing A Night at the Pops, Huston shares his passion for VanderCook with enthusiasm, witty humor, and charm. After friendly, good-natured cajoling, Huston made the winning bid again at this year's Pops benefit and conducted the Symphonic Band's performance of John Philip Sousa's *Stars and Stripes Forever*. As his wife Kathy and over 200 guests cheered him on, Huston raised his baton, gave a downbeat, and captured the attention of the band and audience. He was in charge as he led the band in a spirited rendition that included more than a few original conducting moves and left everyone wanting more. It was a stirring, patriotic performance by a Chicago attorney who thrives on being surrounded by talented people putting on a show.

It is easy to believe him when, pondering his legacy, Huston says he simply hopes to be "thought of as a decent human being who, in little ways, usually one person at a time, left this world a better place."

At VanderCook, we know we are a better place thanks to trustee John Huston.



Lifelong Friendship:

George Quinlan Sr.

George Quinlan's relationship with VanderCook dates back to his junior year in high school when, he says, "I studied harmony at the original VanderCook on Ashland with Guy Holmes, who was a composer. I would go every Saturday for the whole summer."

"Dr. Menghini and the VanderCook staff do a great job of offering students the knowledge and experience to form a musician into an excellent educator."

At that point in his life, Quinlan was certain he wanted to become a music educator. He had already begun playing professionally, writing arrangements, and teaching private lessons.

Like many music educators, Quinlan's love for music began at an early age. He was in third grade when his older brother joined the band. Quinlan desperately wanted to join as well. "I screamed and pleaded until my mother went to the director and asked, 'Will you take this guy?'" he says.

After much deliberation, the band director allowed Quinlan and his good friend, Leo Henning, to join the band. Quinlan began to learn how to play the cornet and his love for music grew exponentially.

As high school graduation drew near, Quinlan was offered a scholarship to study instrumental supervision at DePaul University in Chicago. His college education was put on hold, though, when he enlisted in the army after Pearl Harbor. Quinlan was sent to Fort McClellan in Alabama to be the bugler for the army band. After a few years of military service, he took a leave of absence to marry his girlfriend, Lorraine.

After the war, the couple moved back to Chicago where he finished his degree at DePaul. He began teaching in parochial schools, continued to play trumpet professionally, and also began work for his master of music at DePaul. While teaching, Quinlan was grateful for the opportunity to conduct one of the first bands at the Midwest Band Clinic. After this experience, his relationship with VanderCook deepened.

"I met a lot of people who taught at VanderCook," he says. "All of us band directors formed a kind of fraternity. I worked with a lot of great people like Dick Brittain and Tom Drake."

Quinlan taught music for 40 years and opened a suc-



successful music business in 1959 with his partner, Tom Fabish. The company, which began with the mission to help schools build music programs and help young music teachers find schools in which to teach, has grown into one of the largest full-service school music retailers in the United States.

In 1999, he and Henning received honorary doctorates from VanderCook. “That was one of the happiest and most exciting events in my career,” says Quinlan, who was honored to have received his doctorate with his best friend.

Quinlan is always keen to share the benefit of his experience with future music educators, particularly VanderCook students. He firmly believes that elementary and high school bands should perform at least once a month. When teaching, he would have his bands perform for anybody who wanted to listen.

“What’s the point of practicing?” Quinlan asks. “You practice for the performance. Performance is the most important aspect for the students and conductors. What’s the point of practicing the same songs for months on end to perform them one time at a Christmas concert? Performance is what keeps the kids excited about music, and what helps conductors learn and grow as educators.”

He also recommends that future teachers “know at least four to five ways to teach the same little thing. Every student learns differently.” Quinlan believes the hardest thing about teaching is analyzing if the student understands what you are trying to teach and how he or she is supposed to do it.

He affirms that VanderCook students are already on their way to a bright future in music education. “Dr. Menghini and the VanderCook staff do a great job at offering students the knowledge and experience to form a musician into an excellent educator,” he says. “The whole faculty is par excellence.”



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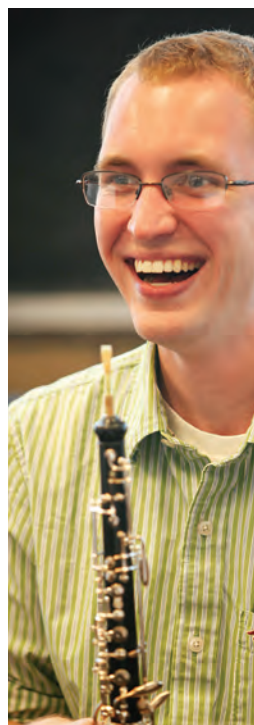
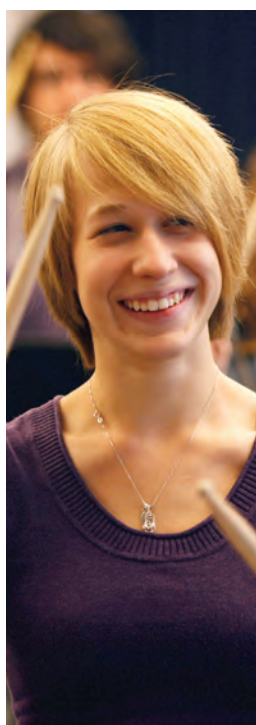
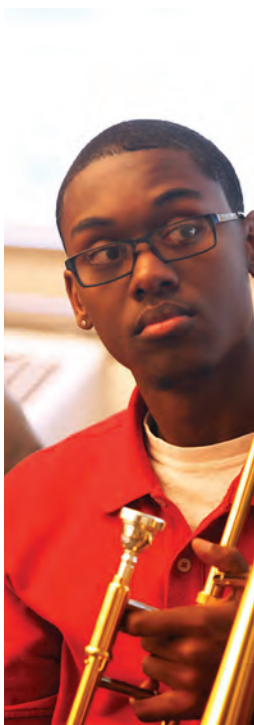
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