Allen Anderson is set to lead the UNC-CH Department of Music after taking a research leave in the fall. Anderson will assume the chair’s office in January following the departure of Louise Toppin in July.

Anderson, Professor and Area Head of Composition, will return to Hill Hall ready to make his mark on the department. Susan Klebanow, Professor and Director of Choral Activities, served as interim chair during the fall.

“I think Allen is the perfect balance with his performance and academics background to be the next chair,” Toppin said. "I expect him to lead the department by expanding the usage, and study of, emerging technology and popular music,” Toppin said.

Anderson joined the UNC faculty in 1996 after teaching at Columbia University, Wellesley College, and Brandeis University. An award-winning composer, he has written pieces for department ensembles, the Raleigh Chamber Music Guild, Speculum Musicae, and more. In recent years, he has participated in multi-media collaborations and live, semi-improvised electro-acoustic sound creation.

After his tenure as the Associate Chair for Performance, Composition, and Music Education (PCME), Anderson will try to fill the big shoes left by Toppin. After serving on the voice faculty for seven years and chair for the last three, Toppin left to join the faculty at the University of Michigan, where she received her D.M.A.

Under her leadership, the department drastically changed, both in physical appearance and in practice. She led the $15 million renovation of Hill Hall that transformed the James and Susan Moeser Auditorium and rotunda, as well as office and classroom spaces. Department-sponsored programs such as area-specific visitation days for prospective students also began under her tenure as Area Head of Voice.

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As I write, students are gathering in the light-filled rotunda of the renovated Hill Hall, occupying the high-backed chairs arrayed in a central circle and filling the benches along the perimeter. First-year students await class in the freshly appointed classroom just off the lobby. Upstairs, students study both alone and in small groups – some have been there for hours – among the cluster of comfortable desk-chairs to be found there. This evening the Hill Hall lobby will greet concertgoers as they arrive for a chamber music performance in our new James and Susan Moeser Auditorium. Later in the week, the venue will host an afternoon lecture, an evening film screening, and a weekend choral concert. Over the next few weeks, the Jazz Band, Bluegrass Band, a visiting pianist, and a new music group will all be performing there.

We’ve occupied the new space for less than a year now. It took next to no time for the rotunda and auditorium to become the focal point for our activities, a partly figurative, partly actual public space to register the product of all those hours of hard work and study that are taking place in the classrooms, studios, rehearsal halls, and research facilities of Kenan Music Building, Person Hall, Hill, and the Music Library. The breadth of our combined musical interests – the rich and varied endeavors of the Department of Music students, faculty, and guests – both musicians and scholars – cycle through this space, the crossroads of our endeavor. While we are justifiably proud of our refurbished surroundings, we are equally proud of the ongoing accomplishments, large and small, of our faculty that define our programmatic space through sound and idea. In book and lecture, in concert and recording, at conference and in performance, our faculty contributes to the body, understanding, knowledge, and debate in and around music. I invite you to read of our faculty’s successes in scholarship, performance, and composition, and, as you may, listen to what they have to say in word and sound.

This year we welcome Aaron Harcus, music theorist, to the faculty, salute John Nádás and Brooks de Wetter-Smith on their retirements, and bid adieu to Louise Toppin, former department chair, on her relocation to the University of Michigan. Likewise, we welcome the new students, undergraduate and graduate, who inspire us with their aspirations and fresh perspectives.

We thank all of you who have supported the Department of Music with donations, whether in sponsorship of a particular activity, ensemble, or program, or with a contribution to our general fund. Your ongoing help is important as we continue our efforts to improve our practice rooms, augment scholarship support for undergraduate and graduate students, assist with ensemble touring, and enable ongoing graduate student research opportunities, such as the Pruett Scholars at the Library of Congress.

Please stay in touch with us; let us know what you’re doing. If you live nearby or are in Chapel Hill for a visit, I hope you stop by to say hello and attend a concert or a lecture.

Allen Anderson
Professor and Chair

When she looks back at her accomplishments at UNC, Toppin highlights the completion of the renovation and achievements in diversifying the curriculum, faculty, and staff.

“(UNC) has become a place that has broadened the definition of academics to explore areas like bluegrass and country that would’ve been unheard of in my days as a student here,” said Toppin, who earned her bachelor’s degree at UNC.

Moving forward, Anderson said he plans to continue building on the foundation that Toppin left him. He has his sights on improving three key areas.

“High priority right now at both the graduate and undergraduate level is the issue of scholarships,” Anderson said. “Right along with that is the pay of our adjunct lecturers. And even though we have Kenan Music Building in place and we have Moeser Auditorium in place—we still have that invisible element of practice rooms that are really a sore spot in our facilities.”

Given Anderson’s background as a composer of new music, Toppin predicts he will help expand the digital experience to align with the university’s mission.

“He’s going to help us continue to broaden as a department,” Toppin said. “I don’t think he’s going to go backward and say we need to pull the reins on exploring what’s outside of us. I will look with excitement to see what the department will come up with in the future.”

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 semestreal event calendar.
- Share what you’ve been up to for the next issue’s Alumni News.
From November 4-6, 2016, 65 members of Carolina Choir and Director of Choral Activities Susan Klebanow went on a three-day, four-performance tour of the Washington, D.C. area. The group performed in Colonial Williamsburg and churches in Rockland, Md., and D.C., including the Washington National Cathedral.

The Carolina Bluegrass Summit brought scholars, journalists, students, fans and performers to campus for two days of talks, panels, workshops, archival exhibits, and concerts November 11-12, 2016. Steep Canyon Rangers headlined a concert in Memorial Hall, which featured the debut of the new Carolina Bluegrass Band.

Chancellor Carol L. Folt dedicated the James and Susan Moeser Auditorium in Hill Hall in a ribbon cutting ceremony on February 8, 2017. Following the 18-month, $15 million renovation, dignitaries from across UNC and special friends of the department gathered for the opening event.

The Spectrum Concert on February 25, 2017 put the entire department on display. To celebrate the grand opening of Moeser Auditorium, representatives from both the academic and performance areas performed or spoke on and off stage.

The Carolina Jazz Festival, run annually by Jim Ketch, reached the 40th anniversary milestone. The festival, which took place February 15-18, 2017, included concerts by the UNC jazz area and the Essentially Ellington high school competition sponsored by the Jazz at Lincoln Center. Dayna Stephens (tenor sax) was the guest artist.

The concerto competitions held by the Symphony Orchestra and Wind Ensemble brought out the best of UNC students. Winners for the Symphony Orchestra competition were Shafali Jalota, soprano; Luke Boehm, bass-baritone; and Hannah Lohr-Pearson, cello. Katie Rose Hand, trombone, won the Wind Ensemble concerto competition.
Brooks de Wetter-Smith (James Gordon Hanes Distinguished Professor of Flute) retired in December 2016 after 40 years as a member of the Department of Music faculty.

Brooks’ repertoire and numerous recordings encompassed music from the Baroque to the most contemporary works as well as jazz inspired music. His performances included many world premieres, dedications, and works he commissioned. His concerts and masterclasses took him throughout North and South America, Europe, the Middle East, and Asia. Many of these performances were feature TV and Radio broadcasts.

For nearly four decades, Brooks performed with his departmental colleagues in solo and chamber music settings and was a charter member of what eventually became the Carolina Wind Quintet. Additionally, Brooks was a founding member of the faculty ensemble, 27514, specializing in the most contemporary music of the day. During his long tenure in the department, Brooks offered to these ensembles, and others, the highest level of musicianship, leadership, and inspiration.

John L. Nádás (Gerhard L. Weinberg Distinguished Professor) retired from the University of North Carolina at Chapel Hill in June 2017.


John joined the UNC faculty in 1983, serving as chair of the Music Department from 1996–2001 and as Associate Chair for Academic Studies from 2009–12. As an accomplished lutenist, he played with the UNC Collegium Musicum in his early years here; he was also a Faculty Fellow at the Institute for the Arts and Humanities in 1993. Carolina undergraduates (majors and non-majors alike) and graduate students will fondly remember his award-winning teaching across a remarkably wide range of classes. Whether he was explaining a ballata by Francesco Landini, an opera by Giuseppe Verdi, or the latest offering in the Carolina Performing Arts series, his engaging style and penetrating observations always transmitted a love of music and of the historical methods needed to deal with it.

His important research focused on music in 14th- and 15th-century Italy, although he was also well known among Verdi scholars. His studies on, and facsimile of, the famous Squarcialupi Codex were landmarks in the field, and his most recent work on the so-called San Lorenzo Palimpsest—enriched with spectacular multispectral images using the most up-to-date technology—has significantly expanded our knowledge of an early modern repertory fraught with notational and scribal difficulties negotiated here with aplomb.

John served as a thoughtful and generous mentor to many junior faculty at UNC, and now as a regular fixture in the reading room of the Archivio di Stato in Florence, he continues to offer wise advice to all those struggling to engage with its complex materials. His kindness and good humor there are legendary. Clearly he is still nel mezzo del cammin della sua vita, to paraphrase his favorite Dante: we wish him well on this onward path.
**Defiant Requiem**


Many in the sold-out crowd at Memorial Hall were introduced to the incredible story of WWII prisoners at the Nazi labor camp of Terezín who performed Verdi’s Requiem 16 times amidst the worst of atrocities.

The multimedia performance included a live performance of the Requiem interspersed with dramatic readings and interviews with survivors of Terezín. Guest Maestro Murry Sidlin conceived and created the entire event, serving as narrator and conductor.

The performance showcased UNC ensembles including the Symphony Orchestra, Carolina Choir, Chamber Singers, and Men’s and Women’s Glee Clubs. Louise Toppin, Mary Gayle Greene, Timothy W. Sparks, and Marc Callahan sang as featured soloists.

The Requiem concert capped off a series of events around a theme of commemoration through music. Earlier events, co-sponsored by the Carolina Center for Jewish Studies, included an academic conference organized by Michael A. Figueroa, a guest lecture, and two concerts.

**Faculty News**

**Juan Álamo**'s 2016 recording Pursing Freedom has been submitted by Albany Records to the 2017 Latin Grammy's under the category of best solo classical album. His compositions *La Queredona* - for vibraphone and marimba - and *Solace* - for solo marimba - were published this month by C.Alan Publications. Álamo traveled to Lima, Peru in July to present masterclasses and a concert at the National Music Conservatory. He will release his Latin jazz album "Ruta Panoramica" in the spring of 2018.

**Allen Anderson** composed two new pieces in the last year that received their premiere performances in 2017. A dodecatet of players from the Wind Ensemble under the direction of Evan Feldman introduced *Intrada* on the department’s Spectrum Concert. *Fire*, for soprano, baritone, and string quartet to a text by Gladys Cardiff on Cherokee myths, heritage, family and displacements, was part of the Performing Commemoration Conference at UNC. The Association for the Promotion of New Music presented the New York premiere of A Breathing Too Quiet to Hear, written for Susan Klebanow and the Chamber Singers in 1996 and extensively revised in 2015. Anderson’s recent interest in analog synthesis has led to several live, semi-improvised performances, including dia-METRICS with UNC colleagues Brooks de Wetter-Smith, Lee Weisert and Matt McClure, and The Mesoplanets with his son, Ellis Anderson, in collaboration with the Durham-based multi-media group Rabble & Twine.

**Stephen Anderson** toured and performed with various ensembles throughout 2016-17. The Dominican Jazz Project CD represented Summit Records at the 17th Annual Latin Grammy® Awards, as well as the 59th Annual Grammy® Awards, and was listed in 2016’s Best Latin/Brazilian Jazz Recordings (critic, Ken Frackling, Jazz Notes). As pianist with Marimjazzia—a Latin jazz ensemble led by Juan Álamo—they joined forces with Puerto Rican artists and toured the island performing. The group recorded Álamo’s original compositions, which will be released on a forthcoming CD. The Stephen Anderson Trio performed and provided instruction at Francis Marion University, the University of South Carolina, Limestone College, and Davidson College. Anderson likewise performed at several festivals in North Carolina, including three concerts with the North Carolina Symphony, performances by La Fiesta Latin jazz band at Center Arts Festival, Cary Festival, Carrboro Festival, Koka Booth Amphitheatre, Kobie Watkin’s Grouptet at the Charlotte Jazz Festival, and a duo concert with vocalist Willie Atkinson for the Craven Arts Council. The California-based radio station, “It’s Just Jazz” KZFR 90.1, presented a two-hour program featuring Anderson’s original compositions from various Stephen Anderson Trio recordings. Anderson directed the 2017 UNC Summer Jazz Workshop, which drew 131 students forming 14 jazz combos.
Andrea Bohlman, along with Peter McMurray, edited a special issue of Twentieth-Century Music (February 2017) on tape and tape recording. She also coauthored the introduction and contributed an essay built in the form of a mixtape ("Making Tapes in Poland: The Compact Cassette at Home") to the volume. While a fellow at the Institute of Advanced Study in Berlin (Wissenschaftskolleg) in the 2016–17 academic year, Bohlman organized an interdisciplinary workshop ("Media, History, Geography") at the Humboldt University in Berlin as part of her Balzan Visitorship, to be held at the University of Oxford in October 2017, in conjunction with the collaborative research project, "Towards a Global History of Music."

Marc Callahan has become creatively involved in a series of operatic productions that shed light on themes of social justice after being awarded a prize for his direction of Louis Aubert’s opera The Blue Forest by the National Opera Association in January. Most recently, he served on the creative team of the opera Dead Man Walking for the Miami Music Festival with composer Jake Heggie in attendance for the performances and workshops. He is also working with Teaching Associate Professor Kathryn Hunter Williams and Lynden Harris (Founder of Hidden Voices) on a workshop of a new opera whose texts are taken from interviews with inmates on death row and their families. As a singer, he recently appeared in a rebroadcast of Jean Philippe Rameau’s Armide on the French television channel ARTE. He originally sang in the production at the Théâtre des Champs-Elysées with the Conductor William Christie and Les Arts Florissants. Having been awarded a Junior Faculty Development Award, Callahan has been busy collaborating with visual artists on his project to reinterpret Franz Schubert’s song cycle Die Winterreise through artistic collaboration.

Tim Carter was a visiting professor at the Fondazione Cini, Venice (summer 2016), and at the Center for Renaissance Studies, University of Massachusetts, Amherst (September). He also presented keynote addresses and papers at international conferences in the United Kingdom, Australia, Japan, and Italy, as well as in the United States. The topics ranged from Monteverdi (celebrating his 450th birthday) through Handel to American musical theater. He was also involved in a production of Kurt Weill and Paul Green’s Johnny Johnson (1936; which he edited for the complete edition of Weill’s works) in Chicago, and in July 2017, he participated in a symposium on “Kurt Weill in America” at the Brevard Music Center (NC). In April 2017, he was named an Honorary Life Member of the Society for Seventeenth-Century Music. His next book, Rodgers and Hammerstein’s “Carousel”, will be published by Oxford University Press in September 2017.

Nicholas DiEugenio was praised this year for his “excellent” performance of Bach’s Chaconne by the New York Times, and he continues to concertize, record, and teach at an international level. The American Record Guide called his debut album “the performance to get” (Schumann Violin Sonatas, Musica Omnia). His most recent album, INTO THE SILENCE, with pianist Mimi Solomon, was released in August 2017 on the New Focus label and features world premiere recordings of the violin sonatas of Steven Stucky and Robert Palmer. This past season, DiEugenio and Solomon were invited to give the New York premiere of Tonia Ko’s “Tribute: Axis II” as part of the Chelsea Music Festival (directed by Ken Masur and Melinda Lee Masur). In June 2017, DiEugenio was a guest artist at the celebrated Kneisel Hall chamber music festival in Blue Hill, Maine, where he performed with Juilliard faculty members Laurie Smuckler (violin) and Joel Krosnick (cello). Further highlights of the 2016-17 season included a performance as soloist in Bach’s Brandenburg Concerto No. 2 along with Baroque trumpeter John Thiessen and The Sebastians. As the director of the Luby Violin Symposium at UNC, DiEugenio hosted Juilliard and NEC faculty members Donald Weilerstein (violin) and Vivian Weilerstein (piano), and performed at UNC this past year with guest artists Joseph Lin (first violinist of the Juilliard Quartet), Raman Ramakrishnan (cellist of the Horszowski Trio), and Melissa Reardon (violist of the Enso Quartet). DiEugenio’s “Unraveling Beethoven” project culminates this year in a recording and tour featuring five newly commissioned works written for the DiEugenio-Solomon duo by Allen Anderson (UNC-Chapel Hill), Jesse Jones (Oberlin), Tonia Ko (Young Concert Artists), D.K. Garner (University of South Carolina), and Robert Honstein (Sleeping Giant Collective).

Annelies Fauser conducted research supported by a Kenan Senior Research Leave, working on her current project concerning international musicology in the 1920s. Her latest book, Aaron Copland’s “Appalachian Spring”, will be released in October in the “Keynotes” series by Oxford University Press. In addition, she has published a number of articles and book chapters, and gave two international keynote addresses and five papers in Europe, Japan, and the US. She co-organized, with Michael Figueroa and Stefan Litwin, the conference Performing Commemoration: Musical Reenactment and the Politics of Trauma in April 2017. This year, she was appointed the Harold J Glass USAF Faculty Mentor Term Professor for 2017–20, an honor conferred by the Graduate School to recognize a faculty member’s achievements as a scholar and graduate mentor.

Evon Feldman began the year by presenting to Wake County’s music teachers as part of their in-service workshop. His talk, “Hiding in Plain Sight: An Arbitrary Discussion About New Literature and How to Teach it To Students and Audiences,” reflects his commitment to revealing the inner life of music to students and audiences. Feldman conducted a variety of honor bands during the 2016-2017 academic year, including the New York All-State High School Band through NYSBDA (New York State Band Directors Association) and the Union County All-County high school band in NC. In addition to music directing the UNC Wind Ensemble, the Triangle Wind Ensemble, and the Greensboro Concert Band, Professor Feldman is excited to join the Greensboro Symphony as their Principal Guest Conductor for 2017-2018, where he will lead their education and holiday concerts as well as conduct the Greensboro Symphony Youth Orchestra.
Gene Galvin returned to Maiori, Italy for his fifth summer as scenes director at the Amalfi Coast Music and Arts Festival. He was joined by UNC Opera veterans Kara McNelis and Andrew Plotnikov for concerts, scene programs and operas. Shown here are the Three Tar Heels getting ready to have fun storming the castle in Lauro for a performance of Gianni Schicchi and Suor Angelica. Kara and Andrew were the fifth and sixth Heels to join the festival in the last three years.

Arris Golden was active as a guest conductor during the 2016-2017 academic year, conducting honor bands and honor orchestras in North Carolina, Virginia, and Massachusetts, including the Virginia Band and Orchestra Directors District V Concert Band, the Alamance All-County Orchestra, and the Longmeadow (MA) Band Annual Arts Festival. In addition to these engagements, Professor Golden was also active as a guest clinician in the Triangle and Triad regions of North Carolina, serving as a rehearsal clinician for 10 public school band programs during the spring semester, including an on campus visit by the Eastern Randolph High School Band in February 2017. In June 2017, Professor Golden was a featured presenter at the Capital University (OH) Complete Band Director’s Workshop, sharing a presentation with participants entitled, “Beginning with the End in Mind: Strategies for Repertoire Selection, Programming and Score Study.” Most recently, Professor Golden has been involved as a faculty representative with the Carolina College Advising Corps, an innovative program that works to increase the number of low-income, first-generation college, and underrepresented students who enter and complete higher education.

Tonu Kalam led the UNC Symphony Orchestra in six concerts during the 2016–17 academic year. Among the highlights were the performance of Philip Glass’ Symphony No. 4, “Heroes,” as part of the Glass at 80 festival produced by Carolina Performing Arts; the appearance of alumnus Michael Rowlett ’94 as soloist in William Bolcom’s Clarinet Concerto; the performance of Grieg’s Piano Concerto by faculty member Thomas Otten; and the Defiant Requiem: Verdi at Terezin, featuring guest conductor and creator of the production Murry Sidlin, with the participation of the Carolina Choir, Chamber Singers, Men’s and Women’s Glee Clubs, and soloists Louise Toppin, Mary Gayle Greene, Timothy Sparks, and Marc Callahan. The orchestra’s March concert showcased the student winners of the annual concerto competition: bass-baritone Luke Boehm, soprano Shafali Jalota, and cellist Hannah Lohr-Pearson. Kalam also performed as pianist in a Bach Cantata excerpt with colleagues Jeanne Fischer, Marc Callahan, and Brent Wissick at the February ribbon-cutting ceremony for the opening of Moeser Auditorium. He was active as a chamber music coach for student ensembles during the year as well as for his 17th summer on the faculty of the Chapel Hill Chamber Music Workshop. Kalam continues to serve as a cover conductor for the North Carolina Symphony and as a judge for regional music competitions.

Mark Katz was on leave during the 2016–17 academic year to work on two books, Music and Technology: A Very Short Introduction and Hip-hop Diplomacy. He continued to serve as Director of the State Department–sponsored hip-hop diplomacy program, Next Level, overseeing workshops in Algeria, Brazil, Colombia, Croatia, Indonesia, Tunisia, and the United States. During the year he presented his work at Arizona State University, Moogfest, the National Humanities Center, the University of California Santa Cruz, and the University of Zurich. He also received the Dent Medal from the Royal Musical Association for his contributions to musicology and the UNC-Chapel Hill University Diversity Award.

Jim Ketch performed in New York City for Jazz at Lincoln Center’s Midsummer Night’s Swing with the N.C.-based Mint Julep Jazz Band. Other notable performances included the North Carolina Jazz Repertory Orchestra appearing with the North Carolina Symphony, the Dizzy and Monk at 100 Concert for the Savannah Music Festival, guest soloist with the Piedmont Jazz Orchestra, and a concert with Marcus Roberts and the Modern Jazz Generation for the 40th Carolina Jazz Festival. Ketch served on the faculties of the Savannah Music Festival’s Swing Central, the Jamey Aebersold Summer Jazz Workshop in Louisville, Ky., and the UNC Summer Jazz Workshop. As a conductor, Ketch conducted the North Carolina Central District Jazz Band A and the Guilford County (NC) Jazz band A. Ketch continues to promote jazz education through his work on the Board of Directors for the Jazz Foundation of North Carolina and the Durham Jazz Workshop.

Sue Klausmeyer conducted three different types of concerts with three different choirs since the spring. The VOICES concert, Better is Peace, included UNC faculty soloists Jeanne Fischer and Gene Galvin singing “Dona Nobis Pacem” by Ralph Vaughan Williams. The Cantari concert, Latin American Connections, included a tango band and...
Michael Kris collaborated with Susan Moeser in September 2016 to present a concert in Rothenburg, Germany, in addition to his consistent work with North Carolina Symphony, North Carolina Opera, and Carolina Ballet. The concert featured several modern works for trombone and organ. He also partnered with Duke Vespers Choir in the past year to present two concerts. In November 2016, Kris and the UNC sackbut ensemble joined the choir to perform a Requiem mass by Tomás Luis de Victoria, and in the spring they presented a concert of Bach cantatas. His early music group, Ensemble Collina, presented concerts and in May released a new CD titled “Confluences.” The recording includes fellow music faculty members Brent Wissick and Leah Peroutka and features a collection of 17th-century works for trombone, violin, viola da gamba, and keyboard. In June, he attended the National Music Festival for his second summer as low brass mentor followed by a return to Eastern Music Festival for his 13th season as brass faculty member and bass trombonist. His summer concluded by leading an early music collaboration with students and faculty from UNC, Universität Mozarteum, Utrecht Conservatory, and Schola Cantorum. The collective performed a mass by Georg Muffat in the Salzburger Dom during the Salzburg Festival.

Stefan Litwin completed a chamber opera “Nacht mit Gästen” (“Night with Guests”) in 2016 in commemoration of the 100th anniversary of Peter Weiss based on the play by the renowned German play-write. The 70-minute work is set for 6 singers/actors and 8 instruments and mirrors Weiss’s rekindling of the old German “Kaspertheater” – a popular form akin to “Punch and Judy” – by employing a vernacular musical style. The opera had its premiere in Saarbrücken (Germany) on October 21, 2016 in the presence of Peter Weiss’s widow and son, with seven subsequent performances in various venues. The highly acclaimed production culminated in a final performance at the Theatre-Festival Bensheim (Germany) in March 2017, for which it had been selected as one of only 6 productions nationwide. In addition, Litwin conceived and produced for the Staatsoper Saarland a 120-minute program with texts and music by Hanns Eisler. In collaboration with renowned actors, singers and the Saarland State Orchestra, he accompanied and conducted the featured repertoire himself, which included art songs, cabaret songs, chamber music, and orchestral suites. The premiere took place on September 29, 2016, and was followed by 5 sold out performances. The season’s highlight for Litwin as a pianist was a solo-recital at the Beethoven Fest Bonn, where he performed Franz Liszt’s “Lyon”, his own composition “Lyon 1943 (Pièce de résistance)” and Frederic Rzewski’s tour-de-force variation cycle “The People United Will Never Be Defeated!”

Jocelyn Neal continued her appointment on the Test Development Committee for the College Board’s AP Music Theory course. At UNC, she organized theory workshops for both high school teachers and high school students, thereby connecting the larger community of music theory educators across lines of secondary and higher education. As head of the UNC Bluegrass Initiative, she co-hosted the Carolina Bluegrass Summit in November, and presented her research on the relationship between traditional bluegrass and swing music at the International Country Music Conference in June.

Lee Weisert presented his multimedia work Sonolumen at the SHIMMER Festival in Chapel Hill in February. A collaboration with Jonathon Kirk, the piece projects video images of oscilloscope patterns created by the music in real time. In the spring of 2017, Weisert collaborated with UNC music faculty Brooks de Wetter-Smith, Allen Anderson, and Matthew McClure on dia-METRICS, a 25-minute multimedia work for flute, saxophone, and live electronics, with projected photographs by de Wetter-Smith. In July, Weisert and McClure performed live improvisations accompanying a new hour-long work by Durham-based COMPANY dance troupe. He is currently collaborating with UNC professors Marc Callahan and Sabine Grauffat on a digital reinterpretation of Franz Schubert’s Winterreise for the upcoming 2017/18 UNC Process Series.

Brent Wissick returned to Japan in 2016 and 2017 to teach a course at Tokai University titled “Rethinking Bach.” He played on the faculty recital and conducted a Bach cantata on the final student concert. In March he performed several concerts of two different programs in Poland. In the US, he performed as a guest with the group Belladonna in Philadelphia; and with faculty colleagues Mike Kris and Leah Peroutka in Maryland, in a program drawn from their new CD of 17th-century music. He also performed several concerts of Baroque trios with colleague Nicholas DiEugenio, including one in Connecticut. In North Carolina, he was a frequent guest in Bach performances at Duke Chapel and co-directed a performance of Haydn baryton music in conjunction with Mallarmé Chamber Players. On campus, he played in two concerts honoring James and Susan Moeser: the first in November of Bach and Crumb; and the second in April of Quintets by Brahms and Schumann. The department also celebrated the 450th birthday of Monteverdi in February in a concert where he played and organized student performances. There was another department birthday celebration in October where he also performed music of Ginastera. Alongside that, he prepared the UNC Baroque Ensemble for the UNC Opera performances of Purcell’s “Dido and Aeneas,” and conducted the April performances.


Anne MacNeil. Principal Investigator. Italian Songs from the Time of Christopher Columbus. https://ideamusic.web.unc.edu

________. Co-Director. IDEA: Isabella d’Este Archive. https://isabelladeste.web.unc.edu


Graduate Student News

Amanda Black received The Drusilla Lea Scott Summer Research Fellowship from the Graduate School to carry out dissertation research in San Miguel de Allende, Mexico. Amanda’s dissertation project is titled “Sonic Gentrification: Tourism, Privilege and Periphery in San Miguel de Allende, Mexico.” Amanda also received an Off-Campus Dissertation Research Fellowship from the Graduate School. Finally, Amanda received a grant from Brown University to attend the Brown International Advanced Research Institute in June, where she participated in the seminar, “Forced Migrations and the Making of the Modern World.”

Jamie Blake received The Carol and Edward Smithwick Summer Research Fellowship from the Graduate School to carry out dissertation research in Moscow, Russia. Jamie's dissertation project is titled “Serge Koussevitzky: Russian Cosmopolitanism and Transnational America.”

Gina Bombola’s dissertation, “Can’t Help Singing: The ‘Modern’ Opera Diva in Hollywood Film, 1930–1950” was awarded the Glen Haydon Award for an Outstanding Dissertation in Musicology. Gina’s dissertation was advised by Annegret Fauser. This award recognizes a dissertation that is an outstanding example of research and writing in the field of musicology, making a highly original and significantly insightful contribution to scholarship in music.

Christopher Campo-Bowen received a Royster Dissertation Completion Fellowship and a Mellon-Council for European Studies (CES) Dissertation Completion Fellowship for the 2017-2018 academic year. Chris’s Mellon-CES Fellowship includes travel support for attending and presenting at CES’ International Conference for Europeanists; the responsibility of serving on the Editorial Committee of EuropeNow (CES’ online journal of ideas, art, and politics relating to Europe), as well as contributing to the publication; and participating in several digital and in-person career development seminars and/or workshops. Chris’s article, ”An Operatic Locarno: The Paris Premiere of Smetana’s The Bartered Bride and Czechoslovak-French Cultural Diplomacy” is published by Cambridge Opera Journal. His article “Bohemian Rhapsodist: Antonín Dvořák’s Piseň bohatýrská and the Historiography of Czech Music” is published by Nineteenth-Century Music.

Erica Fedor was awarded a Foreign Language and Area Studies grant to study intermediate Czech in Prague through the University of Pittsburgh’s Summer Language Institute.

Joanna Helms was awarded a Research Grant by the Paul Sacher Stiftung in Basel, Switzerland, for research related to her dissertation on the production of electronic music and programming for radio and television at the Italian state-sponsored Studio di Fonologia in Milan. Her project draws from several collections of composers, performers, and writers held at the archive, including Cathy Berberian, Luciano Berio, Aldo Clementi, Bruno Maderna, Massimo Mila, and Henri Pousseur.

Grace Kweon was awarded a Foreign Language and Area Studies grant to study Russian in Moscow through the University of Pittsburgh’s Summer Language Institute.

Meg Orita’s editorial, “At Odds: Taylor Swift’s ‘Bad Blood’ Music Video and Body Positivity” was published in the inaugural Student Forum of The Bulletin of the Society for American Music (Volume XLII, No. 3). Meg also gave the keynote speech at the Greensboro National Eating Disorders Association (NEDA) fundraising walk, speaking on popular music’s interactions with body image.

Megan Ross received the Richard Bland Fellowship for Summer 2017 and interned at the Ira F. Brilliant Center for Beethoven Research (Sant Jose, CA) and the Center for Beethoven Research at Boston University (Boston, MA). Sarah Tomlinson was awarded multiple research fellowships (Center for the Study of the American South Summer Research Grant, The Bruce Carney and Ruth Humphrey Summer Research Fellowship from the Graduate School, Pruett Summer Research Fellowship, and Society for American Music’s Judith McCulloh Fellowship) to conduct archival research for her dissertation at the Library of Congress and the New York Public Library. Sarah’s dissertation project is titled, “The Power of the Arts’ Classical Music Programming for Youth Audiences in the United States from 1928 to Present Day.” In July and August, Sarah worked with Professor Chérie Ndaliko, Amanda Black, Kori Hill, and the Global Scholars Academy in Durham to create a collaborative music appreciation curriculum. Sarah received a Graduate Certificate in Participatory Research Graduate Student Seed Grant Award to support this curriculum project's development.

David VanderHamm successfully defended his dissertation, “The Social Construction of Virtuosity: Musical Labor and the Valuation of Skill in the Age of Electronic Media” (Mark Katz, advisor). David also received the Graduate Student Mentor Award for Excellence in Mentoring Undergraduates from the UNC Office for Undergraduate Research.

Jennifer Walker was awarded an Off-Campus Dissertation Fellowship to continue research for her dissertation in Paris during Spring 2017.

Pruett Fellows for Summer 2017 were Erica Fedor, Kori Hill, and Sarah Tomlinson. Erica, Kori, and Sarah divided their time at the Music Division of the Library of Congress processing archival collections and researching the Blue Ridge Parkway Folklife Project Collection, 1977-1981 (Erica), Frederick Douglass Papers (Kori), and Walter Damrosch’s 1928-1942 Music Appreciation Hour (MAH) radio broadcasts and Leonard Bernstein’s 1958-1972 Young People’s Concerts (YPC) television broadcasts (Sarah).
**Undergraduate News**

Andrew Zalesak was the Collegiate Division winner in the Southeast Community College Piano Competition. He also won the Peter Takacs Masterclass Competition.

Anne Sutton received a Robinson Honors Fellowship for her honors thesis project on Faustina Bordoni, allowing her to travel to the United Kingdom over the summer to work with Emma Kirkby and other renowned early music specialists.

Caqué Vidal de Oliveira toured with his Afro-Brazilian band, Batauque, over the summer.

Jakob Hamilton performed a piano/organ recital at the Christ Church of Braden, a major concert venue in Florida.

Kara McNelis and Andrew Plotnikov performed the roles of Zita and Simone, respectively, in Gianni Schicchi at the Amalfi Coast Music Festival in Maiori, Italy.

**Alumni News**

Jonathan Hiam (PhD 2005) was interviewed by NPR’s “All Things Considered” about the New York Public Library’s recent acquisition of the Lou Reed Collection. Jonathan is curator at The Rodgers and Hammerstein Archives of Record Sound of the New York Public Library for the Performing Arts and was a key player in acquiring the collection.

Andy Florfy’s (PhD 2006) book *I Hear a Symphony: Motown and Crossover R&B* is forthcoming with University of Michigan Press’s Tracking Pop Series. The book investigates how the music of Motown Records functioned as the center of the company’s creative and economic impact worldwide.

Travis Stimeling (PhD 2007) won a grant from the National Endowment for the Humanities for his next book project on Nashville session musicians, arrangers, producers, and engineers who helped create the iconic country and pop sounds of the 1950s, 1960s, and 1970s. The title of Travis’s project is *Country Music and Record Production in Nashville, 1955-1973.*


Naomi Graber (PhD 2013) received a research and travel grant from the Kurt Weill Foundation. Naomi will be a fellow at the Willson Center for the Humanities at University of Georgia, Athens during spring semester 2018. Both awards will support Naomi’s book project “Sounding it Out: Kurt Weill’s Musical America.”

Chris Reali (PhD 2014) accepted a tenure-track Assistant Professor position at Ramapo College, where he will be teaching in the Music Industry program.

Chris Wells (PhD 2014) was awarded the Adrienne Fried Block Fellowship by the Society for American Music for his research project “‘Feeling Every Note’: Embodiment, Community, and Precarity at Jazz 966.” This fellowship, endowed in honor of Adrienne Fried Block, is given to support scholarly research leading to publication on topics that illuminate musical life in large urban communities.

Josh Busman (PhD 2015) accepted a tenure-track Assistant Professor position in the Music Department at the University of North Carolina, Pembroke.

Kristen Turner (PhD 2015) has been awarded a Summer Research Fellowship from the National Endowment for the Humanities for her new project, “Opera on the American Popular Stage, 1890-1915.”

Alex Ullman (BM 2015) completed his MM in cello at Boston Conservatory, graduating in May 2017.

Nathaniel Huvard (BM 2016) is pursuing an MM in guitar at Yale School of Music with Ben Verdery.

Aiko Richter (BM 2016) started graduate school at UCLA for violin.

Roisin Bermingham (BM 2017) attended the Opera Viva! Young artists’ training program in Verona, Italy, over the summer.

Claire Cooper (BA 2017) sang the role of Dorabella in the main stage production of Cosi Fan Tutte at the New York Lyric Opera summer program.

Shafali Jalota (BM 2017) won Second Place in the Lucy Washington Voice Competition in South Carolina and has begun a MM in opera at the University of Maryland on a full graduate assistantship.

Hannah Lohr-Pearson (BA 2017) participated in the Brevard Music Festival.
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. For more information, you may contact me or Angela O’Neill at the Arts and Sciences Foundation (919-843-2745; angela.oneill@unc.edu).

Allen Anderson, DMA
Chair

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