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.
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 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.

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.

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 Pruett 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

Notes From The Hill

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A 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 Chrise 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-Katondol 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.

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 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 Bowes, Will Robin, and David VanderLanum 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—travelled to campus to advise workshop sessions and present their research. Lerner presented the keynote address on ability and cultural diplomacy alongside Fauser, Andrea Bohlman (UNC, 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. Bohmman 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. These 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 pose. 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 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 the these appearances.
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 workshoped a dissertation writing session. 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 Zyney Bulur, Daniel Leech-Wilkinson, and Heather Wiebe, along with post-doctoral researcher Osara Cox Jenkins 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 performances of his Graffito for digital sound with Anderson was the featured composer and keynote speaker for a conference at the University of London, offering a playful journey through Warsaw’s music scene in the postwar. She also presented at conferences at King’s College London, Keede 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 Jacobus 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 other honors, 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.

The conference also included performances of his Graffito for digital sound with

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

NOTES FROM THE HILL • MARCH 2015-16 • music.unc.edu • 7
Brett Wissick spent three weeks in Asia during August 2014 playing concerts on baroque cello and viola da gamba including a performance at 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 a part of a CD release tour with the Boston Early Music Festival. He performed the solo tour “The Stravinsky Project” on February 27 at the Manhattan Town Hall, Champs-Élysées Theatre in Paris, Concertgebouw in Amsterdam, National Auditorium in Budapest, and concert halls in Toulouse, Stuttgart, and Dortmund. That CD has recently been awarded a Diapason D’Or. He returned to Europe in May 2015 touring with a group of UNC alums to cities where Bach worked, speaking about and performing his music. During February 2015, he was a 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 performed 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 Conference in Atlanta and in Seattle. On campus, he performed the Schubert Octet and Anderson’s “Ice Music.” Wissick was also involved in the UNCE Etude Festival and joined Mike Kriis in a concert of 17th-century scalar 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 Opera News.

“Folding Time” was described as “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 David Friedlander and Assistant Principal cellist Peng Li, and she was invited to perform at the NC Legislature. She also gave recitals and masterclasses at Cal-Poly Pomona and UNC-Greensboro.


Faculty Publications


Faculty Publications


Faculty Publications


---------, “… 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)


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**UNDERGRADUATE NEWS**

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

Sophomores Roland Birmingham, Kennedy Crawford, Lauren Kneese, Kara McNiel, and Emily Shuman spent the Fall 2015 in Europe on a Burch Field Research Seminar: London and Florence Musical Perspectives.

Junior Shafali Jalota and senior Mark Storey participated in the Oberlin in Italy Summer Program.

Junior Nicole Papetti spent the Fall 2015 semester in Barcelona, Spain.

**ALUMNI NEWS**

Bryan Praksh'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 Praksh will assume the presidency of the Southern Chapter of the AMS.

Travis Stirling (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.

Kimberly 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 Guelp, Canada.

William Gibbons (PhD 2010) co-edited "Music in Video Games: Playing at Rocks" (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-Universitat in Frankfurt, and the Academy of the Sciences and der Literatur, Mainz. Gibbons also organized the 2015 North American Conference on Video Game Music at Christian University where he is currently Assistant Professor of Musicology.

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

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

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

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

Taylor 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.

Kaswanna Kanyirida (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.

John 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.

Emily Sar's (BM 2014) is pursuing an MM in Vocal Performance at the Eastman School of Music in Rochester, N.Y.

Evan Adoi (BM 2015) is pursuing an MM in Vocal Performance at Appalachian State University on its Quintessential graduate 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.

Caitlyn Carmean (BA 2015) is a performer at Walt Disney World in Orlando, Fl.

Kasy Edwards (BA 2015) is pursuing a Master’s Degree in Music Therapy at Queens College in Charlotte.

Myles 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.

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

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

2014-15 UNC Concerto Competition Winners:

- Pauline Jung, flute (senior)
- Emily Star, 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.

**NOTES FROM THE HILL**

UNC-Chapel Hill Department of Music
CB # 3520; Hill Hall
Chapel Hill, NC 27599-3320

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The Department of Music is grateful to its alumni, friends, and donors for all that they do to support our teaching, performance, and research. Despite significant budget cuts in recent years, we continue to provide the best possible education for our undergraduate and graduate students. We have been able to do so in no small part because of the generosity of people like you.

Please consider a gift to the Department of Music today to help us realize the dreams and aspirations of our students and faculty. We’ve enclosed an envelope for your convenience. For more information, you may contact me or Angela O’Neill at the Arts and Sciences Foundation (919-843-2745; angela.oneill@unc.edu). We look forward to hearing from you!

Louise Toppin, Chair and Professor of Music

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