

Notes FROM THE HILL

VOL. 14 • FALL 2016

BLUEGRASS INITIATIVE KICKS OFF IN CHAPEL HILL

Symposium and Concert Set for November



North Carolina is a state known for two things: Barbecue and Basketball. But there's a third "B" that belongs in that category as well: Bluegrass.

Bluegrass music, a derivative of roots, country, and traditional genres, was born in the South in the mid-20th century. Starting in Kentucky, it spread throughout the Appalachian region. North Carolina established itself as a top bluegrass state and produced famous musicians like Earl Scruggs and Doc Watson. Recently it has been home to the annual International Bluegrass Music Association festival.

UNC-CH also has a strong connection to bluegrass with the Southern Folklife Collection's archives and numerous scholars on campus.

For years, the Department of Music has transitioned its curriculum to include a wider range of musical genres – from medieval to modern and domestic to global. Professor Jocelyn Neal, an expert in the study of country and popular music, recognized the potential for a bluegrass component.

"UNC has an incredible history of working with this kind of music," Neal said. "What I was hoping to do was to build on this existing legacy of UNC's work with bluegrass and more broadly with regional vernacular musics."

Neal's idea for the Bluegrass Initiative went live this fall with academic and performance components. Neal teaches a bluegrass music history course, while acclaimed bluegrass musician Russell Johnson ('85) was hired to lead the newly formed Carolina Bluegrass Band. The Bluegrass Initiative and Carolina Bluegrass Band are made possible through the generous support of alumnus John A. Powell ('77).

Johnson has nearly 30 years of bluegrass music experience as a performer and producer. He currently leads both the Grass Cats and Diamond Creek in addition to the Carolina Bluegrass Band. Twenty one students auditioned for the band, and only three had a bluegrass background, so the students have had to adapt quickly to a new style of music.

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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.

LETTER FROM THE CHAIR



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

The Department of Music is preparing for the reopening of the newly renovated Hill Hall. We're excited that Chancellor Carol Folt and campus and community dignitaries will dedicate the James and Susan Moeser Auditorium in February. Our Spectrum event and several Carolina Performing Arts events will musically celebrate our grand reopening.

Our program continues to develop innovative new academic courses that expand the use of digital humanities, broaden our understanding of other cultures, teach performance practices of many eras, and explore vernacular music within the U.S. We are excited to announce the creation of a new ensemble, Carolina Bluegrass Band directed by Russell Johnson, as a continuation of our bluegrass initiative. We also

welcome voice professor Marc Callahan and several new colleagues!

We have three new staff members to support the work of our students and faculty. Andrew Tie comes from NPR's *The State of Things* to serve as our new Communications Coordinator. Jesse Moorefield comes to us with a degree in Music Business to serve as our new Director of Operations. Jason Richmond comes with experience as a professional recording and sound engineer/Assistant Professor of Recording Technology to serve as our new manager of Moeser Auditorium and teach audio engineering courses.

Our goals for fundraising include supporting the areas of critical need in the graduate and undergraduate programs. In our building we will finish a renovation of Hill 107, which the department began this summer, and work to update inadequate practice spaces. I thank you for your support of the UNC Department of Music, and I look forward to greeting you at one of our many programs this year.

Sincerely,
Louise Toppin

BLUEGRASS FROM PAGE 1

"I have five guitar players that I think have played every style in the world but bluegrass," Johnson said. "I've got five violin players that are transitioning from violin to what a fiddler would do. Last week I had a friend come in that was a fiddler to demonstrate everything the fiddle could do. They were on the front of their seats. Their jaws were dropping."

Johnson is getting his band up to speed with its first public performance looming. The Carolina Bluegrass Band will share the stage with the one of the biggest bluegrass acts, Grammy-winning group Steep Canyon Rangers – a band that got its start at UNC – for a Carolina Performing Arts concert on November 11.

Johnson is still working on logistics of how his 14-member band will perform, but he envisions a core group of rhythm players with featured members rotating.

To go with the headline concert, Neal is organizing the Carolina Bluegrass Summit, an academic

conference, with the Southern Folklife Collection to bring together the bluegrass scholarly presence on campus with outside experts. Robert Cantwell, an emeritus professor in folklore in the Department of American Studies, will deliver the keynote address.

Although the conference probably won't get as heated as Eastern-Western barbecue or UNC-Duke debates, these conversations are just as important to the cultural fabric and history of North Carolina.

"I think any study of vernacular music, of music that is part of a cultural context, gives students a chance to think about people and their values and aspects of their lives that are shaped by politics and the economy and all the things that don't directly link to music, but that become accessible through the study of music for us," Neal said. "It's a chance for students to learn about people, first and foremost, and then music along with that."

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, email us at 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.
- 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.

MUSIC AND POLITICS OF HANNS EISLER

Talking Music Series, March 4-5, 2016

Conferences don't typically focus on a single composer, but co-organizers of the 2016 "Talking Music" series, Andrea Bohlman and Stefan Litwin, felt the timing was right to take a deeper look at the work and legacy of Austrian-born Hanns Eisler. Though he spent more than a decade composing in Hollywood, his work remains largely unknown in America.

Bohlman and Litwin have both studied Eisler extensively, but Litwin also has a personal relationship with Eisler's music. Litwin's mother learned and sang some of Eisler's resistance songs during her time in a Nazi concentration camp and taught them to Stefan as a teenager, and he's been performing Eisler ever since.

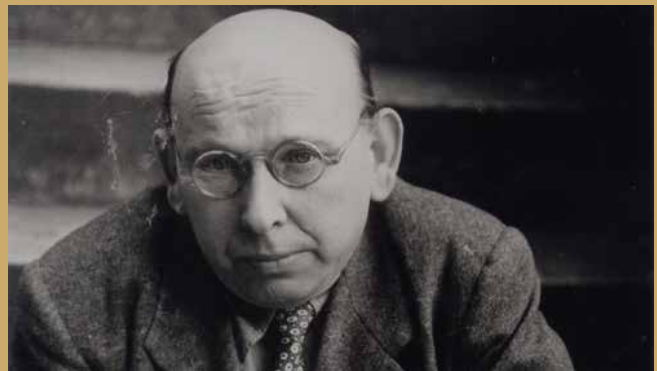
"Even though its Marxist stance no longer has political relevance today, many of Eisler's songs are still topical in that they express sympathy and solidarity with the disenfranchised and poor, and help us better understand the mechanisms that lead to social injustice, racism, and totalitarianism," Litwin said.

With the topic set, Bohlman and Litwin arranged for an international audience of scholars and performers to come to Chapel Hill last March.

"[Eisler's] an interesting person in that you have someone who writes political music, chamber music," Bohlman said. "Someone who's involved in theater with [Bertolt] Brecht, someone who writes worker's songs, children's music, music for plays."

Hanns Eisler was born in 1898 in Vienna, where he was first exposed to concepts like modernism and serialism [12-tone scales]. These formative years shaped Eisler's views on politics and music and in particular the intersection of the two. After a falling out with mentor and teacher Arnold Schoenberg, Eisler moved to Berlin.

Because of his Jewish heritage and involvement in politics – he led worker's choirs and wrote polemics for socialist newspapers – Eisler became an easy target during the rise of the Third Reich. He moved to the United States and started composing film music in New York and Hollywood. But once again, Eisler had



to relocate because of governmental pressure due to his communist and socialist ties. Eisler landed in East Germany, where he wrote the national anthem and rebuilt a music academy before his death.

For the "Talking Music" series, young and old Eisler scholars came from universities as close as Duke University and as far away as Berlin.

"The fresh perspectives of younger scholars have opened up the field of Eisler scholarship in a productive way," Litwin said. "At the same time, senior scholars help remind us of the historical context and its complex ramifications."

Highlights from the conference included a talk from Yana Lowry from Saint Leo University discussing the role and fate of Eisler songs in the Soviet Union. One of the challenges of Eisler's work is the language barrier with German, English, and Russian. This talk was particularly insightful with Lowry's ability to navigate Russian resources. The night concert featured acclaimed German pianist Christoph Keller performing Eisler's work with commentary from Litwin.

"There's a lot of ways to do a performance and symposia together, but a composer is a very productive one," Bohlman said. "You have musicians who've worked really closely with the scores, but also the scholars have musical material at the center of their inquiry."

"Eisler is an incredible strand to follow through the 20th century because he had his hands in some of the messiest pots of music and ideas, music and change, music and innovation."

FESTIVAL ON THE HILL

Q&A with Assistant Professor Lee Weisert



The Department hosted the 2016 Festival on the Hill from April 1-3, 2016 based on the theme "Music, Science & Nature." Professor Lee Weisert, who specializes in composing electronic music, organized the festival and sat down for a Q&A.

Department of Music: How did you decide on the theme of "Music, Science, and Nature," and what does that mean?

Lee Weisert: I've been interested in using science and nature in my own music and been interested in how other composers have used it throughout history. The theme is about studying fields like acoustics and some basic mathematics and how those math formulas can be sonified.

DM: How do you incorporate science and nature into your own music?

LW: Sometimes I use actual recordings from nature. The sounds themselves are captured from natural phenomena like ice melting, or in another piece, I recorded sounds from underneath a pond. In that case, the musical material, specifically the sounds, are captured or extracted from nature. Other times, I use natural processes as an organizing or driving factor. They're not necessarily generating the sounds themselves, but they're creating the motor of the music in a way. In the sound installation I had [at this festival], I was tracking the microspheres in a tank of water. There are fluid dynamics that are moving the spheres in the water, and then the computer will track the motion and turn that into music. Again, it's very direct; the natural phenomena are creating musical behaviors and not just sounds.

DM: How did you get started and interested in this kind of music?

LW: That's maybe even a broader question than incorporating science and math into music, which is what the source of the music is. You can think of it as internal or external; intuitive or autobiographical expression in music or basing your musical decision on things outside of your own creative space. It's never a fine, hard line. There are always elements of both in any composition. But there was a more concerted push in the second half of the 20th century, especially visible in John Cage's work, to get outside of the intuitive mode of composition. He would basically superimpose a semi-transparent staff paper onto a book of star charts and then write [musical] notes where the stars were. That was definitely a big influence on me.

DM: What were some highlights of the four concerts?

LW: The third concert was kind of the centerpiece of the festival. It was a piece by John Luther Adams called "Sila: The Breath of the World." There were a lot of people involved, about 80 students from both orchestra and the different symphonic bands. That was exciting because it was a large piece and it was outdoors, and it was a beautiful day. It's kind of an indeterminate piece and it's an hour long. The performers are given certain pitches and time frames in which they play those pitches, but the rate at which they play them is kind of up to them. You get this cumulative effect; very slow, evolving, morphing of chords, one into the next, which he calls "harmonic clouds." The audience was encouraged to walk through the ensemble and explore the space outside, walk up to the different instruments and hear the piece from different vantage points.



HILL HALL UPDATE

Hill Hall is nearing the completion of a \$15 million revitalization project that's spanned nearly 18 months. When construction wraps up in late 2016, the department will be home to the new James and Susan Moeser Auditorium, a premier performance facility that will seat 450 and include a state-of-the-art recording studio.

In addition to the auditorium renovation, faculty and students will have access to a refurbished rotunda and expanded classroom and office space.

Hill Hall will open in Spring 2017 with a department-wide spectrum concert on February 25 to celebrate the grand opening of Moeser Auditorium.

The Department of Music thanks the William R. Kenan Jr. Charitable Trust, whose \$5 million gift kick-started the project as well as support from the Office of the Provost and the College of Arts and Sciences.



NAME A SEAT.

Transform Carolina's Hill Hall

*H*istoric Hill Hall, home to the department of music, reopens in January 2017 after an 18-month renovation that has transformed the auditorium and rotunda to its original beauty. Be part of its legacy.

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



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NETWORKS AND ECOLOGIES

Fifth UNC-KCL Graduate Conference



The fifth UNC-KCL Joint Graduate Student Music Conference, “Musical Networks and Ecologies,” was held August 26-28, 2016 at UNC. Faculty members Annegret Fauser, David Garcia, Jocelyn Neal, and Philip Vandermeer served as the roundtable panel to open the weekend’s events. UNC music faculty proctored the panels in which research was presented by graduate students Jamie Blake, A. Kori Hill, Alexander Marsden, Meg Orita, Michele Segretario, Sarah Tomlinson, and David VanderHamm from UNC and Joseph Bolger, Lawrence Davies, Georgie Pope, and Hannah Templeton from KCL. Dr. Andy Fry (Senior Lecturer, KCL) gave a keynote lecture titled, “A New Orleans Radio Almanac: Networks of the Jazz Revival.” Faculty and musicology students across various years of study attended the conference. The conference provided another year for students from both UNC and King’s College London to connect and receive feedback on their research.

FACULTY NEWS

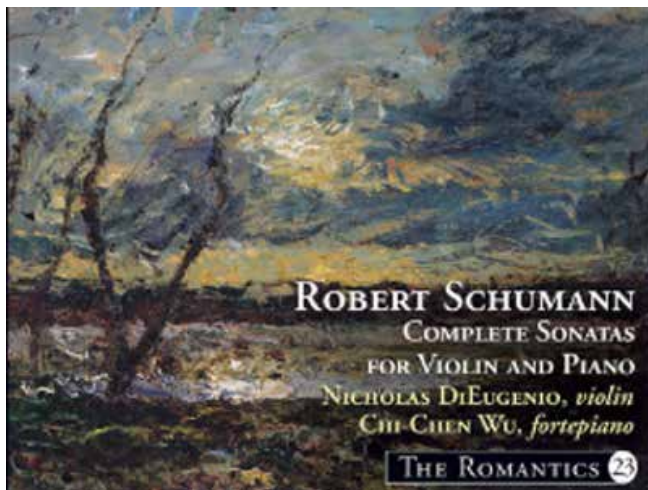
Stephen Anderson released two CDs for Summit Records between May 2015 to May 2016—1. *360° Jazz Initiative, Distracted Society*, made up of members of the UNC Jazz Studies faculty, and 2. *The Dominican Jazz Project*, a collaborative recording with jazz artists from the Dominican Republic. Each recording received considerable airplay on jazz radio stations across North America, and *The Dominican Jazz Project* CD was selected to represent Summit Records both in the 17th Annual Latin Grammy® Awards in the categories of “Best New Artist” and “Best Jazz CD,” as well as in the 59th Annual Grammy® Awards in the category of “Best Latin Jazz Recording.” Anderson performed in numerous concerts and festivals throughout the year, including concerts at the University of North Texas College of Music, East Carolina University, and the North Carolina Music Educators Association Convention. Educational outreach includes serving as an adjudicator for the Utah Music Educators Association Composer Competition, a clinician for the Durham Music Teachers Association, a guest speaker in the “Topics in Jazz” series at the Durham Jazz Workshop, and educational presentations at middle and high schools throughout the state of North Carolina. Anderson serves as Director of the UNC Summer Jazz Workshop, which drew more than 100 students in its fifth year from across the United States.

Andrea Bohlman's “Solidarity, Song, and the Sound Document” was published in the *Journal of Musicology* (Spring 2016). Bohlman co-organized the international conference, “Hanns Eisler Today,” with Stefan Litwin at UNC in March. She and graduate student Amanda Black presented

at this year’s Festival on the Hill. They shared a project by UNC graduate students that culminated in a soundwalk on race and history for the undergraduate classroom. For the annual meeting of the American Musicological Society in Louisville, Ky. (Fall 2016), she organized a panel on magnetic recording and music history. Bohlman also gave papers at the University of California, Berkeley; Indiana University; Peabody Conservatory; Emory University; and Stony Brook University. During the academic year 2016–17 she is a EURIAS Junior Fellow at the Institute for Advanced Study in Berlin (Wissenschaftskolleg zu Berlin), where her research is also supported by fellowships from the National Endowment for the Humanities and the American Council of Learned Societies. During the summer of 2016 Bohlman also offered a study abroad course for UNC students at King’s College London, “Music in London Today.”

Mark Evan Bonds was on research leave in 2015-16 as the Edward T. Cone Member in the School of Historical Studies at the Institute for Advanced Study in Princeton, N.J., where he began work on a new book that will examine changing conceptions of musical expression since the Enlightenment. He also received funding from the National Endowment for the Humanities in support of this project. In addition to invited lectures at the music departments of Princeton University and the University of Chicago, he gave the keynote lecture at the conference “Beethoven and the Last Generation of Court Musicians in Germany,” held at the Beethoven-Haus in Bonn in December 2015.

Tim Carter spent the 2015–16 academic year as a research fellow at the National Humanities Center working on, among other things, his latest project on political musical theatre in the United States during the 1930s. He presented invited lectures, etc., reflecting his other recent research endeavors on Rodgers and Hammerstein's *Carousel* at Connecticut College, Johns Hopkins University (Baltimore, Md.), and the University of Toronto; on reconstructing the staging of the first opera, Jacopo Peri's *Euridice* (1600), at the Schola Cantorum Basiliensis (Switzerland) and the Fondazione Giorgio Cini (Venice), as well as the annual meeting of the American Musicological Society; on the influence of Ariosto's epic poem *Orlando furioso* (1516) on later operas, including three by Handel, in London (U.K.); and on early modern soundscapes and musical listening as the keynote address at a conference in Barcelona (Spain). He is currently also working on a collaboration with John Eliot Gardiner and the Monteverdi Choir and Orchestra to celebrate Claudio Monteverdi's 450th birthday in 2017.



Nicholas DiEugenio continues to concertize widely, appearing in more than 50 concerts annually. Highlights include serving as concertmaster of The Sebastians for an east coast tour with Grammy-nominated vocal group Seraphic Fire; appearing as soloist in Barber's Violin Concerto with the Penns Woods Festival Orchestra and the UNC Symphony Orchestra; and performing in venues such as the Yale Collection of Musical Instruments, Synod Hall in Pittsburgh, Trinity Wall St., Holy Trinity Church, All Angels' Church, and the Chelsea Music Festival (NYC). His debut CD, *The Complete Violin Sonatas of Schumann*, released on the Musica Omnia label with pianist Chi-Chen Wu, won two Gold Medals at the Global Music Awards, and was also selected as one of 2015's Top Ten albums by The Big City. In 2017, DiEugenio and pianist Mimi Solomon will release their album *Dreams and Dances*. Centered around the late Steven Stucky's Violin Sonata, the album features the previously unrecorded Violin Sonata of Mr. Stucky's teacher, Robert Palmer, as well as works of Mr. Stucky's students Jesse Jones (Oberlin) and Tonia Ko (YCA). In addition to this album, the duo continues its large-scale project "Unraveling Beethoven: Beyond the Canon." DiEugenio directs the annual Luby Violin Symposium; in

2015 and 2016, he performed at each symposium with guest artists Ani Kavafian (Yale School of Music) and Daniel S. Lee (The Sebastians). The Luby Symposium will commemorate its 10th anniversary in 2017, and Donald Weilerstein (New England Conservatory) is the featured guest artist.

Evan Feldman's second edition of "Instrumental Music Education," an expanded and refined version of the textbook that has been adopted by universities across the country, was published by Routledge Publishing this spring. His guest conducting took him as far as Tanzania, Africa, where in October he completed a two-day residency in Dar es Salaam at the International School of Tanganyika. Regionally, Dr. Feldman continues to be an active clinician. He conducted the NC Central District 9-10 Honor Band and served as rehearsal clinician for more than 10 schools. Following up on the success of his MOOC (massive, open, online, course) his essay "Musical MOOCs: Adapting the Next Big Thing in Education to Conducting Wind Music" was published in the IGEB Alta Musica (International Association for the Promotion and Investigation of Wind Music).

Jeanne Fischer had a busy year of teaching and performing. In February, she sang the title role in Handel's *Serse* in the NC Historically Informed Performance Festival. This Fall she is performing chamber repertoire with members of Duke's Ciompi Quartet, and is also singing on the UNC Ginastera Festival and the William S. Newman Series. Over the summer, she was an adjudicator for the national level of the National Association of Teachers of Singing Student Auditions. She has continued to enjoy her work as Area Head of Voice, and on the Faculty Steering Committee of the Carolina Center for Jewish Studies.

David Garcia's book "Listening for Africa: Freedom, Modernity, and the Logic of Black Music's African Origins" will be published with Duke University Press with a release date scheduled for Fall 2017. Garcia is also contributor to "Fernando Ortiz on Music: Selected Writing on Afro-Cuban Expressive Culture" (under contract with Temple University Press), edited by Robin Moore. Garcia has also initiated research on his next book project, tentatively titled "Latin@ Music in America, 1776-1900."

Tonu Kalam led the UNC Symphony Orchestra in a performance of the Tchaikovsky Violin Concerto with world-renowned artist Gil Shaham as soloist in October 2015. The concert was part of a residency sponsored by Carolina Performing Arts, in which Mr. Shaham was on campus in October and February for three concerts and a pair of masterclasses. The UNCSCO's season also featured flute professor Brooks de Wetter-Smith as soloist in Nielsen's Flute Concerto in November, and a performance of Bruckner's monumental Fourth Symphony in April. Many recent UNCSCO performances are available for public viewing on YouTube. June 2016 marked Prof. Kalam's 16th summer on the faculty of the Chapel Hill Chamber Music Workshop. He also continued to serve as a frequent cover conductor for the North Carolina Symphony and as a judge for regional music competitions.

Mark Katz has continued his roles as Director of UNC's Institute for the Arts and Humanities and Director of Next Level, a State Department–funded hip-hop diplomacy program in the last academic year. Next Level, recently renewed for a fourth cycle, held residencies in El Salvador, Honduras, Tanzania, Thailand, and Uganda. Katz was also awarded grants from the National Endowment for the Humanities and UNC's Thrive@Carolina office; received an award from the Hip-Hop Education Center; was invited to deliver lectures at Case Western, Harvard, UC Santa Cruz, and the University of Zurich, and was honored by the Royal Musical Association with its Dent Medal for his contributions to the field of musicology.

James Ketch, Professor and Director of Jazz Studies, was active as a trumpet artist, conductor, and clinician during 2015-16. Ketch appeared as soloist with the University of Miami-Ohio Symphonic Band and served as artist-faculty for the Savannah Music Festival's Swing Central Festival, the Jamey Aebersold Summer Jazz Workshop held at the University of Louisville, and the UNC Summer Jazz Workshop. Ketch also served as Guest Conductor of the Florida State University Tri-State Honors Jazz Ensemble in Tallahassee, Fla. The UNC Jazz Faculty presented a CD release concert of *Distracted Society*, the Summit Records recording spearheaded by Stephen Anderson and featuring the UNC Faculty Jazz Ensemble. The UNC Jazz Band, Jim Ketch, Director, performed concerts with Corey Wilcox, Walter Smith III, Mark Whitfield, Nat Reeves, and Bobby Floyd during the 2015-16 academic year.



Sue Klausmeyer conducted Cantari, a select vocal Ensemble of 27 voices, in a concert entitled “Full of Wonder and Grace,” at University United Methodist Church. Klausmeyer also conducted VOICES, Soloists and Orchestra in a Memorial Hall Performance called “Austrian Elegance in the Age of Enlightenment.” Included in the program were selections by Haydn, “Mass No. 12 in B-flat, Harmonie Mass,” and Mozart, “Missa Brevis in G major, KV 49” and “Alma Dei Creatoris, in F major, KV 277.” In June, she led the Carolina International Chorale, a choir she created in 2008, on a tour of northern Spain presenting concerts in Bilbao, San Sebastian, and Barcelona. This was the choir's fourth international tour. Though not UNC music majors, all four soloists on the tour were Carolina alumni – Jane Thurston, Jonicie Sarratt, Dale Bailey, and Adam Dengler.

Anne MacNeil is returning from two year's research assignment, during which time she has become an expert in data mining and Digital Humanities. Three major projects have unfolded in this time: POPP: Parsing Ottaviano Petrucci's Prints, a digital exploration of Italian songs issued by the first music printer; Mapping Secrets, a network mapping of the marchesa of Mantua Isabella d'Este's correspondence; and a film, *Ad tempo taci: Songs for Isabella d'Este*. “My goal in making *Ad tempo taci: Songs for Isabella d'Este* is to associate music, performance, architecture, literature, historical research, and what I think of as ‘paper culture’ – early printing and manuscripts – in a meaningful way that mimics the fluid, conversational style of Baldassare Castiglione's Book of the Courtier. The film's release coincides with Mantua being named the Capitale Italiana della Cultura 2016. I hope you like it!”

Thomas Otten was a guest artist at the International Young Artists Project this summer in Monte San Savino, Italy, while also performing at the Museum for Historical Instruments in Milan. He gave concerts and masterclasses throughout the U.S., including Eastman School of Music, The Juilliard School, Oberlin College and Conservatory (Ohio), University of Georgia, Spelman College (Ga.), Westminster Choir College (N.J.), and the Center for New Music in San Francisco. He also performed at Frank Lloyd Wright homes in Oregon and Washington. In state, he gave classes and concerts at Salem College, Meredith College, UNC-Wilmington, and Elizabeth City State University. On campus, he participated in the Festival on the Hill, as well as the 75th-anniversary performance of Messiaen's *Quartet for the End of Time*. His recording of the Leslie Adams Piano Etudes was featured twice on piano literature authority David Dubal's radio show Piano Matters, WWFM Princeton, and was also the subject of an interview in the Southern California journal Piano Forte.

Lee Weisert presented the multimedia work “The Lowest Form of Poetry” – a collaboration with saxophonist Matthew McClure and Durham-based dance troupe COMPANY – on the UNC Process Series in March. The work utilizes a custom-built system of laser sensors, allowing the music to be controlled by the dancers' movements. Weisert's sound installation Granular Wall was presented at Morehead Planetarium in January and on the New York City Computer Music Festival this past summer. An academic paper on Granular Wall was accepted to the International Computer Music Conference in Utrecht, Holland. His sound installation SOUNDIAL was premiered at the Currents New Media festival in Santa Fe, New Mexico. Weisert composed The Dante Quartet, for two computer controlled pianos, a commission by the Pianos Without Organs festival. In April, he organized the UNC Music Department's biennial Festival on the Hill on the subject of Music, Science, and Nature. Weisert's compositions and sound installations were featured in articles in Endeavors and Indy Week, and he recently received the 2016 Philip and Ruth Hettleman Prize for Artistic and Scholarly Achievement by Young Faculty.

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GRADUATE STUDENT NEWS

Amanda Black was awarded a 2016 Tinker Field Research Grant from the Institute for the Study of the Americas to conduct pre-dissertation research in San Miguel, Mexico.

Jamie Blake was awarded Foreign Language Areas Studies Fellowships from the Center for Global Initiatives. She is applying these awards to Russian language study through the University of Pittsburgh, Moscow State University, and UNC-Chapel Hill.

Gina Bombola won the American Musicological Society's AMS-50. Gina is our second consecutive winner of this most prestigious award. (Samuel Brannon was the AMS-50 recipient in 2014-15.)

Christopher Campo-Bowen won the American Musicological Society's Howard Mayer Brown Fellowship. In addition Bowen's article "Bohemian Rhapsodist: Antonín Dvořák's *Píseň bohatýrská* and the Historiography of Czech Music" appears in *19th-Century Music* (Fall 2016).

Joanna Helms and **Jennifer Walker** were awarded Summer Research Fellowships for Summer 2016 through the Graduate School. Helms researches Italy's Studio di Fonologia as a social space where composers along with technicians and musicians adapted new technologies in the post-World War II era to contribute to the emergence of electronic music internationally. Her research was also supported by the Kenan Graduate Student Activities Fund. Walker researches the intersections of religious and secular life in late 19th and early 20th century French society. Helms was also awarded a Foreign Language in Area Studies Fellowship to support Italian language study, as well as a fellowship from the Paul Sacher Stiftung in Basel to complete additional dissertation research there.

Barkley Heuser, **Alex Marsden**, and **Meg Orita** completed their Pruett Summer Research Fellowships, processing and researching collections in the Music Division of the Library of Congress. Their research focused on the collections of Laurindo Almeida, Charles Mingus, and John Cage, respectively.

A. Kori Hill received support from the Kenan Fund to research the Marian Anderson Papers at the University of Pennsylvania.

Megan Ross won a Future Faculty Fellowship Program award for spring semester 2017. The Future Faculty Fellowship Program is a semester-long program that introduces graduate students to evidence-based teaching practices.

The Graduate Program in Musicology was proud to award Ph.D. degrees (in May and August 2016) to the following five students:

Christa Bentley, "Los Angeles Troubadours: The Politics of the Singer-Songwriter Movement, 1968-1975" (advised by Professor Jocelyn Neal). Winner of the Glen Haydon Award for an Outstanding Dissertation in Musicology.

Samuel Brannon, "Writing about Music in Early-Modern Print Culture: Authors, Printers, and Readers" (advised by Professor Anne MacNeil). Winner of the Glen Haydon Award for an Outstanding Dissertation in Musicology.

Megan K. Eagen, "The Articulation of Communal Identity through Psalm Motets, Augsburg 1540-1585" (advised by Professor Anne MacNeil)

Erin Maher, "Darius Milhaud in the United States, 1940-71: Transatlantic Constructions of Musical Identity" (advised by Professor Annegret Fauser)

William Robin, "A Rising Tide Lifts All Boats: Sociality, Economics, and Community in American New Music Institutions Since 1987" (advised by Professor Mark Katz)

Stephen Stacks was awarded the D.K. Wilgus Fellowship in Comparative Ballad and Folksong Study through the Department of American Studies to conduct dissertation research in St. Louis and Washington D.C. Stephen recently completed his trip to St. Louis, where he spent time in the Washington University Film and Media Archive's Henry Hampton collection, researching the use of music in the civil rights documentary, *Eye on the Prize*. Stephen's review of *We Shall Overcome: Essays on a Great American Song* appears in the most recent edition of *Notes* (73, no.1).

The Graduate School awarded Dissertation Completion fellowships for AY 2016-17 to **Gina Bombola**, **David VanderHamm**, and **Oren Vinogradov**. In addition to a Dissertation Completion Fellowship, Oren Vinogradov won a Weimar Award of the Klassik Stiftung Weimar which will allow him to complete his dissertation in Germany.

The Graduate School held its annual Graduate Student Recognition Celebration on April 14, 2016 at the George Watts Hill Alumni Center. Among the graduate students recognized were our very own **Samuel Brannon**, **Erin Maher**, and **Oren Vinogradov** for having won competitive fellowships (American Musicological Society's AMS-50, American Association of University Women Association, and Klassik Stiftung Wiemer, respectively) for AY 2015-16.

UNDERGRADUATE NEWS

First Years Anne Bennett, Thomas Marshall, Renee McGee, and Peter Smith were selected as the Department's four Kenan Music Scholars Class of 2020.

Sophomore Susannah Stewart sang the role of Zerlina in Don Giovanni at the International Young Artists Project in Monte San Savino, Italy.

Junior Luke Boehm and sophomore Jack Carmichael participated in the UNC Summer Jazz Workshop, studying and performing with the North Carolina Jazz Repertory Orchestra and vocalist Kate McGarry.

Junior Hariklea Kokenes is spending the Fall 2016 semester studying abroad in Florence, Italy.

ALUMNI NEWS

Laurel Zeiss (PhD 1999) has been appointed to the Editorial Board of the Journal of the American Musicological Society.

Kevin Bartig (PhD 2008) was promoted to Associate Professor at Michigan State University.

Jonathan Hiam (PhD 2005) was featured in article by The New Yorker (February 10, 2016) on the New York Public Library for the Performing Arts.

Douglass Shadle (PhD 2010) is currently Assistant Professor of Musicology at the Blair School of Music, Vanderbilt University.

Naomi Graber (PhD 2013) was appointed Assistant Professor in the Hugh Hodgson School of Music, University of Georgia.

Christopher Wells (PhD 2014) won the Wiley Housewright Dissertation Award from the Society for American Music for his dissertation "'Go Harlem!' Chick Webb and his Dancing Audience during the Great Depression."

Kristen Turner (PhD 2015) won the John and Roberta Graziano Fellowship from the Society for American Music for her project Opera on the American Popular Stage (1890-1914).

William Robin (PhD 2016) was appointed Assistant Professor in the University of Maryland's School of Music.

Sam Gingher (BM 2006) has completed his DMA in piano performance and literature from the University of Illinois at Urbana-Champaign in May 2015. He is currently adjunct faculty at Millikin University, where he teaches the class piano curriculum. Gingher was a recent recipient of the Krannert Debut Artist Award (May, 2014). In August, he recorded the world premiere of two piano trios by Carl Czerny, and plans to release a CD this winter.

Aaron Likness (BM 2007), currently based in New York, is completing a doctorate at The Graduate Center, CUNY, where his research has focused on the music of Charles Ives.

Junior Michael LaPorte is spending the Fall 2016 semester studying abroad in Vienna, Austria.

Junior Ryan Rowe sang the role of Iskra in Tchaikovsky's Mazeppa in the Russian Opera Workshop at the Academy of Vocal Arts in Philadelphia. He is spending the 2016-17 academic year studying abroad in London.

Senior Caroline Collins was an intern with the American Theatre Wing in New York City.

Seniors Claire Cooper, Madeline Edwards, and Shafali Jalota sang the roles of Barbarina, the Countess, and Susanna, respectively, in *Le nozze di Figaro* at the Amalfi Coast Music Festival in Maiori, Italy. Jalota also sang the role of Suor Genovieffa in *Suor Angelica* at the Halifax Summer Opera Festival in Nova Scotia.

JoAna Rusche (BM 2009) is a Young Artist at the Academy of Vocal Arts in Philadelphia.

Emily Russ (BM 2013) was a graduate assistant as an MM student in Piano Performance at UNC-Greensboro. She was one of the two collaborative pianists at the Richard Luby International Violin Symposium. She also performed with Dr. Timothy Holley and Dr. Louise Toppin at the Composers of Color Collective Conference

Crystal Wu (BM 2013) is in the second year of her doctoral studies at University of Georgia-Athens in piano performance, where she also has an assistantship. Last spring, she performed Messiaen's *Quartet for the End of Time*.

Claire Brown (BM 2014) is the Editorial Assistant at the New Food Economy, New York, N.Y.

Daniel Jones (BM 2014) is a Software Engineer at Google in Seattle.

Kaswanna Kanyinda (BM 2014) completed her MM in Vocal Performance at the University of Michigan, where she recently won the Concerto Competition performing Mahler's Rückertlieder.

Sheena Ozaki (BA 2014) is an Associate Producer at TED Conferences, Brooklyn, New York.

Zachary Wynne (BM 2014) has started medical school this semester at Penn State College of Medicine in Hershey, Pa.

Jennifer Brown (BA 2015) works as People Operations Rotation Associate at Google in Mountain View, Calif.

Zachary Gossett (BM 2015) is a pianist and composer in jazz, contemporary classical, and experimental genres. He is currently pursuing a Masters in Jazz Studies with a focus in composition at NC Central. He is a teacher at Harmony Music Studios in Chapel Hill, N.C.

Charlotte Jackson (BM 2015) is pursuing an MM in Vocal Performance at Boston Conservatory and sang the role of Donna Elvira in Mozart's *Don Giovanni* with the International Young Artists Program in Italy.

NOTES FROM THE HILL

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