

# Notes FROM THE HILL

VOL. 13 • MARCH 2015-16

## JOHNNY JOHNSON PLAYS TO FULL HOUSES

*1936 Musical by Kurt Weill and N.C. playwright Paul Green*



The UNC-CH production of Paul Green and Kurt Weill's musical play "Johnny Johnson" in the Fall semester 2014 continued a series of remarkably fruitful collaborations between the UNC departments of Music and of Dramatic Art. There's one long story of how Green, a famous North Carolina playwright, ended up working with Weill, a German-Jewish composer who fled to the United States in 1935, and it includes Weill staying at the Carolina Inn in May 1936. There's another story of this production of "Johnny Johnson" that had the (mis)fortune of needing careful reconstruction by musicologist Tim Carter to create the version as it was first conceived.

Carter spent almost a decade digging through the Library of Congress, the New York Public Library, and libraries at UNC-CH and Yale University. He found the original handwritten and typescript librettos, as well as Weill's music manuscripts. Carter also uncovered the first sets of instrumental parts to understand what the Group Theatre did when first performing "Johnny Johnson" on Broadway in November 1936. He then looked at Paul Green's revised text for the Federal Theatre Project production in Los Angeles in May 1937. The few subsequent performances took a much cut-down version that reordered the scenes and omitted a great deal of music that needed putting back into the frame.

The new UNC production directed by Serena Ebhardt involved a large cast of music and dramatic arts students, plus an instrumental ensemble directed by Evan Feldman. "This is exactly what universities should be doing," Carter said. "A scholarly edition is one thing and a performance another, and I was astonished by the wonderful things that happened when "Johnny Johnson" moved from the page to the stage. Things that I could only imagine were brought to theatrical life in remarkable ways." The packed audiences in the Kenan Theatre seem to have agreed. Courses, seminars, and a symposium associated with the production provided a strong educational component. In the end what mattered most was an outstanding artistic achievement that showed just what could be done when scholars and practitioners walk hand in hand.

## IN THIS ISSUE

Letter from the Chair	2
2014-15 Event Highlights	5
Faculty News	6
Graduate Student News	10
Undergraduate News	11
Alumni News	11



*Notes From The Hill* is the annual newsletter of the Department of Music at the University of North Carolina at Chapel Hill. You can find more about us online at [music.unc.edu](http://music.unc.edu).

## LETTER FROM THE CHAIR



ABOVE: Louise Toppin, Professor and Chair, UNC Department of Music

It is hard to believe that I am in my second year as Chair of the Department of Music. I would like to thank the faculty, staff, and students for working with me on a year-long strategic planning process. Your invaluable insight has helped us to develop a plan to reinforce our core strengths while boldly adopting a 21st century vision for the Department of Music. Our collaborative working relationships (internal and external) will help us to achieve the goals we have set for the department.

As an institution, UNC embraces a collaborative learning environment. Consequently, the highlights you will read in this year's newsletter are a few of our collaborations. In November, the Departments of Music and Dramatic Arts, as well as the Institute for Arts and Humanities, collaborated with the Kurt Weill and Paul Green Foundations to present the musical "Johnny Johnson." Initiated by a critical edition of the work by Tim Carter, this very successful collaboration included several courses, a symposium, and the production, and involved music faculty Carter, myself, and Evan Feldman.

In February our choirs and the UNC Orchestra (conducted by Susan Klebanow and Tonu Kalam) collaborated with a trio of Metropolitan Opera Stars—Tony Griffey, Christine Goercke, and Nathan Gunn—to present Benjamin Britten's War Requiem. On an evening marred by inclement weather, Memorial Hall was packed with concert-goers who would not be deterred from witnessing this electric performance.

Some of our other collaborations that encouraged opportunities for musical engagement included the conferences Communities of Song (Michael Figueroa and Andrea Bohlman) and Celebrating Congo (Chérie Ndaliko), a curated concert Reanimating Warsaw (Andrea Bohlman), and a new music series Conversations in Modern Music (Allen

Anderson). The faculty continue to work to provide new and inspiring opportunities for our department, the university, and the community throughout the year and in to the summer with workshop and camps.

The faculty continues to receive international accolades, awards, grants, competitive leaves, and it's produced incredible scholarly work—books, articles and recordings, and performances. UNC has assembled one of the most talented faculties of scholars, performers, composers, and teachers anywhere!!!

We have much to boast about our students who continue to thrive as accomplished scholars and performers. Our undergraduates produce stellar honors theses and exemplary musical performances, and they participate consistently in engaged scholarship with professors. Our graduate students present well-received papers and panels at major conferences, conduct research through our Pruet Library of Congress Fellowships, and win prestigious dissertation awards and competitive fellowships.

Our talented alumni are professors in tenure track positions at important universities, performers in opera, on Broadway, and in symphonies. Most recently Kenan Scholar John Parker was hired as the principal trumpeter for the Charlotte Symphony Orchestra in the middle of his senior year at UNC! In addition to our alumni active in music, we have alumni who are business executives, lawyers, doctors, and entrepreneurs. We want to stay connected with all of you!

In 2015-16 we began our Friends of Music initiative. It is designed to provide a network to support the work of the students in our department. Joining is easy and for \$100 anyone can be listed as a supporter of the Department. We ask you to join us on Facebook (Friends of Music Facebook page!) and consider giving any amount to ensure that the next generation Carolina student has access to the same quality opportunities that we have provided in the past. Show your support for the department by joining us, spreading the word to others, and giving to the department.

I thank you for your support of the UNC Department of Music and look forward to seeing you at our events this year.

Sincerely,  
Louise Toppin

## KEEP IN TOUCH

We are always looking for ways to keep our friends and alumni connected with the latest happenings in the Department of Music. For all the items below and more, visit us online at [music.unc.edu](http://music.unc.edu), email us at [music.dept@unc.edu](mailto:music.dept@unc.edu), or give us a call at (919) 962-1039.

- Request a print copy of *Notes From The Hill*.
- Update your address or mailing preferences (print vs. electronic).
- Receive regular email updates about Department events.
- Get a print copy of our semesterly event calendar.
- Share what you've been up to for the next issue's Alumni News.

UNIVERSITY OF  
NORTH CAROLINA AT CHAPEL HILL  
**MUSIC**  
— Friends of Music —

## NEW INITIATIVE

The University of North Carolina at Chapel Hill Department of Music gratefully acknowledges the donors who supported our students, faculty, programs, and facilities in fiscal year 2015. Every charitable gift made to the Department strengthens our mission to enrich the campus and the region through concerts, lectures, and other public events, and to provide opportunities for musical performance.

The Music Department's Friends of Music honor roll recognizes donors who make gifts of \$100 or more during the fiscal year. The 2015 list recognizes donors who made gifts to the Music Department between July 1, 2014, and June 30, 2015.

The 2016 Friends of Music will recognize gifts made between July 1, 2015 and June 30, 2016, and will be published sometime in early fall 2016.

Please visit <http://music.unc.edu/support/donate> to make your secure online gift and be counted in our 2016 Friends. If you have questions about making a gift, please contact Angela O'Neill at the Arts and Sciences Foundation: (919)-843-2745 or [angela.oneill@unc.edu](mailto:angela.oneill@unc.edu).

Annual gifts of \$1,500 or more also qualify donors for membership in the Arts and Sciences Dean's Circle. Gifts of \$2,000 or more also qualify donors for membership in the University's Chancellor's Clubs. Please send completed form to: The Arts and Sciences Foundation, 134 E. Franklin Street, CB# 6115, Chapel Hill, NC 27599-6115.

NAME A SEAT.

Contact Angela O'Neill, assistant director of development to name a seat or learn more at (919) 843-2745 or [angela.oneill@unc.edu](mailto:angela.oneill@unc.edu).

*Transform Carolina's Hill Hall*

The renovation of historic Hill Hall, home to the department of music, will transform its auditorium and restore the rotunda to its original beauty. Be part of its legacy.

Name a seat in Hill Hall's James and Susan Moeser Auditorium.

# TALKING MUSIC SERIES

Events In Review

March 31, 2015

As part of its "Talking Music" series, the Music Department presented a recital in Person Recital Hall with two extraordinary artists: Howard Levy, legendary harmonica virtuoso, and Michael Riessler, one of the world's leading new music and jazz bass clarinetists. Together they performed a set of improvisations and original compositions bringing the audience members to their feet. This was Riessler's second appearance at UNC. Some may remember him when he joined the UNC Music Festival "Hopes—Dreams—Realities" in 2009.

March 4-5, 2016



## CELEBRATING THE CONGO 2015

Weeklong residency brought three of Congo's most exciting artists to Chapel Hill

In collaboration with Carolina Performing Arts, Music Department faculty member Chérie Rivers Ndaliko organized Celebrating Congo 2015. From March 27—April 1, three of Congo's most exciting artists were in Chapel Hill for a weeklong residency exploring the profound humanity, spirit, and artistic allure of the Democratic Republic of Congo. Eclectic world music pianist/composer Ray Lema, leading African dancer/choreographer Faustin Linyekula, and internationally acclaimed filmmaker/activist Petna Ndaliko Katondolo engaged in micro-performances, installations, and public conversations navigating Congo's vibrant living traditions through sound, movement, and image. The resulting forum offered audiences a unique opportunity to take part in the development of an exhilarating work in progress that may culminate in a future Carolina Performing Arts-commissioned performance.

## UPCOMING EVENTS

Check out these events and more on the UNC Department of Music website:  
<http://music.unc.edu/calendar>

**HANNS EISLER TODAY**

Friday, March 4, 7 pm

Christoph Keller, piano

Piano Pieces, Op. 8  
The Complete Piano Sonatas

March 4, 10-4:30  
March 5, 9:30-1

Academic Conference  
with Andrea Bohlman, Knud Breyer, Joy Calico, John Gabriel, Johannes Gall, Heidi Hart, Stefan Litwin, Florian Scheduling, Martha Sprigge, and Yana Lowry

All events in Person Recital Hall

PRESENTED BY THE  
UNC DEPARTMENT OF MUSIC

AS PART OF THE  
TALKING MUSIC SERIES




# 2014-15 EVENT HIGHLIGHTS

## The Carolina Symposia in Music and Culture

The Carolina Symposia in Music and Culture had an excellent year in 2014–15, with great speakers, engaging lectures, and animated seminars with the graduate students. In the fall, the CSMC helped sponsor the Copland Symposium and hosted scholar Michael Veal (Yale University), who spoke on the music of John Coltrane. For the annual James W. Pruett Lecture in Music and Culture, scholar Jann Pasler (UC San Diego) gave a fascinating lecture on French colonialism. In the spring semester, NPR music critic Ann Powers spoke on popular music and the body, and Drew Edward Davis (Northwestern University) discussed colonial Latin American music. Each CSMC lecture is accompanied by a discussion seminar, which in 2014–15 was particularly engaging and successful in building relationships between visiting scholars and graduate students. These lectures and seminars addressed a wide range of topics well-suited to the broad interests of the music department, and offered excellent opportunities for our graduate students and faculty to connect with acclaimed scholars from other universities.

## Copland Symposium

In August 2014, graduate students Molly Barnes, Christa Bentley, Gina Bombola, Chris Bowen, Will Robin, and David VanderHamm organized a symposium titled "Aaron Copland and the American Cultural Imagination." The symposium stemmed from a 2012 seminar on the Dean of American Music led by Annegret Fauser and allowed the students to workshop their seminar papers for future publication. Two invited guests, Neil Lerner (Davidson College) and Emily Abrams Ansari (University of Western Ontario)—both Copland experts—traveled to campus to advise workshop sessions and present their research. Lerner presented the keynote address on ability in film music, and Ansari served on a panel about Cold War cultural diplomacy alongside Fauser, Andrea Bohlman (UNC, Department of Music), and Heidi Kim (UNC, English and Comparative Literature). The symposium was a success: rich with ideas, widely attended, and even leading to student submission of their research for publication in scholarly journals.

## Poetry and Song

On April 2–3, 2015, the Music Department hosted a symposium, "Communities of Song: Singing Poetry in the Modern World," organized by faculty members Andrea F. Bohlman and Michael A. Figueroa. For two days the department hosted a lively conversation among an international gathering of scholars who shared their research on music and poetry in the Americas, Central and East Asia, Eastern Europe, and the Middle East. Throughout, the consistent and insistent

importance of poetry and song in community articulation, ritualized performance, and social memory and identity emerged as a thread across the very divergent geographical case studies. Three highlights built on the performative spirit of the speakers' research material. The two keynote addresses by Martin Daugherty (NYU) and Glenn Hinson (UNC) included poetic and musical offerings interwoven through academic prose. And to cap it all off, the conference venue, Hyde Hall at the Institute of the Arts and Humanities, was packed for a final concert of new and old songs about home and migration, of Costa Rican song and poetry, performed by Juan Carlos Ureña and Jeana Paul-Ureña (Stephen F. Austin State University).



Jazz Studies

The UNC Jazz Studies Area welcomed an array of talented guest artists to the campus for residency programs during the 2014-15 academic year.

In the fall term the UNC Jazz Combos and Jazz Band performed with alto saxophonist and composer Dave Pietro and pianist Jeb Patton. Scott Routenberg, alum of our UNC Department of Music and current Assistant Professor of Jazz Studies at Ball State University in Muncie, Ind., visited the program for two days and participated in a faculty-student showcase event. A quick one-evening visit by the NY Standards Jazz Quartet featuring Tim Armacost and David Berkman rounded out the fall term activities.

During the spring term, the February Carolina Jazz Festival featured artists-in-residence Etienne Charles on trumpet and Rodney Whitaker on bass, as well as the headliners The Wayne Shorter Quartet. Also appearing for a two-day residency in February was the esteemed drummer and composer Joe Chambers. In the spring, our artist-in-residence for the final concerts was drummer and jazz educator Carl Allen. The Jazz Studies Area wishes to thank the Jamey Aebersold Visiting Jazz Artists Series for sponsoring many of these appearances.

## SIGHT AND SOUND

Fourth UNC-KCL Graduate Conference



The fourth UNC-KCL Joint Graduate Student Music Conference, "Sight and Sound," was held May 28–30, 2015, at Kings College London, continuing a vital relationship between the two departments. UNC musicology students Christa Bentley, Joanna Helms, Megan Ross, David VanderHamm, and Oren Vinogradov presented their research, and Gina Bombola workshopped a dissertation writing sample. The proceedings were well attended by both students and faculty from KCL, with a number of student papers presented and an opening panel featuring faculty members Zeynep Bulut, Daniel Leech-Wilkinson, and Heather Wiebe, along with post-doctoral researcher Oskar Cox Jensen and recent KCL graduate Richard Williams (University of Oxford). Nicholas Cook (University of Cambridge) gave the keynote presentation, titled "Seeing Sound, Hearing Images." The conference also included a tour of the British Library, including a behind-the-scenes visit to its sound preservation center that allowed participants to observe restoration work and ask questions about archival media. UNC students made valuable connections with faculty and students at KCL, continued on to research at the British Library, and received important feedback in developing their dissertation and thesis research.

## FACULTY NEWS

Allen Anderson composed "Speak, Then" for Tonu Kalam and the UNC Symphony Orchestra and premiered the piece in their October 2014 concert. Benjamin Fingland of the new music ensemble counter)induction performed his revised and expanded Eastern Tributary for solo clarinet. Anderson was the featured composer and keynote speaker for the College Music Society Mid-Atlantic Conference, which included performances of his Graffito for digital sound with photographic images by Tama Hochbaum and "This Night, This Moment" for chorus. In July, at SonicBernheim, outside Louisville, Ky., he appeared as guest composer and lecturer in conjunction with a performance of his "Over the Mountain" for fiddle, bass, narrator, and young percussionists.

## PRUETT FELLOWSHIPS

Summer Research at the Library of Congress



Graduate students Jamie Blake and Samantha Horn, the 2015 recipients of the Pruett Fellowships, spent two months at the Library of Congress last summer, splitting their time between cataloging the Max Roach collection and working on individual research projects. Blake's topic was the writings and correspondence of Sergei Koussevitzky; Horn's topic was the ethnomusicological work of Sydney Robertson Cowell. These prestigious fellowships were established in 2008 by joint agreement between the UNC Department of Music and the Library of Congress. They are named after James W. Pruett, chair of the Department from 1976 to 1986 and then Chief of the Music Division at the Library of Congress until 1994.



Visit the UNC Music Department website under 'Featured Videos' to view the video.

Andrea Bohlman published an article (with Florian Scheduling) on the composer Hanns Eisler's displacement in Music & Letters. At UNC, she co-hosted "Communities of Song," an international conference on sung poetry, with Michael Figueroa in March at the Institute for the Arts and Humanities. UNC music colleagues Juan Álamo and Lee Weisert and four undergraduate pianists contributed to her curated concert for the William S. Newman Series, which offered a playful journey through Warsaw's music scene in the postwar. She also presented at conferences at King's College London, Keele University, and Cape Breton University. With support from the Center for Global Initiatives, she traveled to Berlin, Poznań, and London to develop her course on music and migration in contemporary Europe.

Mark Evan Bonds gave the keynote lecture ("Creeping Romanticism") at the spring meeting of the American Musicological Society's Southeast Chapter meeting at Wake Forest University in February 2015. In April 2015 he lectured on "Music as Autobiography" at the conference "Musical Biography: National Ideology, Narrative Technique, and the Nature of Myth," at the Institute of Musical Research, University of London. He also served as a panelist on the topic of "Absolute Music" at the annual conference of the Royal Musical Association's Music & Philosophy Study Group Annual Conference, held at King's College London, in July 2015.

Tim Carter was a Kenan Fellow at UNC's Institute for the Arts and Humanities in the spring 2015 semester, and he gained a fellowship at the National Humanities Center for the 2015–16 academic year. He was delighted to be involved in the UNC production of Paul Green and Kurt Weill's Johnny Johnson (1936) in November 2014, based on his prize-winning critical edition. He also presented papers in Bologna (Italy), Columbia (SC), Philadelphia (PA) and Washington (DC) reflecting his latest research on the staging of Jacopo Peri's Euridice (1600) and on Rodgers and Hammerstein's Carousel (1945).

Annegret Fauser received two major book awards in fall 2014 for her monograph, *Sounds of War: Music in the United States during World War II* (OUP, 2013): the Music in American Culture Award of the AMS (recognizing "the best writing on music in American culture") and an ASCAP Foundation Deems Taylor/Virgil Thomson Award for Outstanding Print, Broadcast and New Media Coverage of Music. Among others grants, she was awarded a fellowship at the National Humanities Center for 2015–16. She published a volume of selected essays in the Ashgate Contemporary Thinkers on Critical Musicology Series, and gave conference presentations and lectures in Europe, Canada, and across the United States. She also continued to serve as Associate Chair for Academic Studies.

Evan Feldman's MOOC (massive open online course) "Fundamentals of Rehearsing Music Ensembles," one of the inaugural four selected by UNC, officially launched on Coursera.org in July 2015 and has since enrolled more than 20,000 students. A highlight of his fall was conducting five well-received performances of Tim Carter's new edition of Kurt Weill's "Johnny Johnson." He also conducted two premieres: Lowell Liebermann's "Ice Music," with an ensemble of UNC faculty and visuals by Brooks de Wetter Smith; and Mark Faris' "Fragment," along with Louise Toppin and faculty from ECU.

In February, Feldman conducted the New Jersey All-State Symphonic Band at the New Jersey Performing Arts Center. In March, he completed a week-long residency in Valencia, Spain, including clinics at the Taller de Música Jove; a concert at the Palau de la Música; two conference presentations entitled "The Band Movement in America" and "Forming the Academy of Band Directors of Tomorrow" at the Conference of the National Association of Band Directors; and a two-day conducting course and masterclass for 20 directors from around Spain. Later in the semester he conducted the UNC-Pembroke High School Honor Band and served as adjudicator and clinician for the Illinois State University High School Band Festival, in Normal, Ill.

Jeanne Fischer enjoyed her first year as Area Head of Voice. She continued her research on Yiddish Art Song and performed a recital at Temple Emanuel in Greensboro with colleagues Brent Wissick and Deborah Hollis. She joined the faculty steering committee of the Carolina Center for Jewish Studies and looks forward to further collaboration with Jewish Studies faculty. In March, she performed with Music faculty colleagues and students in a concert to celebrate UNC's Pleyel Piano.

David Garcia won a fellowship from the National Endowment for the Humanities, 2014-2015 during which time he completed research and wrote the manuscript titled *Black Dance Music and the Logic of Its African Origins*. Under contract with Duke University Press, the book critically analyzes how and why the African origins of black music and dance mattered in the mid twentieth century, showing that Africans, Caribbeans, and Americans working mostly in the United States pursued reconfigurations of Africa as a temporal and spatial formation with the intention of holding modernity's promises of human progress to the fire, usually in very subtle yet unmistakably real ways as only can be achieved in music and dance. Garcia also began research for his next book project tentatively titled *Latin@ Music in the United States, 1776-1900: A Critical Reader*.

**Tonu Kalam** led a performance of Benjamin Britten's monumental War Requiem as part of the Carolina Performing Arts series in March 2015. The performers on stage included Metropolitan Opera stars Christine Goerke, Anthony Dean Griffey and Nathan Gunn, the Carolina Choir and Chamber Singers, and—in the Memorial Hall balcony—the Raleigh Boychoir led by Prof. Susan Klebanow. The UNC Symphony Orchestra was divided antiphonally into a 12-member chamber orchestra and a large orchestra of 94 musicians. Two additional highlights of the UNCSCO's 2014-15 season were the October premiere of a new orchestral work, "Speak, Then" by faculty composer Allen Anderson, and the Music Department's newly appointed violin professor, Nicholas DiEugenio, performing the Barber Violin Concerto in April.

**Mark Katz** had a busy travel year in 2014-15. He was invited to speak at universities in Rochester and Turku (Finland), and at Society for American Music's inaugural plenary panel in Sacramento; judged a rap competition in Goma, Congo; hosted a team of international hip-hop artists in Washington, DC; taught a summer course in London; and took teams of hip-hop American hip-hop artists to Bangladesh, Bosnia, Montenegro, Serbia, Uganda, and Zimbabwe. He received an \$800,000 renewal for his State Department-funded Next Level hip-hop diplomacy program, and won an Indy Week Arts Award for co-founding the Beat Making Lab. In 2014-15, Katz became the Ruel Tyson Distinguished Professor of Humanities and served his first year as Director of UNC's Institute for the Arts and Humanities.

**Jim Ketch** enjoyed a busy year as Director of Jazz Studies at Carolina, trumpet performer, clinician, and jazz educator. He appeared in concerts at the NC Museum of Art, the Koka Booth Amphitheatre in Cary; the Halle Center in Apex; Memorial Hall on the UNC campus; the Beyu Caffe and Sharp 9 Gallery in Durham; the Savannah Music Festival's Swing Central Jazz in Savannah, Ga.; the Jamey Aebersold Summer Jazz Workshop in Louisville, Ky.; Appalachian State University; and Duke University. He continues, after 23 years, to serve as music director for the North Carolina Jazz Repertory Orchestra. The NCJRO performs monthly at the Sharp 9 Gallery. The band also appeared in concert with nationally renowned jazz vocalist Renee Marie and in a centennial tribute concert honoring Billy Strayhorn. In January, Ketch participated in the UNC Jazz Faculty recording project in Kernersville. The CD was released on the Summit Records label in late summer 2015. The CD is titled "Distracted Society" and features compositions by Stephen Anderson, Dave Finucane, and Jim Ketch.

**Anne MacNeil** dove into Digital Humanities in 2014 in a big way. Already a Co-Director of the online environment IDEA: Isabella d'Este Archive, Anne held a DIL/IAH Faculty Fellowship in the fall, which allowed her to start work on IDEA Music. Becoming adept at database design and data management, Anne employed UNC grad students Sam Brannon and Karen Atkins (Co-PIs), and Megan

Eagen (Research) in the project and presented the work at the University of Iowa and Dartmouth College. In February, Anne brought an international team of researchers to Chapel Hill for a MEMS-sponsored seminar, "Big Data for Intimate Spaces," including a concert by Marco Beasley and Paul O'Dette. The seminar fueled both new and continuing research, and Anne began work on two new projects: Mapping Secrets, funded by the American Council of Learned Societies, and Ad tempo taci: Songs for Isabella d'Este, which was filmed in Italy in May. You may see the film on the IDEA Music project site at <https://poppreperatory.web.unc.edu>.

**Jocelyn Neal** was one of the invited leaders for the graduate student workshop at the national meeting of the Society for Music Theory. The topic for the workshop was She delivered the Hollander Distinguished Lecture in Musicology at Michigan State University, titled "The Politics of Twang," and was featured on Harvard University's Barwick Colloquium Series, where she spoke on "What's a Harpsichord Doing in my Country Music?" She was also appointed to the College Board's Advanced Placement Music Theory Development Committee.

**Tommy Otten's** premiere recording of Leslie Adams' "Piano Etudes Part II" was released in Sep. 2014 by Albany Records. He coordinated the UNC Etude Festival shortly thereafter, which featured etude performances on campus by students and faculty in three concerts. The festival's culmination was a world premiere of Leslie Adams' complete piano etudes with guest artist Maria Corley playing Part I and Tommy Otten playing Part II. He performed the etudes throughout the country as well as abroad, including a tour of Germany this past summer with concerts at prominent conservatories in Munich and Frankfurt. In February he appeared as soloist in Mozart Concerto K. 466 in D minor with the Chapel Hill Philharmonia under the baton of Don Oehler.

**Lee Weisert's** composition "Replika" was presented at Reanimating Warsaw, a concert curated by Andrea Bohlman, and was subsequently presented at the International Computer Music Conference in Denton, Texas. His string quartet Polychoron(b) was premiered by the Chicago-based Spektral Quartet, who performed the work on four more concerts around the country and made a studio recording of the work for an upcoming CD project. Weisert collaborated with saxophonist Matthew McClure and choreographer Justin Tornow to create the 40-minute multimedia work "The Weights," which was performed at the International Saxophone Congress in Strasbourg, France. He completed two new sound installations: Granular Wall, which was presented at the International Computer Music Conference, and SOUNDIAL, which was awarded a highly competitive grant from New Music USA. Weisert also lectured about his music at the New Music Days festival at Bilkent University in Ankara, Turkey.

**Brent Wissick** spent three weeks in Asia during August 2014 playing concerts on baroque cello and viola da gamba including a performance in the Forbidden City Concert Hall in Beijing and teaching a week-long course on Bach at Tokai University near Tokyo. During January 2015 he was part of a CD release tour with the Boston Early Music Festival performing Steffani's "Niobe" at the Versailles Opera House, Champs-Ellysees Theatre in Paris, Concertgebouw in Amsterdam, National Auditorium in Madrid, and concert halls in Bordeaux, Toulouse, and Dortmund. That CD has already been awarded a Diapason D'Or. He returned to Europe in May 2015 traveling with a group of UNC alums to cities where Bach worked, speaking about and performing his music. During February 2015, he was part of a performance of Shakespeare's play "The Merchant of Venice" at the Folger Library in Washington D.C. with Sir Derek Jacobi and in March performed with Ensemble Chanterelle in Richmond, Va. During November 2014, he presented a master class in Washington D.C. for members of the Viola da Gamba Society. There were also concerts at the Viola da Gamba Society National Conclave in Atlanta and in Seattle. On campus, he performed the Schubert Octet and Allen Anderson's "Ice Music." Wissick was also involved in the UNC Etude Festival and joined Mike Kris in a concert of 17th-century sackbut music. CPE Bach's 300th birthday was celebrated with a cello concerto played with the UNC Baroque Ensemble in December 2014.

**Clara Yang's** solo CD album "Folding Time" was released by Albany Records in July. This project was supported by New Music USA, UNC-CH (publication grant), and Carolina Performing Arts (for recording location). It was featured in an extended interview on WCPE, and it has been aired frequently on the radio station since the release date. This CD album has received great reviews from Fanfare and New York Arts. Fanfare said, "A first-rate recital by a first-rate pianist who knows her stuff and isn't afraid of challenges." In addition, Yang performed trio concerts with NC Symphony Associate Concertmaster Dovid Friedlander and Assistant Principal cellist Peng Li, and she was invited to perform at the NC Legislature. She also gave solo recitals and masterclasses at Cal-Poly Pomona and UNC-Greensboro.

## FACULTY PUBLICATIONS

**Steve Anderson.** *Districted Society*. CD. Summit Records, 2015.

**Andrea Bohlman.** *Eisler on the Move: Situating Mobility in the Reisesonate*, with Florian Scheduling. *Music & Letters* 96: No. 1 (2015), 77-98.

-----, "Where I Cannot Roam, My Song Will Take Wing: Polish Cultural Promotion in Belarus, 1988." In *Music and International History*. Edited by Jessica C.E. Gienow-Hecht, 226-55. New York and Oxford: Berghahn Books, 2015.

**Mark Evan Bonds.** *Absolute Music: The History of an Idea*. New York: Oxford University Press, 2014.

-----, *La música como pensamiento: El público y la música instrumental en la época de Beethoven*. Barcelona: Acantilado, 2014. (Translation of *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton: Princeton University Press, 2006).

**Tim Carter.** "What Is Opera?" In *The Oxford Handbook to Opera*, 15-32. Edited by Helen Greenwald. New York: Oxford University Press, 2014.

-----, "Introduction to *Johnny Johnson*." In *The "Lost" Group Theatre Plays*, vol. 3: *By Paul Green and Erwin Piscator*, 111-14. New York: ReGroup Theatre Company, 2014.

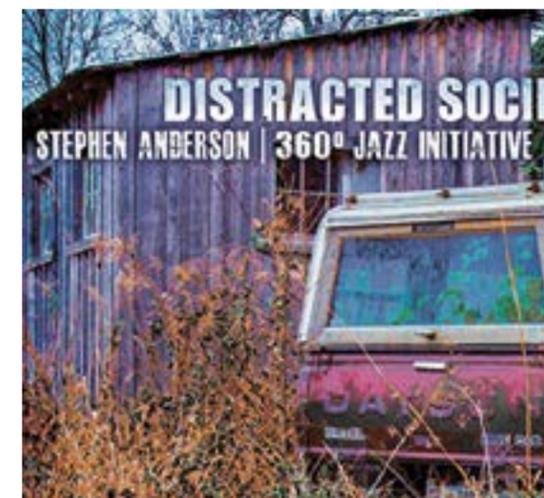
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**Annegret Fauser.** *The Politics of Musical Identity: Selected Writings*. Ashgate Contemporary Thinkers on Critical Musicology, vol. 12. Farnham, UK, and Burlington, VT: Ashgate, 2015.

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-----, "On Copland, Beyoncé, and the Question of Musical Politics," AMS Blog: *Musicology Now*, posted 30 October 2014. <http://musicologynow.ams-net.org>



**David Garcia.** "Contesting Anthropology's Will to Power in the Field: William R. Bascom's and Richard A. Waterman's Fieldwork in Cuba, 1948." *MUSICultures* 40/2 (2014): 1-33.

**Lauren McGuire Jennings.** *Senza Vestimenta: The Literary Tradition of Trecento Song*. Burlington, VT: Ashgate, 2014.

**Mark Katz.** "What Does it Mean to Study Popular Music? A Musicologist's Perspective." *Journal of Popular Music Studies* 26, no. 1 (2014): 22-27.

------. Review of *Ubiquitous Musics: The Everyday Sounds That We Don't Always Notice*, ed. Marta García Quiñones, Anahid Kassabian, and Elena Boschi. *Technology and Culture* 55 (July 2014): 737-39.

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**Stefan Litwin.** "Nie wieder Krieg!": Zu einer musikalischen Ästhetik des Widerstands." *Eisler Mitteilungen* 59 (April 2015): .

------. "..., die Hölle aber nicht" for String Quartet, Piano, and Narrator. Composition recorded on "..., die Hölle aber nicht": Musik zu Imre Kertész by Ensemble Resonanz, Stefan Litwin, and Hanns Zischler (C2 Hamburg/Es-Dur, 2014; ES2055)

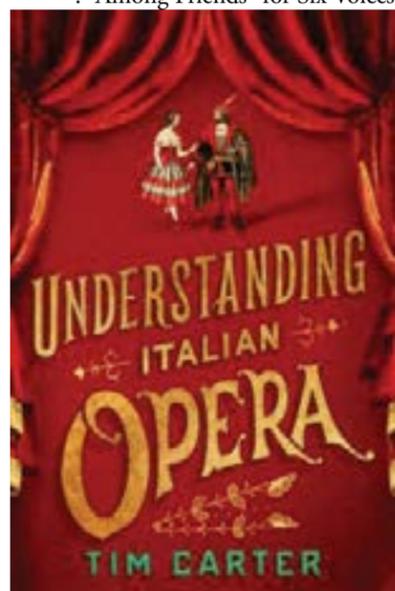
------. "Among Friends" for Six Voices and Prepared Piano. Composition commissioned and premiered by the KlangForum Heidelberg, 14 September 2014.

**Jocelyn Neal.** "Garth Brooks, New Country, and Rock's Influence," *Backstage Pass*, in *What's That Sound? An Introduction to Rock and Its History*, by John Covach and Andrew Flory, 4th ed. New York: W.W. Norton, 2014.

**Severine Neff.** "Point/Counterpoint: John Cage Studies with Arnold Schoenberg." Special Issue in Honor of the 100th Birthday of John Cage. Ed. David W. Bernstein. *Contemporary Music Review* 33, Nos. 5-6 (2014): 451-83.

------. "'The Air of Another Planet': Kandinsky, Schoenberg, and Stefan George's *Entrückung*." *Journal of the Institute of Rhythm (Japan)* 15 (2015): 30-45. Carpenter, Patricia, and Severine Neff, eds. *The Musical Idea and the Logic, Technique, and Art of Its Presentation by Arnold Schoenberg*. Trans. Ping Jin. Beijing: Central Conservatory of Music Press, 2015.

**Severine Neff** and Patricia Carpenter eds. *The Musical Idea and the Logic, Technique, and Art of Its Presentation by Arnold Schoenberg*. Trans. Ping Jin. Beijing: Central Conservatory of Music Press, 2015.



**Clara Yang.** *Folding Time*. CD. Albany Records, 2015.



## GRADUATE STUDENT NEWS

**Christa Bentley** received fellowships through the Royster Society at UNC and the Schlesinger Library at Harvard University to complete her dissertation during the 2015-16 academic year. She presented papers at the Songs of Social Protest conference at the University of Limerick in Ireland and at the UNC and King's College London joint graduate student conference. Over the summer, she worked with the Bluegrass Situation, a presenting organization for Americana music, through the graduate school's Bland Professional Pathways Program.

**Gina Bombola** was elected to be a Student Representative for the AMS-SE Chapter. She also co-organized two graduate student events, the UNC-CH/KCL Conference, and the Aaron Copland and the American Cultural Imagination Symposium, where she workshopped research for her dissertation and for publication. She also presented at the Society for American Music and at the 22nd International Conference of Europeanists. Last spring, Bombola received an Off-Campus Dissertation Research Fellowship to conduct archival work in Los Angeles.

**Christopher Bowen** was the recipient of a Fulbright US Students grant to the Czech Republic for the 2014-15 academic year. He presented at the BASEES/REEM Study Group conference at Durham University in the UK (October 2014) as well as the North American Conference on 19th Century Music at Merrimack College near Boston (July 2015). Bowen was also the recipient of a Jan LaRue Travel Award from the AMS and a Chancellor's Doctoral Candidacy Award from UNC.

**Samuel J. Brannon** is completing his dissertation, "Writing about Music in Early-Modern Print Culture: Authors, Printers, and Readers." During the Fall 2014 semester, he conducted research at libraries and archives in Italy and Germany, supported by an Off-Campus Dissertation Research Fellowship from UNC's Graduate School. In April 2015, he was awarded an Alvin H. Johnson AMS 50 Dissertation Fellowship from the American Musicological Society.

**Joanna Helms** was awarded a Pre-Dissertation Travel Award from the UNC Center for Global Initiatives and spent five weeks in Italy researching electronic music composition at the RAI Studio di Fonologia (1955-1983). She presented papers at the UNC-KCL Joint Graduate Music Student Conference (London, May 2015) and the Council for European Studies (Paris, July 2015). Helms also received a Kenan-Biddle Partnership Grant with William Robin and D. Edward Davis (Duke University) to fund the Experimental Music Study Group, which has since hosted six events and residencies throughout the Triangle.

**Erin Maher** presented a paper at the national meeting of the American Musicological Society in Milwaukee (November 2014), and her article "Ballet, Race, and Agnes de Mille's Black Ritual" was published in the Fall 2014 issue of *The Musical Quarterly*. She has received an American Dissertation

Fellowship from the American Association of University Women for the 2015-16 academic year.

**Alexander Marsden** completed his M.Phil in Music Studies at the University of Cambridge in October 2014, graduating with distinction. He was the joint recipient of the Cambridge music faculty's William Barclay Squire essay prize for the best Master's student work in music history. In July 2015, he presented a paper based on his Master's thesis at the 18th IASPM Biennial Conference in Campinas, Brazil.

**William Robin** received an ASCAP Deems Taylor Award for an article in the online magazine *NewMusicBox* and served as the North Carolina Symphony's inaugural scholar-in-residence. He presented on a panel at the American Musicological Society. His article "Traveling with 'Ancient Music': Intellectual and Transatlantic Currents in American Psalmody Reform" was published in the *Journal of Musicology*.

**Megan Ross** received her MA degree in August with her thesis, "Continuing the Quest for Legitimacy: The Institutionalization of Hip-Hop DJing Education." She presented her paper "Multimodal Approaches to Teaching in Formal DJ Education" this May at the Sight and Sound: UNC-KCL joint graduate music student conference in London. Her interview with legendary DJ Rob Swift was aired on *Dope on Plastic Scion Streaming Radio* in April.

**Stephen Stacks** completed his literature review, passed his PhD written examination, developed and successfully defended his dissertation proposal, and began research. He presented research at South Central Graduate Music Consortium and had a paper accepted for Society of American Music's 2016 national meeting. He received the Initiative for Minority Excellence's Doctoral Candidacy Award. Lastly, he was instructor of record for Introduction to Bluegrass (Music 281) in Summer Session II of 2015.

**David VanderHamm** presented his dissertation research at three national conferences in 2014: the annual meetings of the American Musicological Society, the Society for Ethnomusicology, and the Society for Disability Studies. During Summer 2015 he was the recipient of the Jean Cameron Grainger Summer Research Fellowship from the UNC Graduate School, conducting archival research at the New York Public Library, the Paley Center for Media, the Royal Academy of Music, and the British Library.

**Jennifer Walker** presented her work at multiple conferences, including the meeting of the Southeast Chapter of the AMS, the Fourth Biennial North American Conference on Nineteenth Century Music, and the conference "Remembering Dukas at 150: Music, Intertextuality, and Inter-Art forms in Third Republic France" in Maynooth, Ireland. Her paper on Darius Milhaud and the opera "Esther de Carpenters" was awarded the Student Presentation Award for the 2014-15 by the Southeast chapter of the AMS.

# UNDERGRADUATE NEWS

**S**ophomore **Caroline Collins** spent the Fall 2015 semester in Florida studying photography and animation at Walt Disney World College.

**S**ophomores **Roisin Bermingham**, Kennedy Crawford, Lauren Kneessy, Kara McNelis, and Emily Shuman spent the Fall 2015 in Europe on a Burch Field Research Seminar: London and Florence Musical Perspectives.

**J**unior **Shafali Jalota** and senior Mark Storey participated in the Oberlin in Italy Summer Program.

**J**unior **Nicole Papetti** spent the Fall 2015 semester in Barcelona, Spain.

# ALUMNI NEWS

**B**ryan Proksch's (PhD 2006) book "Reviving Haydn: New Appreciations in the Twentieth Century" was published in the University of Rochester Press' "Eastman Studies in Music" series in September. The book received an AMS PAYS 75 publication award and was featured in AMS blog "Musicology Now." It is an extension of his 2011 essay in JAMS. In February Proksch will assume the presidency of the Southern Chapter of the AMS.

**T**ravis Stimeling (PhD 2007) edited "The Country Music Reader" (Oxford University Press, 2015), an anthology of primary source readings in country music history spanning the late 19th century to the present.

**K**imberly Francis (PhD 2010) published her book "Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon" with Oxford University Press. She is now Assistant Professor of Music at the University of Guelph, Canada.

**W**illiam Gibbons (PhD 2010) co-edited "Music in Video Games: Studying Play" (Routledge, 2014) and spoke at a symposium in Vienna honoring the 300th birthday of Christoph Willibald Gluck jointly sponsored by the University of Vienna, the Goethe-Universität in Frankfurt, and the Akademie der Wissenschaften und der Literatur, Mainz. Gibbons also organized the 2015 North American Conference on Video Game Music at Texas Christian University where he is currently Assistant Professor of Musicology.

**C**hristopher Wells (PhD 2014) accepted a tenure-track Assistant Professor of Musicology position at Arizona State University's Herberger Institute School of Music and is also Managing Editor of the Journal of Jazz Studies.

**J**oAna Rusche (BM 2009) is a Young Artist at the American Vocal Academy (AVA) in Philadelphia.

**E**mily Smith (BM 2011) received her MM in Vocal Performance from Roosevelt University in Chicago.

**J**oanna Burke (BM 2012) is pursuing an MM in Vocal Performance and an MA in Arts Management at Indiana University.

## 2014-15 UNC Concerto Competition Winners:

Pauline Jung, flute (senior)  
Emily Siar, soprano (senior)  
Alexander Ullman, cello (senior)

*\*These individuals performed with the UNC Symphony Orchestra on December 2, 2014.*

## 2015-16 UNC Concerto Competition Winners:

Tyler Beames, saxophone (senior)  
Ethan Chu, piano (junior)  
Mai Riquier, violin (senior)

*\*These individuals performed with the UNC Symphony Orchestra on February 16, 2016.*

**T**aylor McLean Raven (BM 2013) graduated in December 2015, with an MM from the University of Colorado at Boulder and sang roles this summer with Central City Opera in Colorado. In January 2016 she sang on tour with the Virginia Opera and this summer she will sing in San Francisco Opera's prestigious Merola program. In the fall of 2016, she will be with the Pittsburgh Opera.

**K**aswanna Kanyinda (BM 2014) was the winner of the University of Michigan's graduate concerto competition singing Mahler's Ruckertlieder. In February 2016 she made her debut singing in the Terrace Theater at the Kennedy Center for the Performing Arts.

**J**ohn Parker (BM 2014) is currently Principal Trumpet for the Charlotte Symphony and has won the position of Assistant Principal Trumpet for the Houston Symphony Orchestra.

**E**mily Siar (BM 2014) is pursuing an MM in Vocal Performance at the Eastman School of Music in Rochester, N.Y.

**E**van Adair (BM 2015) is pursuing an MM in Vocal Performance at Appalachian State University on its Quintessential graduate quartet fellowship. Over the summer, he sang the role of Frank Murrant in Weill's "Street Scene" with the Halifax Summer Opera Festival in Nova Scotia.

**C**aitlyn Carmean (BA 2015) is a performer at Walt Disney World in Orlando, Fla.

**K**assy Edwards (BA 2015) is pursuing a Master's Degree in Music Therapy at Queens College in Charlotte.

**M**iles Herr (BA 2015) is pursuing an MM in Vocal Performance and is a member of the Maryland Opera Studio at the University of Maryland. He spent the summer at the Chautauqua Institute Voice Program.

**K**ayla Hill (BM 2015) is pursuing an MM in Vocal Performance at the University of Michigan.

**C**harlotte Jackson (BA 2015) is pursuing an MM in Vocal Performance at Boston Conservatory. She spent the summer at the Miami Opera Institute.

## NOTES FROM THE HILL

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