

Notes from the Hill

Vol. 16 • Fall 2018

100 YEARS OF MUSIC AT CAROLINA

In 2019 the Department will celebrate 100 years

Photo by Joshua Walker



Since its founding, nearly 100 years ago, the Department of Music at UNC Chapel Hill has nurtured thousands of students through its doors, laying the foundation for careers in music and lives in the "real" world. UNC is the birthplace of public higher education, and similarly, UNC was among the first public universities to establish a department of music.

After the outbreak of World War I halted the initiative for a few years, President Chase finally decided to move forward with plans to create a department of music and appointed Paul John Weaver as the first Chair of the department in 1919. Professor Weaver taught all four of the department's courses: Appreciation of Music,

History of Music, Sight Singing, and Ear Training. Under his direction, all of the ensembles flourished and grew. The Glee Club, in particular, saw great successes and toured extensively under his leadership, including tours to London and Paris in 1927. Weaver also oversaw the Bureau of Community Music in the Extension Division and helped promote music throughout the state. This Bureau would later provide administrative assistance to organizations such as the North Carolina Symphony Society, founded in 1932 by Professor Benjamin F. Swalin. In 1929, the department established the Bachelor of Arts degree and found itself a home in Carnegie Library, which was renamed Hill Hall after extensive renovations, including the addition of an auditorium (now the newly renovated James and Susan Moeser Auditorium).

Eighty years later saw the dedication of the Kenan Music Building (2009) and ushered in a new era for the department. Since the turn of the new millennium, the department has introduced new scholarships such as the Kenan Music Scholarship, formed new ensembles like Charanga Carolina and the Carolina Bluegrass Band, and founded the Community Music School...

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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: Allen Anderson, Professor and Chair, UNC Department of Music

Taking a quick peek into Moeser Auditorium on an early fall day, I glimpsed a music student setting up the stage for his twelve-piece Latin band in preparation for his senior recital. Earlier, in the Hill Hall lobby, I spoke with a student in Professor Neal's new (for Fall 2018) songwriting course who was not only excited about the class' end-of-term song showcase, but also about that day's master class with a veteran Nashville songwriter. In just the last few weeks, the UNC Symphony under Professor Tonu Kalam featured Professor Marc Callahan, baritone, in a moving performance of John Adams's *The Wound-Dresser* and Professor Susan Klebanow and the Chamber Singers teamed up with pianist Pedja

Mužijević in an intimate concert a cappella singing and solo piano music in Carolina Performing Arts' CURRENT performance space. Earlier in the term, a large, enchanted crowd listened to Sir John Eliot Gardiner's wide-ranging musings on music, performance, culture, and farming in an interview with Professor Tim Carter.

These are exciting times for music at UNC. There is adventurousness in the air, as faculty and students take stock of music in 2018 and reassess the concert and listening experience: Associate Professor Juan Álamo brings Bach and Beethoven to the marimba; Professor Jim Ketch, the North Carolina Jazz Repertory Orchestra and guest arranger Jack Cooper bring Charles Ives into the jazz mix; banjo lecturer Hank Smith and his bluegrass quintet join forces with a

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...that offers lessons to the community by professors and students in the department. Each of these innovations diversifies and strengthens the department.

Both scholars and performers, students and faculty in the department continue to push the boundaries of music education and performance. Our faculty continue to form new ensembles in the community, publish books, release new music and new albums. Our alumni are creating music around the globe, building bridges across all types of borders, designing new ways to musically educate future generations, and bringing the skills and dedication they learned as musicians into other professional industries.

If the past 100 years are any indication, the future of the department is radiant and full of possibility.

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 to the right and more, visit us online at music.unc.edu, email us at music@unc.edu, or give us a call at (919) 962-1039.

string quartet; Assistant Professor Andrea Bohlman hosts sound artist Annea Lockwood and her sound installation, "A Sound Map of the Danube." I sense that faculty and students are opening up to new ideas and conceptions of what is important today. Significantly, this includes a reinvigorated alignment of music and social consciousness that compels students from around the campus to enroll in our courses touching on music and politics, and music and non-western cultures, while inspiring the string studio to sponsor a hurricane relief drive with an associated performance.

New books (including new editions and translations), new recordings, videos, online digital resources, and new compositions mark the ongoing creative activities of the Department faculty. In invited lectures and conference appearances, on tour and in master classes, the Music faculty – and the graduate students – are active outside of Chapel Hill adding their voices to the scholarly and artistic community both nationally and internationally. As you will read in the newsletter, our faculty continue to garner awards, commendations, and prestigious grants and fellowships for their path-breaking work.

We welcome five new faculty this year: Assistant Professor Latoya Lain, soprano, joins the voice area; Dr. Erin Cooper takes over as Assistant Band Director; Lecturer Laura Stevens leads the flute studio; Laura Alexander (UNC Music, Class of 2013) directs Women's Glee Club; and Tatiana Hargreaves augments the bluegrass faculty on fiddle. We honor in retirement Dr. Thomas Otten, Professor of Music (piano), and Dr. Sue Klausmeyer (Women's Glee Club) for their many years of distinguished teaching in the department. And, we wish all success to Dr. Arris Golden in her new position with bands at Michigan State University.

On behalf of the whole department, I thank all of you who support our activities with your attendance at concerts and lectures, and with your donations. Your ongoing support, whether in sponsorship of a particular ensemble, area, or program, or with a contribution to our general fund is extremely important to the success of the department. Please consider making an end-of-year gift to Music at UNC.

As always, I look forward to seeing you here in Chapel Hill. Whether you can make it here or not, please stay in touch. We want to know what you are doing.

Allen Anderson
Professor and Chair

- 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.

YEAR IN REVIEW

Read about the highlights from 2017-18

All of the department choral ensembles, and some of the student a cappella groups, joined forces on October 7, 2017 for an unforgettable halftime performance at the home football game against Notre Dame. The groups came together to perform an arrangement of James Taylor's "Carolina in My Mind" with the Marching Tar Heels.



On November 29 and December 1, Marc Callahan, Sabine Gruffat, and Lee Weisert presented "Winterreise: A Digital Reinvention" as part of the UNC Process series. The new media interpretation utilized facial recognition software to bring Schubert's song cycle to life in a whole new way.



The Carolina Bluegrass Band and the Carolina Bluegrass Initiative were observed this past year by Alex Albright from the "Bluegrass Unlimited" publication. The four-page feature story on the Initiative was included in the August 2018 volume of the magazine.



The Spectrum Concert on February 10, 2018 put the entire department on display. Including 15 ensembles, chamber groups, soloists, and researchers, the evening was a seamless presentation of the life of the department.



The concerto competitions held by the Symphony Orchestra and Wind Ensemble raised the bar yet again. Winners for the Symphony Orchestra competition were Adam Maloney, double bass; Madeline Edwards, soprano; Daniel Winecoff, marimba; and Margaret Lynch, piano. The winner for the Wind Ensemble was Coco Chang, piano.



The ensemble, *earspace*, held a residency with the department in March 2018. The contemporary performance ensemble collaborated with students to present Gordon, Lang, and Wolfe's multimedia oratorio *Shelter* on March 22, 2018.

DISTINGUISHED RETIREES



SUE KLAUSMEYER

When Sue Klausmeyer began directing the UNC Women's Glee Club in 2001, she developed a mission "to promote choral excellence and friendships among university women." Indeed, she carried this out with elegance and grace until her retirement in May of 2018.

In addition to conducting concerts at the end of each semester, Sue took the Women's Glee Club on annual tours with the Men's Glee Club as well as to performances at VA Tech, NC State, and Meredith College. In 2008 she began a tradition of directing an annual Women's Choral Showcase every January on the UNC campus. This event featured performances with local high school choral directors and their women's ensemble, as well as a food drive. She was awarded two Performing Arts Special Activities Fund (PASAF) grants in support of these showcases.

Members of the Women's Glee Club under Sue's direction will fondly remember the joint concert with the Villanova Men's Glee Club in Chapel Hill, annual fall retreats at Camp New Hope, cookouts and pizza parties at Sue's home, and thrilling performances of new works by Sydney Boquierin, Pergolesi's *Stabat Mater*, and Beethoven's Ninth Symphony, Brahms and Verdi Requiems, and *Carmina Burana* with the UNC Symphony and all of UNC's choral ensembles.

We wish Sue well on her next set of adventures and will be forever grateful to her for her wonderful artistry and warm collegiality over these last two decades.

-Professor Susan Klebanow



THOMAS OTTEN

Dr. Thomas Otten retired from UNC-CH as Professor of Music at the end of the 2017-18 academic year, having joined the faculty in Fall 2002. Dr Otten holds degrees from the University of Southern California, Eastman and the University of Maryland, where he earned his DMA in piano. Prior to teaching at Carolina, he taught at the University of Akron in Ohio.

Dr. Otten has a special interest in the piano music of Rachmaninoff, Debussy, and Liszt which he expanded to include etudes by the Afro-American composer Leslie Adams, released on a pair of CDs. This became a centerpiece of a UNC Music Department Etude Festival that he organized in 2014. He was also interested in vocal music and was a performing singer himself, commissioning a work for the "10 by 10" Project in which he both sang and played the piano. He was active as a collaborating pianist in German lieder of Schubert, Schumann, and Beethoven, as well as chamber works with instrumentalists in music by Crumb, Messiaen and Faure. The last large project he led for the Department was in October 2016 celebrating the music of Alberto Ginastera.

Many of his former students went on to graduate school in piano performance, and a number are currently working in the field. And many others love to play the piano and still perform at a high level because of his inspiring teaching, passion for music and care for technical health.

Dr. Otten is currently living in Portland, Oregon where he is teaching piano, both in person and online.

-Professor Brent Wissick

MUSIC LIBRARY NEWS

The Music Library has recently acquired a collection of books, scores, and libretti that belonged to Edwin Allen (1937-2016), an assistant to Igor and Vera Stravinsky after they moved to California. Included are rare Russian editions of Stravinsky, annotated scores, and autographs, most notably by Nadia Boulanger and Stravinsky himself. Kudos to the Music Cataloging Unit, headed by Monica Figueroa, for processing the collection in so timely a manner.

We also have news about an older collection. In 1983 the Music Library acquired a large collection of over 4,000 Italian opera libretti through the British firm of Richard Macnutt, Ltd. Until recently, this collection has been accessible only through a preliminary chronological catalog held in-house. As of this writing, 80% of the collection has been cataloged in the Online Computer Library Center (OCLC) through the singular efforts of Renée McBride, Head of Special Formats and Metadata at the UNC-CH libraries, with the whole collection anticipated to



ABOVE: The "Fishbowl" lounge and study area in the Music Library.

be completed by May 2019. The earliest materials in the collection have been digitized by the Internet Archive and are available there and through the UNC-CH library catalog. Currently, the digitized portion consists of more than 650 items from the 17th and 18th centuries, including the first opera in Europe, *Dafne*, by Peri and Rinuccini, published in Florence in 1600. The items from the 19th century will be digitized in the future.



ABOVE: Juan Álamo in recital in Moeser Auditorium in September 2018.

Anderson presented over fifty concerts, talks, and performances over the year including performances at the North Carolina Music Educators Association State Conference, Durham CenterFest Arts Festival, Craven Arts Council Bank of the Arts concert series, and other concert venues. He was a guest speaker for the Carolina Public Humanities, *Humanities on the Road* series held at Alamance County Community College, as well as the Osher Lifelong Learning Institute, and he participated in several educational outreach initiative presentations at K-12 schools across North Carolina.

The radio show, *It's Just Jazz* KZFR 90.1, of Chico, California presented a two-hour feature of Anderson's recordings for Summit Records, and Anderson was likewise a featured guest on the WHUP Radio 104.7 *Live Jazz Now* show, presenting his recordings and performing live with DJ Ben Palmer. UNC's Endeavors Magazine created a featured video short and article, "A Love for Latin Rhythms," concerning his work in the Dominican Republic with his group, The Dominican Jazz Project, that was subsequently published in the Carolina Arts and Sciences magazine.

FACULTY NEWS

Juan Álamo was invited to Colombia in July to present marimba master classes and a recital at the Antioquia University in Medellin. His latest recording project, *Ruta Panorámica/Panoramic Route* is scheduled to be published in the spring of 2019 by Summit Records. He has been invited to Puerto Rico, Costa Rica and to Cali, Colombia to present master classes and concerts in the spring and summer of 2019. He is also planning to record the music he played on his faculty recital in September 2018 — Bach Cello suites and Beethoven's Bagatelles — between the spring and summer of 2019.

Allen Anderson composed "Linen", a violin and piano duo, for UNC colleagues Nicholas DiEugenio and Mimi Solomon who premiered the work at UNC in October 2017 with subsequent performances in Prague, Tokyo, Yokohama, and the University of Michigan. Their recording of the work is out on the album, *Unraveling Beethoven*, published by New Focus Records.

Stephen Anderson Following a fall 2016 tour in Puerto Rico with fellow UNC music faculty, Dr. Juan Álamo and his Latin jazz ensemble, Marimjazzia, Stephen Anderson spent a year researching Puerto Rican folkloric music and composing a major twenty-two minute work that features Dr. Álamo as percussion soloist with symphony orchestra—Concerto for Puerto Rico—that will be premiered by Dr. Álamo and the UNC Symphony Orchestra during the 2019-2020 season. Anderson also began composing a new solo piano piece—Drones—for UNC music faculty, Dr. Clara Yang, for her forthcoming tour and CD release.

The UNC Summer Jazz Workshop, which Anderson directs, drew 131 participants from across the United States.

Andrea Bohlman received the 2017 Alfred Einstein Award, which recognizes an exceptional article by a scholar in the early stages of their career, from the American Musicological Society for her article in the *Journal of Musicology*, “Solidarity, Song, and the Sound Document” (2016). She was on leave in the fall semester on a fellowship from the National Endowment for the Humanities to research a new book project on the history of sound recording in Eastern Europe. She presented her research at Cornell University, Leuphana University, Northwestern University, and the University of Chicago as well as at numerous conferences. At the beginning of the 2018 fall semester, she hosted the Slovak-British cabaret *Rendezvous in Bratislava* as part of the interdisciplinary conference, “1968 in Poland and Czechoslovakia in Comparison” (with coorganizers Chad Bryant and Karen Auerbach from the History Department).

Mark Evan Bonds returned from a year’s research leave in Vienna sponsored by the Austrian Science Foundation. He was a panelist with Franz Welser-Möst, Music Director of the Cleveland Symphony Orchestra, for two sessions outlining the Orchestra’s “Beethoven/Prometheus” project. The first panel took place in December 2017 at Tokyo’s University of the Arts in anticipation of the CSO’s complete cycle of Beethoven’s symphonies in Tokyo in June 2018. The second panel was held in May 2018 at Severance Hall, Cleveland, just before the launch of the orchestra’s Beethoven cycle there. Bonds also gave invited lectures during the past academic year at Washington University in Saint Louis and at the University of California, Davis. He served as interim Director of Graduate Studies in Fall 2017.

Laura Byrne was invited to perform in Lyon & Healy Harps’ “Harpacular”, a national harp performance music series, as one of the southeast regions premier performers and instructors. She performed Andy Scott’s *Sonata for Flute and Harp* with UNC flutist colleague Lindsay Leach-Sparks in Charlotte, NC in March. She also continues to perform as Principal Harp with the Chamber Orchestra of the Triangle and with the NC Ballet, most recently in May in their production of *Sleeping Beauty*.

Marc Callahan spent a very eventful Spring 2018 research leave creating opera in four different countries. The year began with his work as associate director on Scottish Opera’s production of Jonathan Dove’s opera, *Flight*, which tells the story of a real-life Iranian refugee. The production and its community service work garnered five-star reviews from national papers as well as international acclaim in opera journals. From there, he returned to North Carolina, where he designed and directed a production of Gian Carlo Menotti’s lesser-known sci-fi comedy *Help, Help, the Globolinks!* for Wingate University. While he was back home in Carolina, he also participated in a workshop as lyricist and creative associate, writing a new opera

that centers around the lives of five people, each with family members who are living on Death Row. This opera is written and produced by librettist Lynden Harris of Hidden Voices, directed by Kathy Williams (UNC Drama), with music by acclaimed composer Dana Reason. This is an ongoing project to be premiered in 2020. Another brief stop in the UK, this time England, allowed him to act as associate director on *Il barbiere di Siviglia* for the Grange Festival. He spent the summer in Miami, Florida, directing a production of Wagner’s *Lohengrin* at the New World Center as well as assisting Antoine Wagner (the great-great-grandson of Richard Wagner) in his directorial debut of *Die Walküre*, starring Wagnerian luminaries Alan Held and Linda Watson. He then spent the remainder of his summer in Kyoto, Japan, learning the basics of Noh Theater with his sensei Shingo Katayama, Nobuyuki Oe, and Hiromichi Tamoi. His work with these persons of UNESCO Intangible Cultural Heritage of Humanity was made possible by a course development grant from the Carolina Asia Center and serves as a point of learning and inspiration for UNC Opera’s Spring production of Bertolt Brecht and Kurt Weill’s *Der Jasager*. This opera is based on the Noh play *Taniko*, and our production will feature elements of Noh, Nihon Buyo, Kabuki, and Butoh. The production will be part of a larger series of events at UNC this year, highlighting the works of Brecht and Weill.

Among his many singing projects, Dr. Callahan performed with pianist Keiko Sekino and artist Andrew Myers for UNC’s Arts Everywhere day. Myers created a stunning artwork to depict Schubert’s song cycle *Die Winterreise*, during the event, and the piece was subsequently purchased by the School of Dentistry. He also performed recitals in Tokyo, Japan, with pianist Yuki Fujioka and acclaimed violinist Ryo Mikami. He is currently working with director and Tony Award winner Victoria Clark on a workshop to edit and publish Kurt Weill’s score of *Love Life*, where he will star in the role of Samuel Cooper. Among projects to perform Schubert, Duparc, and Bach this semester, Dr. Callahan is particularly excited to perform John Adams’s *The Wound-Dresser* with the UNC Symphony Orchestra, conducted by Tonu Kalam. Marc wanted to perform this piece in particular, as he felt that Walt Whitman’s text could be perceived as a thoughtful reflection on the twenty years since the death of Matthew Shepard.

Tim Carter had a diverse year that spanned his research interests from Monteverdi through Mozart to American musical theater. In June 2017, his collaboration with British conductor John Eliot Gardiner came to fruition with performances of the three Monteverdi operas at the Teatro La Fenice in Venice (also taken on tour); in March 2018, he presented the Ethel V. Curry Distinguished Visiting Lecture at the University of Michigan on the Act IV finale of *Le nozze di Figaro*, and by April he was at the Teatro Real in Madrid speaking on “Broadway opera.” His edition of Paul Green and Kurt Weill’s 1936 musical play, *Johnny Johnson*, was also staged in Chicago. In September 2017, he was named an honorary member of the Royal Musical Association (U.K.) in recognition

of his long service to the profession.

Nicholas DiEugenio Praised this year for the “rapturous poetry” in his playing by the American Record Guide, violin professor Nicholas DiEugenio continues to concertize, record, and teach at an international level. His August 2017 release *Into The Silence* with pianist Mimi Solomon on the New Focus label was hailed by the new music publication *I Care If You Listen* as a “touching, committed testament to a unique presence in American music.” His upcoming album, *Unraveling Beethoven*, also with pianist Mimi Solomon, was released in October 2018 on the New Focus label and features world premiere recordings of five newly commissioned works for the duo by composers Robert Honstein, Jesse Jones, Tonia Ko, David Kirkland Garner, and Allen Anderson, with an album release concert in New York’s DiMenna Center.

DiEugenio performed this past season throughout the US and internationally with Mimi Solomon, and as a member of The Sebastians as well as the Chanterelle Trio, in Oxford, Freiburg, Prague, Tokyo, and Yokohama. DiEugenio was a guest soloist and concertmaster at the 2018 Chelsea Music Festival, directed by Ken-David and Melinda Masur, and led performances of Bach’s Third Brandenburg Concerto with a newly commissioned cadenza by Aaron Jay Kernis, as well as Bach’s Fifth Brandenburg Concerto. DiEugenio also appeared as guest leader of the group Ars Antiqua, leading performances of Bach’s Fourth Brandenburg Concerto and delivering a crowd-pleasing rendition of Locatelli’s Capriccio from op. 6, no. 12. As a member of The Sebastians, New York’s “leading young early-music ensemble” (New York Times), DiEugenio will release the album *Folia*, along with soprano Awet Andemichael, in tandem with a music video of the same title. As the Ensemble in Residence at the Yale Collection of Musical Instruments, The Sebastians will collaborate this year with conductor Nicholas McGegan, and DiEugenio will also perform concerts in North Carolina with HIP luminaries Jaap ter Linden and Kathie Stewart. One of the great joys and highlights of DiEugenio’s 17-18 season included the opportunity to perform The Sibelius Violin Concerto in Memorial Hall as soloist alongside his students and conductor Tonu Kalam of the UNC Symphony Orchestra.



ABOVE: Nicholas DiEugenio with students after his performance of *Sibelius* with the UNC SO.

UNC violin students again participated in the 11th annual Luby Violin Symposium, directed by DiEugenio, and featured guest artist Laurie Smukler of The Juilliard School. Violin students Nishanth Shah (’18), Waverly Leonard (’20), Kyle Michie (’20), Emma Schubart (’21), Theresa Webber (’21), Vivek Menon (’18), and Ayman Bejjani (’22) participated in the Aspen Music Festival, Galax Fiddlers Convention, Orvieto Music Festival, Kinhaven Young Artists Seminar, Domaine Forget, Luby Violin Symposium, and MYCO Summer Workshop. DiEugenio continues to serve as the co-Artistic Director of MYCO, a non-profit chamber music and chamber orchestra organization serving pre-college students based in the Triangle.

Annegret Fauser published her most recent book, Aaron Copland’s “Appalachian Spring,” in October 2017 in the new “Keynotes” series by Oxford University Press. In addition, she has presented a keynote address in Bern, Switzerland, for the international conference Branding Western Music, and gave an invited distinguished lecture, as well as four conference papers in Europe and the US.

Evan Feldman expanded his international presence in 2017-2018. In August 2017 he conducted two concert bands in Zurich, Switzerland: the Unter Offiziers Verein Zürich and Feldmusik Kriens. In April 2018 he spent four days in Almería, Spain guest conducting the Band Sinfónica de la Agrupación Musical San Indalecio and teaching a three-day masterclass through the Academia de Dirección de Orquesta y Banda Diesis.

Back in Chapel Hill, the UNC Wind Ensemble was honored with a peer-reviewed invitation to perform at the College Band Directors National Association (CBDNA) southern conference at the University of South Florida in Tampa, FL. The ensemble performed magnificently at the conference on February 22, 2018, featuring Samuel Gold, Principal Violist of the NC Symphony, on James Syler’s *Love Among the Ruins* and premiering *The River Runs Silver*, a monumental new work by composer Christian Kolo. The trip was made possible with generous funding from Mr. Thomas S. Kenan III and many friends of UNC Bands.

In his new role as Principal Guest Conductor of the Greensboro Symphony Orchestra (Greensboro’s only professional orchestra), Professor Feldman conducted 23 concerts, including 16 for elementary school students, 4 for middle school students, and 3 holiday concerts, culminating in their grand holiday performance in the Greensboro Coliseum.

Jeanne Fischer sang in the world premiere of *Stößt*, a new piece for soprano, clarinet, and piano by colleague, Stefan Litwin. She continued in her position as Area Head of Voice, and also taught Vocal Pedagogy for the second time, connecting UNC students with the Chapel Hill Homeschoolers Association to provide voice lessons for interested students. In addition to her work in the Music Department, she continued to serve on the Faculty Steering Committee of the Carolina Center for Jewish

Studies, as well as the Marshall Scholarship Selection Committee through the Office of Distinguished Scholarships.

David Garcia The British Forum for Ethnomusicology recognized David Garcia's book *Listening for Africa: Freedom, Modernity, and the Logic of Black Music's African Origins* (Durham, NC: Duke University Press, 2017) with a commendation at their annual conference in April 2018. On March 8, Garcia also gave the Keynote Address, titled "Mapping Black Music in Modernity," at the Music & Art Research Symposium, University of Georgia. The symposium was sponsored by the Hugh Hodgson School of Music and Lamar Dodd School of Art.

Garcia is currently researching the pre-twentieth century history of Latin music in the United States. The project is tentatively titled *The Latinx Presence in Music, Dance, and Theater of the United States, 1783–1900: A Critical Reader*. He has published one essay on a part of this research. The essay, titled "A Strange Sound, between Crying and Chanting: The Malagueña and Audile Techniques of American Imperialism at the End of the Nineteenth Century," will be published in the volume *In Spaniards, Natives, Africans, and Roma: Transatlantic Malagueñas and Zapateados in Music, Song, and Dance*, edited by K. Meira Goldberg, Walter Clark, and Antoni Pizà.

The Bob Cole Conservatory of Music at California State University, Long Beach awarded Garcia the Outstanding Alumni Award for 2018. He completed his BM in Music (Composition) at CSU Long Beach in 1995.

Finally, Garcia was selected to serve on the Administrative Board of UNC's Graduate School. In 2019 he will start a two-year appointment as Editor of the *Journal for the Society of American Music*.

Tonu Kalam was invited to guest conduct one of the orchestras at the prestigious Jacobs School of Music at Indiana University. His ten-day residency in April encompassed six rehearsals and an evening public concert of music by Jennifer Higdon, Henri Tomasi and Antonín Dvořák, as well as a morning children's concert for 1000 local fifth-graders. In addition, he worked with some of IU's graduate-level conducting students. Highlights of the UNC Symphony Orchestra's four-concert season included an all-Shostakovich program featuring faculty colleague Clara Yang as piano soloist in October as part of the Festival on the Hill; the Sibelius Violin Concerto with colleague Nicholas DiEugenio as soloist; and a wide variety of orchestral works by Suppé, Smetana, Verdi, Bizet, Dvořák, Max Richter and Steve Reich. Prof. Kalam was also on the faculty of the Chapel Hill Chamber Music Workshop for the 18th year and he continued to serve as an occasional cover conductor for the North Carolina Symphony in Raleigh.

Mark Katz In the past year Mark Katz joined the editorial boards of *Die Musik in Geschichte und Gegenwart*, *Music Theory Spectrum*, and *Music Sound, and Social Justice*, a new book series from the University of Michigan Press. He also

completed his term on the Board of Directors of the American Musicological Society and joined the Board of the Society for American Music. In addition to this professional service, Katz lectured at Arizona State University, Christopher Newport University, Goldsmiths, Oxford University, and the University of Southampton, and delivered the keynote address at the Royal Musical Association conference in Liverpool upon accepting the Dent Medal, an award that recognizes scholarly contributions to the field of musicology. He continued his service as Director of UNC's Institute for the Arts and Humanities and as Director of the U.S. State Department cultural diplomacy program, Next Level. For Next Level, he traveled to Azerbaijan, Egypt, Morocco, and Myanmar to oversee crosscultural hip-hop workshops.

Jim Ketch serves as Associate Director of Swing Central Jazz for the Savannah Music Festival and as a trumpet faculty member for the Jamey Aebersold Summer Jazz Workshop held at the University of Louisville, KY. The North Carolina Jazz Repertory Orchestra (NCJRO), of which Jim is Music Director and trumpeter, performs a monthly concert at Durham's Sharp 9 Gallery. The NCJRO celebrates its 25th anniversary in 2018-2019. Mr. Ketch took part in three jazz concert programs. This includes "Ella at the Savoy," a centennial celebration of Ella Fitzgerald during the Chick Webb years, the birth of the Jim Ketch Swingtet, showcasing music of the 30s-50s via a talented musical group of recent grads from UNC Chapel Hill, UNC Greensboro, and NC Central University, and the Monk @ 100 Tribute by award-winning arranger Miho Hazama. Ketch also presented a series of Joy of Jazz presentations for local retirement communities including The Governor's Club, The Meadows, The Cedar's and The Forest at Duke.



ABOVE: The North Carolina Jazz Repertory Orchestra celebrates its 25th anniversary this season.

Michael Kris was invited in October 2017 to present a masterclass at Universität Mozarteum in Salzburg, Austria. While in Salzburg, he performed a concert of music from the sixteenth and seventeenth centuries at Stift Sankt Peter. In June, Kris returned for a third season as Low Brass Mentor with the National Music Festival and in July, he completed his fourteenth season with the prestigious Eastern Music Festival

where he serves as Bass Trombone and brass faculty member. In August, Kris returned to Austria for a performance in the Salzburger Dom during the Festspiele. He remains an active performer with the North Carolina Symphony, North Carolina Jazz Repertory Orchestra, Carolina Ballet Orchestra, and North Carolina Opera Orchestra.

Anne MacNeil was on research assignment in 2017-2018, working on a digital humanities project funded by the Andrew W. Mellon Foundation and the National Endowment for the Humanities. Title: "Italian Songs from the Time of Christopher Columbus." This project forms part of *IDEA: Isabella d'Este Archive*, of which she is one of three Co-Directors. In July, Anne flew to Bologna, Italy to participate in a series of research and development meetings for another IDEA project, "The Virtual Studiolo." In this project, they are working with the CINECA supercomputer center in Bologna, the Kunsthistorisches Museum in Vienna, and the Louvre Museum in Paris to create a 3D interactive model of Isabella d'Este's rooms and the music and artworks that once populated them. Keep up with IDEA events by subscribing to their Home website at <https://isabelladeste.web.unc.edu/>

Jocelyn Neal has been elected treasurer of the Society for Music Theory. She begins her four-year term on the executive board this fall. She has also been appointed to the College Board's national Instructional Development Team for the AP music theory exam.

Donald Oehler presented a week-long master class on the clarinet quintet at the International Musicfest in Aberystwyth, Wales this summer. The class is in conjunction with his published online catalog on music for string quartet with clarinet. Participant performers came from Brazil, Japan, Australia, Turkey, Malta, and the UK. String quartets from the Royal College of Music and the Royal Welsh Conservatory also participated. Additionally, Professor Oehler performed works of Mozart, Brahms, and Zimlinksy for the festival.

Stephanie Vial The Vivaldi Project, co-directed by Stephanie Vial, has released its second CD in August 2018 (MSR Classics). Following upon *Discovering the Classical String Trio, vol. 1*, which received critical acclaim both for its innovative repertoire and "superb" playing (*Strings Magazine*), vol. 2 includes works by J.C. Bach, C.A. Campioni, Ignaz Klausek, Joseph Haydn, F.J. Gossec, J.B. Bréval, and Antonio Vivaldi.

Lee Weisert received a 2018 North Carolina Artist Fellowship for his sound installation work in collaboration with Jonathon Kirk. Weisert and Kirk used the award to fund a new large-scale outdoor sound installation entitled *Murmuration*. Last winter, he collaborated with baritone Marc Callahan and digital artist Sabine Gruffat on a digitally-reimagined set of songs from Franz Schubert's *Winterreise* for the UNC Process Series. Weisert composed two film scores in the past year; one for *Matata*, an

experimental film about the history of the Congo by Petna Ndaliko, and the other for *Life on the Mississippi*, a documentary about the Mississippi River by Bill Brown. This past summer, Weisert and saxophonist Matthew McClure performed a set of improvisations for saxophone and electronics at the World Saxophone Congress in Zagreb, Croatia.

Brent Wissick spent the month of August 2017 in China and Japan, first as a judge in the Aiqin Cup International Cello Competition run by Central Conservatory Beijing, followed by his fourth time teaching the course *Rethinking Bach* at Tokai University near Yokohama. Both projects involved public concerts on cello and viola da gamba. Before that, he taught and performed at the Amherst Festival in Connecticut and the National Conclave of the Viola da Gamba Society in Ohio during July. During September he was a guest with the Ciompi Quartet at Duke University in several performances of the Schubert Quintet with two cellos followed by a November cello recital featuring solo music written for Rostropovich, in which he was assisted by the UNC Cello Choir. Many of his concerts during October, February and March were on viola da gamba, including two at UNC, one in Durham, several for the North Carolina Bach Festival and one for the Dallas Bach Society. Two trips to Florida were made to serve as a consultant to the Viola da Gamba Society Florida Chapter. And he joined with faculty colleagues Don Oehler and Akiko Yamazaki for chamber music with Clarinet, Cello and Piano in April. Three students in the Cello studio played full recitals, and in February there was a master class with Chicago Symphony Principal Cellist John Sharp.

Clara Yang performed Beethoven Concerto No. 4 with Grant Llewellyn conducting the North Carolina Symphony last summer, and this was her 5th return engagement with the symphony in recent years. She collaborated with colleagues from UNC School of the Arts for a piano trio program, including a new trio written by composer Evan Chambers (University of Michigan). She was on tour in Beijing and Shenzhen with the trio in November, performing for many important government officials and top scientists in China. She also worked with students from the China Conservatory in Beijing. Last season, she performed Rachmaninoff *Rhapsody on a Theme of Paganini* with Laura Jackson conducting the Charlottesville Symphony. In addition, she performed Gershwin's *Rhapsody in Blue* with Peter Askim conducting the Raleigh Civic Orchestra, as well as Shostakovich Concerto No. 2 with Tonu Kalam conducting the UNC Symphony Orchestra.

FACULTY PUBLICATIONS

Mark Evan Bonds

“Irony and Incomprehensibility: Beethoven’s ‘Serioso’ Quartet and the Path to the Late Style.” *Journal of the American Musicological Society* 70 (2017): 285–356.

“Beethoven, Friedrich Schlegel und der Begriff der Unverständlichkeit.” *Utopische Visionen und Visionäre der Kunst: Beethovens ‘Geistiges Reich’ Revisited*, 127–37. Ed. William Kinderman. Vienna: Verlag der Apfel, 2017.

“The Court of Public Opinion: Haydn, Mozart, Beethoven.” In *Beethoven und andere Hofmusiker seiner Generation*, 7–24. Ed. Birgit Lodes, Elisabeth Reisinger, and John D. Wilson. Bonn: Beethoven-Haus, 2018. (Schriften zur Beethoven-Forschung vol. 29: Musik am Bonner kurfürstlichen Hof vol. 1)

Foreword to Japanese translation of *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Cambridge, MA: Harvard University Press, 1991). Translated Eizaburo Tsuchida. Tokyo: Ongaku No Tomo Sha, 2018.

Andrea F. Bohlman

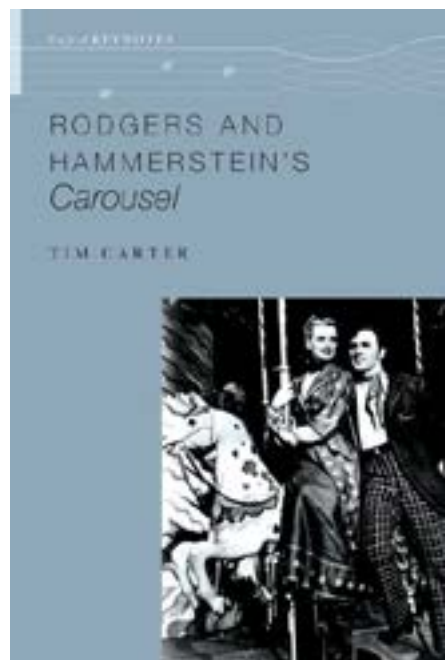
“Lutosławski’s Political Refrains.” In *Lutosławski’s Worlds*, 273–300. Edited by Lisa Jakelski and Nicholas Reyland. Woodbridge, UK: Boydell and Brewer, 2018.

“Resounding the Campus: Pedagogy, Race, and the Environment” (co-authored with Amanda Black). *Journal of Music History Pedagogy* 8 (2017), 6–27.

Review of Ian Biddle and Kirsten Gibson, eds., *Cultural Histories of Noise, Sound and Listening in Europe, 1300–1918*. In *Europe Now* (Fall 2018). <https://www.europenowjournal.org/2018/08/01/cultural-histories-of-noise-sound-and-listening-in-europe-1300-1918-by-ian-biddle-kirsten-gibson/>.

Tim Carter

Rodgers and Hammerstein: ‘Carousel.’ New York: Oxford University Press, 2017. (Oxford Keynotes).



“Opera Arias On and Off the Stage: The Strange Case of Handel’s ‘Lascia ch’io pianga.’” In *Music on Stage*, 3:5–17. Edited by Fiona Jane Schopf. Newcastle-upon-Tyne (U.K.): Cambridge Scholars Publishing, 2018.

“Listening to Music in Early Modern Italy: Some Problems for the Urban Musicologist.” In *Hearing the City in Early Modern Europe*, 25–49. Edited by Tess Knighton and Ascensión Mazuela-Angueta. Turnhout and Tours: Brépols, 2018. (Collection Epitome musical)

“‘In questo lieto e fortunato giorno’: ‘parlare’ e ‘cantare’ nell’Orfeo di Monteverdi.” In *In questi ameni luoghi: Intorno a ‘Orfeo,’* 29–42. Edited by Liana Püschel and Luca Rossetto Casel. Turin: Associazione Arianna, 2018.

“Nuove musiche, nuovi pensieri.” In *Il contributo italiano alla storia del pensiero: Musica*, 124–34. Edited by Sandro Cappelletto. Rome: Istituto della Enciclopedia Italiana, 2018.

“Whose Voice is It Anyway? Jacopo Peri and the Subjectivities of Florentine Solo Song c.1600.” *Basler Jahrbuch für Historische Musikpraxis* 35/36 (2011–12; published December 2017): 127–38.

Liner note to “Prologue” [Francesca Aspromonte, Enrico Onofri/Il Pomo d’Oro] (CD: Pentatone, PTC 5186-646 [2018]).

Annegret Fauser

Aaron Copland’s *Appalachian Spring*. New York: Oxford University Press, 2017. (Oxford Keynotes).

“French Entanglements in International Musicology during the Interwar Years.” *Revue de Musicologie* 103 (2017): 499–528.

“Les Troyens.” In *Cambridge Berlioz Encyclopedia*, 337–44. Edited by Julian Rushton. Cambridge: Cambridge University Press, 2017.

David Garcia

“Makuta” and “Arará Drums” (translation). In *Fernando Ortiz on Music: Selected Writing on Afro-Cuban Expressive Culture*, 99–112. Edited by Robin D. Moore. Philadelphia: Temple University Press, 2018.

Mark Katz

“Music Technology” (co-authored with Brian Jones). In *Oxford Bibliographies Online: Music*. Edited by Bruce Gustafson. New York: Oxford University Press, 2018.

“Autorschaft im Zeitalter konfigurierbarer Musik.” Trans. Friedrich Sprondel. In *Wessen Klänge? Über Autorschaft in neuer Musik*, 123–33. Edited by Hermann Danuser and Matthias Kassel. Mainz: Schott, 2017.

Anne MacNeil

“Commedia dell’Arte in Opera and Music, 1550–1750.” In *Commedia dell’Arte in Context*, 167–76. Edited by Christopher Balme, Piermario Vescovo, and Daniele Vianello. Cambridge: Cambridge University Press, 2018.

Program notes for *Il labirinto di Isabella*, June 2017. <http://www.marco-beasley.it/il-labirinto-di-isabella.html>

New web designs for four interlocking websites (launched December 2017):

<https://isabelladeste.web.unc.edu> (*IDEA Home*)

<https://ideaart.web.unc.edu> (*IDEA Art/e*)

<https://idealetters.web.unc.edu> (*IDEA Letter/e*)

<https://ideamusic.web.unc.edu> (*IDEA Music/a*)

Essays on the website IDEA: Isabella d’Este Archive (<https://ideamusic.web.unc.edu>)

“Isabella d’Este & Music” (<https://ideamusic.web.unc.edu/isabella-deste-music/>)

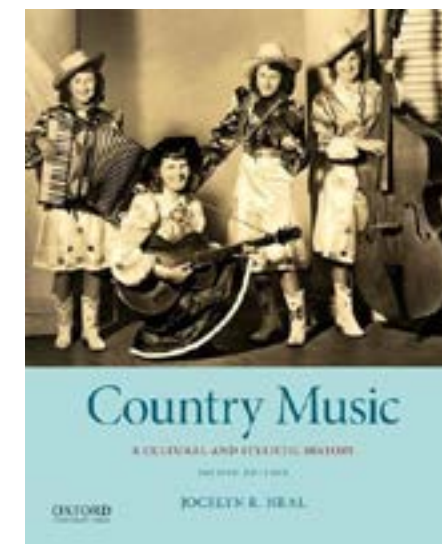
“Italian Songs from the Time of Christopher Columbus” (<https://ideamusic.web.unc.edu/italian-songs/>)

“Ad tempo taci: Songs for Isabella d’Este” (<https://ideamusic.web.unc.edu/ad-tempo-taci/>)

“Portrait medallion of Isabella d’Este” (<https://isabelladeste.web.unc.edu/romano-medallion/>)

“How do I cite IDEA?” (<https://isabelladeste.web.unc.edu/cite-idea/>)

“IDEA Video Archive” (<https://isabelladeste.web.unc.edu/idea-video-archive/>)



Chérie Ndaliko

“In the Presence of Absence: Commemoration and Disavowal in Congo.” *Critical Inquiry* 44 (2018): 766–780.

“What Remains: Reviving Lumumba’s Legacy in Music Video.” *Journal of African Cultural Studies* 30 (2018): 1–18.

“Lärmende Stille im Herzen des Dinsternis.” *Melodie & Rhythmus: Magazin für Gegenkultur* (January, 2018): 30–31. <http://www.melodieundrhythmus.com/mr-1-2018/laermende-stille-im-herzen-der-finsteris/>

Jocelyn R. Neal

Country Music: A Cultural and Stylistic History. 2nd ed. New York: Oxford University Press, 2018.



GRADUATE STUDENT NEWS

Amanda Black was named to the first cohort of the Thomas S. Kenan Graduate Fellows in the College of Arts and Sciences, a program funded thanks to a generous gift from alumnus Thomas S. Kenan III ('59). This Kenan Graduate Fellowship enables some of the most talented graduate students to be fully immersed in their scholarship and realize their potential as they work toward completion of their doctorates. On being awarded the fellowship, Amanda says, "I am very honored to be among the first cohort of Kenan Graduate Fellows. This generous gift will be especially helpful for me this summer as I work on my dissertation project, examining gentrification, colonialism, and sound in San Miguel de Allende, Mexico. Thanks to the Department of Music, I always feel supported and mentored in my research and teaching!"

Jamie Blake is currently a 2018-2019 Harold J. Glass USAF Graduate Fellow. She received a travel and research grant from the Ora Frishberg Saloman Fund of the American Musicological Society to conduct research in Boston and New York. She has also received a Kathryn Davis Graduate Student Travel Grant to present her paper, "Identity through Performance: Serge Koussevitzky and the Role of Musical Émigré" at the annual conference of the Association for Slavic, Eurasian, and East European Studies in Boston, MA. Jamie presented her paper, "Transnationalism in Print: Russian Music and Musicians in Musical America," at the Southeast Chapter meeting of the American Musicological Society in September. She will also present her research at the International Baltic Music Conference in Vilnius, Lithuania.

John Caldwell spent two weeks in July studying Gamelan at the Sanggar Klodran Institute in Solo, Java, Indonesia and attending all-night performances of wayang. His travel and participation in the workshop was funded by generous grants from the Music Department, the Carolina Asia Center, and the Center for Global Initiatives. He is now sharing his newly acquired knowledge with the student and community performers in UNC's own Nyai Saraswati Gamelan ensemble. In May and June John co-directed UNC's Summer in India study abroad program for the 21st year running. The program is based in New Delhi and includes excursions to Haridwar, Rishikesh, Agra, Aligarh, Mathura, and Jaipur. Students take courses on journalism and society, and cultural history. John presented papers at two conferences: "Danger, Devotion, and Desire in Indian Perceptions of Pakistani Vocality" CUNY Graduate Music Conference, New York City, March, 2018; and "Performing Hostility: the Wagah Border Soundscape" at the Annual Conference of the South Central Graduate Music Consortium, September, 2017.

Erica Fedor was an inaugural recipient of UNC-Chapel Hill's Humanities Professional Pathway Award (2018). She is deeply committed to music studies scholarship that engages and brings together a variety of publics and communities. Her dissertation, under the direction of Mark Katz, explores U.S. music diplomacy programs, with a particular focus on women as practitioners of musical/cultural diplomacy.

Joanna Helms, supported by a residential research fellowship from the Fondazione Giorgio Cini, completed 3 months of archival research on Italian electronic music in Venice, Italy from January to April 2018. In Summer 2018, Joanna worked with Girls Rock North Carolina (GRNC) to implement electronic music and recording curricula at their summer day camps. She designed and led five weeks of workshops on field recording, synthesizers, effects pedals, and alternative electronic music history for girls, trans youth, and gender-nonconforming youth, ages 7-16. Her work with GRNC was supported by a Richard Bland Fellowship from the UNC Graduate School.

Samantha Horn was awarded an Off-Campus Dissertation Research Fellowship for Fall 2018 by the Graduate School. Sam's award is supporting her archival research at the British Library and Library of Congress for her dissertation project, which is titled "Handel's Flora and Fauna: Representing Nature in the London Operas, 1711-41" (under the direction of Tim Carter).

Alexander Marsden was awarded a Summer Research Fellowship and the Off-Campus Dissertation Research Fellowship by the Graduate School. Alex has been using them both to conduct his ethnographic research with charities who use music to support or advocate for refugees and asylum seekers in the UK. His dissertation project is titled "Performing Empathy: Music in Refugee Advocacy Activism in the UK" (under the direction of Chérie Ndaliko).

Meg Orita was nominated to the first cohort of the Druscilla French Graduate Fellows in the College of Arts and Sciences. The recipients of this fellowship have distinguished themselves both through excellent work as a student and exceptional contributions as a teacher or mentor to undergraduates in a classroom or research setting. This fellowship is made possible by a generous gift from UNC alumna, Dr. Druscilla French (B.A. '71, M.A. '78), who is a psychologist and critical mythologist. Meg is working toward a dissertation on Post-Feminist Teen Music in the late twentieth century. She says, "I am honored to be included in the first cohort of Druscilla French Fellows, an award that recognizes the work to which my peers and I dedicate ourselves in terms of teaching and research. Teaching is a big part of what brought me into academia, and I am grateful to Dr. French for her generous investment in graduate education here at UNC."

Stephen Stacks was awarded a Sequoyah Dissertation Completion Fellowship within the Royster Society of Fellows for the 2018-2019 academic year by the Graduate School. Stephen's dissertation project is titled "Keep on Walkin': The Afterlife of the Freedom Songs in America" (under the direction of David Garcia).

Sarah Tomlinson traveled to several historical archives this spring and summer through the UNC Graduate School's Off-Campus Dissertation Research Fellowship

GRADUATE NEWS CONT...

and Summer Research Fellowship. She also continued her participatory research with the Global Scholars Academy, an elementary and middle school in Durham, with support from the UNC Center for Public Service's Community Engagement Fellowship and the Society for American Music's Hampson Education Fellowship in American Song. She published a book review of *The Oxford Handbook of Children's Musical Cultures*, edited by Patricia Shehan Campbell and Trevor Wiggins, in *Music & Letters*. Sarah also presented "The Classical Music Canon for Children and Youth: A Case Study at the North Carolina Symphony" at the Teaching Music History Conference in Terre Haute, IN on June 8, 2018. And in September, Sarah published a blog post for the Library of Congress, "Singing the Archive in the Schoolroom: A Collaboration between the Library of Congress and the Global Scholars Academy," about incorporating historical materials into kindergarten and first-grade music classes.

Jennifer Walker received a highly competitive ACLS/Mellon Dissertation Completion Fellowship for research on her dissertation "Sounding the Ralliement: Republican Reconfigurations of Catholicism in the Music of Third-Republic Paris, 1880-1905." The first musicology Ph.D. student at UNC since 2009 to receive the fellowship, Jennifer was among only 67 awardees nationwide to be selected from more than 1,000 applicants. Jennifer's dissertation reevaluates music's role in the relationship between the French state and the Catholic church at the end of the nineteenth century by offering an alternative to the prevailing epistemological emphasis on divisions between the church and the secular Third Republic.

Pruett Fellows for Summer 2018, Aldwyn Hogg, Jr., Grace Kweon, and Stella Li, completed processing the newly acquired papers of Billy Strayhorn at the Music Division of the Library of Congress. The finding aid to this collection is currently being encoded and should be online in October. In addition to their work on the Strayhorn collection, they conducted their own research. Aldwyn researched the Nicholas Slonimsky Collection, 1873-1997, Stella the Laurence Picken Papers; and Grace the Vernon Duke Collection, 1918-1968. The Graduate Program will host this year's James W. Pruett Summer Research Fellows Presentation on Friday, October 26, 2:30-4:00 in Person Recital Hall. This event is free and open to the public.

UNDERGRADUATE NEWS

Faith Jones, class of 2020, competed in the semifinal round of the National Auditions of the National Association of Teachers of Singing in June. A student of Marc Callahan, Faith competed in the Lower College Music Theater Women and Hall Johnson Spirituals categories.

Alex Polydoroff, class of 2019, is double-majoring in Music (Jazz Studies-Bass) and Cultural Anthropology. With generous support from the UNC Jazz Studies Area

and the Burch Fellowship, he traveled to Syracuse, Sicily for three months this summer to record an album and organize performances

with young African asylum-seekers and Sicilian jazz and reggae musicians. The socio-politically engaged music tells the stories of the migrants' cross-continental journeys and calls for integration and unity in Sicily and around the world. The album of original compositions features musicians from Nigeria, Senegal, the Gambia, Tunisia, Italy, Brazil, and the USA. During the last two weeks in August, Extelligence Media Company from Los Angeles, California came to Sicily to make a documentary about this recording and performance project, which will be available on Netflix in the coming months.

Susannah Stewart, class of 2019, placed first at the National Auditions of the National Association of Teachers of Singing (NATS) in June. A student of Jeanne Fischer, Susannah competed in the Upper College/Independent Studio Classical Women category. Susannah is a Kenan Music Scholar. Of the experience, she says, "NATS has been a large part of my development as a singer, providing me with much more audition experience and a great familiarity with voice teachers across the United States. I have been participating in these competitions for many years, winning many awards at the state and regional level, and attending the national level three times. What an honor to have won first place this year!"



ALUMNI NEWS

Evan Adair (BM 2015) completed his Master of Music degree at Appalachian State University in 2017 and works as a voice teacher and opera singer.

Christian Adams (BA 2014) completed his Master of Science in Computer Science at UNC-Wilmington, where he now freelances as a cellist and works as a Recording Engineer.

Ben Albano (BA 2018) made a decision to forego salaried employment and decided to pursue his passion of driving racecars. He matched up with another Carolina alum and offered to get compensated in part through sponsorship. After three months of working, with help from the UNC Shuford Minor in Entrepreneurship and Iceberg Guards (his current employer), he found himself racing at speeds of over 170mph in a Lamborghini Huracan Super Trofeo Evo. He won the race and set the lap record! Ben feels that “[his] study of music and the discipline required to be a musician taught [him] many skills which [he applies] to racing and [his] everyday life, like patience, practicing with performance in mind, and having a firm grasp on the fundamentals.”

Mason Allen (BA 2016) is working in Nashville, TN in the music video production industry and as a freelance musician.

Andrew Anagnost (BM 2008) toured with *Lost in the Trees* and is now a freelance cellist and teacher in the Triangle and Wilmington, NC.

James Anderson (BA 1990, MM 1995) is director of orchestral activities of the University of Delaware. In March, the orchestra began a recording project with composer Robert Moran. The album will feature world premiere works such as *Frammenti di un'opera barocca perduta* with Daniel Bubeck, countertenor, *Star Charts and Travel Plans I-III*, and *YHRZEIT* with Zachary James, bass. The anticipated CD release date is January 2019. In May, James had his conducting debut with two orchestras in Israel; The Jerusalem Symphony Orchestra and the Israel Sinfonietta Beer Sheva. And in June, he led the 80-member University of Delaware Symphony Orchestra on a 13-day tour of Beijing, Xi'an, Wuxi, and Shanghai, China. The cornerstone of the repertoire for this program was a new triple concerto by Mark Hagerty entitled "Beyond These Borders". The piece, a joint commission by 6-wire and the Master Players Concert Series, featured soloists Xiang Gao (violin), Cathy Yang (Erhu), and Chen Zimbalista (Percussion). In July, James was a guest faculty member of the Delaware Choral Academy in Aix-en-Provence, France.

David Barman (BA 1990) is Professor of Business Law in the College of Business at Florida International University. Still active as a tubist, Professor Barman played several live versions of TUBBY THE TUBA during a

live story reading for the Miami library literacy week. He was recently appointed to be the first supervising attorney of the FIU College of Law Patent Law Clinic.

Anna Barson (BM 2015) taught in North Carolina Public Schools from 2015-18. Now she is freelancing and working for Kidznotes in Durham, NC.

Kurtis Bass (BA 2016) has been working as a software engineer at Red Ventures in Charlotte, NC. Specifically, he is on the Data Platform team working with various cloud and big data technologies to create a platform for ingesting enormous amounts of data, as well as ensuring the data platform is durable, quick, and easy to use by end consumers such as data scientists and other business analysts. Kurtis still plays music in some way shape or form every single day.

Patrick Belaga (BA 2014) is freelancing as a cellist and a performance artist in Los Angeles.

Allison Bonner (BA 2013) went into Communications and works for SAS in Cary, NC.

Katie Brvnik (BA 2016) works in Charlotte using skills from her mathematics major, but she still plays the cello often.

Jonathan Caldwell (BMus 2004, MAT 2005) is a Visiting Assistant Professor at Virginia Tech, where he leads the wind ensemble.

Katherine Campbell (BM 2017) has gone on to receive a dual master's degree in Global Commerce and Global Strategic Management through the University of Virginia and ESADE Business School (Barcelona, Spain). Currently, she is a financial services advisory consultant with Ernst & Young in Charlotte, NC. Katherine feels that, "being a Kenan Music Scholar provided me with many opportunities that have allowed me to enhance myself professionally beyond music. Particularly for my current job, the number of performances and networking opportunities afforded by the program have greatly enhanced my confidence and presentation skills, which I use day to day. It has also taught me to approach problems from a creative perspective, rather than always turning on analytical thinking. I will forever be grateful for not only my 4 years as a Tarheel, but also my 4 years as a student in the UNC Music Department."

Will Caviness (BM 2005) earned a Masters in jazz from New England Conservatory in 2008, and later moved to New York where he quickly became involved in the thriving jazz scene of the big city. He also grew active as a jazz educator, teaching privately as well as at a number of schools, colleges, and music camps. In 2016 Will's album "A Walk" was released on Cellar Live records and quickly hit the Jazzweek top 10 charts. In addition to freelancing and leading his own groups, Will currently holds the trumpet chair in the prominent NYC event band Mod Society.

Becca Clemens (BM 2014) finished her Master of Music in bass trombone performance and is currently the band director at Margaret B. Pollard middle school. She is also working on staff with the Northwood High School Marching Chargers and the Marching Tar Heels. In her spare time, Becca teaches private trombone lessons and enjoys freelancing in the Triangle Area.

Marie Cole (BM 1998) completed her Master of Music in cello at the University of Connecticut. She then freelanced in Washington DC, and has now come back to NC.

Mahari Conston (BM 2016) completed her Master of Music at the University of Michigan.

Audrey Cook (BA 2013) works in Raleigh using skills from her mathematics major skills, and plays cello with the Fayetteville Symphony.

Claire Cooper (BA 2017) is currently working on her Master of Music at Peabody Conservatory of The Johns Hopkins University.

Grant Credle (BA 2015) is working in digital marketing for Red Ventures as a senior SEO analyst; he tries to make his clients' websites show up as highly on Google as possible when people are searching for relevant products. He's also involved in Relay for Life as a team captain, and keeps up with the euphonium when he can.

Emily Hanna Crane (BM 1998) is Associate Professor of Music, Violin and Viola, and Coordinator of Orchestra Strings at Austin Peay State University. She joined the faculty at APSU in 2008 after earning her Master of Music and Doctor of Music degrees at Florida State University.

Kennedy Crawford (BM 2018) is working on her Master of Music at Trinity Conservatory in London, England.

Christin Danchi (BM 2013) is currently the Annual Giving Coordinator for the North Carolina Symphony in Raleigh.

Nick Dankner (BM 2013) is currently working on a DMA at the Eastman School of Music. Nick completed his Master of Music at UNC-Greensboro in December 2017.

Hannah DeBlock (BM 2011) completed her Master of Music (2013) and Professional Studies Certificate (2014) at Manhattan School of Music. Hannah performs regularly with *SOLARTE*, a contemporary/classical nontraditional quintet that focuses on promoting the art and culture of Spain and Latin America.

Ryan Dickey, M.D. (BM 2013) went on to medical school at Baylor College of Medicine in Houston, TX. He excelled in medical school because of how UNC prepared him in both his music degree and pre-med coursework. Ryan gravitated towards plastic and reconstructive surgery for his specialty due to its technical

finesse, precision, and breadth of surgical repertoire. He graduated in 2017 with honors and was inducted into Alpha Omega Alpha Honor Society. He matched into his first choice residency in plastic surgery at UT Southwestern in Dallas, one of the most rigorous training programs in the country. After graduating, he married his wife Tenley, a dance major from SMU, whom he met as a Junior at UNC while studying abroad at King's College London. Ryan is in his second of six years of residency and particularly enjoys hand surgery and microsurgery. He owes so much to the music department and the Kenan Music Scholars program. He says, "I am truly thankful for all the experiences and friends I had at UNC and the foundation it has provided for lifelong learning."

Will Dorsey (BM 2016) currently resides in Houston, Texas and is teaching music lessons full time for multiple school districts in the area. He recently graduated with his Master of Music degree from Duquesne University where he received a full assistantship to attend and was able to study with James Nova & Jeff Dec of the Pittsburgh Symphony Orchestra. While at Duquesne, Will was the Assistant Director of Athletics Bands and was able to play with many professional groups such as the River City Brass Band and The Brass Roots. During his time at Carolina, he studied with Professor Michael Kris and was able to win both Principal Trombone of the Fayetteville Symphony Orchestra & Durham Symphony Orchestra. He plans to continue freelancing in Houston and possibly apply for a D.M.A. in the near future.

Emma Dunlap-Grube (BM 2011) completed her Master of Music in Cello at the University of Massachusetts at Amherst. She is now freelancing and teaching in Durham, NC.

Todd Ellis (BA 2013) did a year of mission work overseas, and then spent 2.5 years at Credit Suisse in futures derivatives. Currently, he works in finance at PRA Health Sciences (a pharmaceutical contract research organization).

Stewart Engart (BM 2014) had his music performed by a variety of ensembles and performers in the past year, including the Moscow Contemporary Music Ensemble. He is in his second year of his Ph.D. in music composition at the University of California, Santa Barbara where he studies with Clarence Barlow, Curtis Roads and Andrew Tholl.

Rachel Evans (BM 2018) is starting a Master of Arts in Music History at the University at Bowling Green, Ohio.

Eliana Fishbeyn (BM 2017) has a private studio of 13 piano students that participate in seasonal recitals. She is building up her jazz composition portfolio by writing big band charts and having them read by local

professional big bands, such as the North Carolina Jazz Repertory Orchestra. Eliana will be applying to jazz graduate composition programs for fall 2019.

Clare Fitzgerald (BM 2009) completed her Ph.D. in Public Administration from North Carolina State University in 2016 and is now a Research Fellow in the Government Outcomes Lab at Oxford University in the United Kingdom.

Forrest Flemming (BM 2011) went to Emory Law School and currently works for Kilpatrick Townsend in Atlanta, GA.

Leah Gibson (BA 2010) toured with “Lost in the Trees”, and is now in graduate school in Public Health.

Dandrick Glenn (BA 2000) Since his time at UNC, Dandrick has been fortunate to have a 17-year career as a military musician. His career began in 2001 as a Bass trombonist with the Band of the USAF Reserve. He's also served with the Air Force Band of the Pacific Asia and the USAF Heritage of America Band. Dandrick currently serves with Air National Guard Band of the Northeast, recently performing as a featured soloist for their Independence Day concert series. For his new civilian career, he serves as educational sales representative for Music and Arts, the nation's largest provider of band and orchestra instruments. Dandrick serves 7 NC counties in the Sandhills Region.

Adam Gower (BM 1996) is Assistant Professor of Medicine at UNC-Chapel Hill.

Sophia Han (BM 2012) is an Assistant Professor of Violin at Southeast Missouri State University.

Dalton Harris (BM 2013) is studying historical performance practice at the Hochschule fur Kunst in Bremen, Germany under the tutelage of Wim Becu. He is an active performer throughout Germany on both historical trombones and modern trombones in a variety of contexts. Most recently, Dalton performed works of DuFay in Antwerp exclusively on slide trumpet.

EJ Harrison (BM 2014) works in midtown Manhattan as a New Business Development Associate at U.S. Trust, Bank of America Private Wealth Management. He is a Trustee of The Discovery Orchestra where he sits on their Development Committee and served as Chair of the 2018 Patron's Dinner.

Aya Esther Hayashi (BM 2008) earned her Ph.D. in musicology from The Graduate Center, CUNY in February. She has two forthcoming publications: a chapter on new media musicals and cultivating theatre fandom in the Routledge Companion to the Contemporary Stage Musical and a chapter on Team StarKid for Intellect's Fan Phenomena: Harry Potter. Aya still enjoys playing flute and performing in musicals.

Amanda Hemric (BM 2016) completed her Master of Music degree at Appalachian State University. She is now pursuing her M.S. in Communication Disorders and Sciences at Appalachian State University.

Miles Herr (BM 2015) completed his Master of Music at the Maryland Opera Studio at the University of Maryland.

James “Mac” Hinson (BM 1980) received his MM from the Juilliard School of Music and his DMA from Florida State University. He has been at the University of Southern Illinois for 25 years. He has played in numerous orchestras for a raft of noted conductors including Leonard Bernstein, Zubin Mehta, Georg Solti, Lorin Maazel, Neville Mariner and Hans Vonk.

Brian Holtshouser (BM Ed 2017) is starting his second year as a high school band and choir director at J. F. Webb High School in Oxford, NC. He leads a marching band, symphonic band, and a beginning choir, in addition to music appreciation classes.

Chris Homick (BM 2008) completed his Master of Music in Composition at Boston Conservatory, freelances as a cellist in Boston.

Caroline Iantosca (BM 2012) completed a graduate diploma in cello at the Florence Conservatory in Italy, now living and working in the US.

Malathi Iyengar (BA 1996) is a published children's book author and poet. She earned her Masters of Fine Arts in Music from the California Institute of the Arts and her Master of Arts in Education from California State University, Los Angeles. She currently lives in Long Beach, CA where she teaches elementary school and continues to play the clarinet.

Charlotte Jackson (BM 2015) completed her Master of Music at Boston Conservatory at Berklee in 2017.

Shafali Jalota (BM 2017) is working on her Master of Music at the Maryland Opera Studio at the University of Maryland.

Kaswanna Kanyinda (BM 2014) completed her Master of Music at the University of Michigan.

Grace Kennerly (BM 2011) earned her Master of Music in Viola Performance from Boston University in 2016. After freelancing in the Boston area, she became the Director of Admissions and Artistic Planning at Boston University Tanglewood Institute. Grace was recently named Executive Director of A Far Cry. She will begin her position with the Grammy-nominated string orchestra in November 2018.

Wonkak Kim (BM 2007) is Assistant Professor of Music at the University of Oregon and has released multiple recordings. He is a Buffet Artist and a Vandoren Artist. He has recently presented concerts in the Kennedy Center, Lincoln Center, Carnegie and Constitution Halls and in Paris, London, Madrid,

Ghent, Geneva, Seoul, Osaka, Costa Rica and Brazil.

Joe Kwon (BA 2002) tours internationally with The Avett Brothers as cellist for the band. He also sings background vocals and occasionally plays the musical saw.

Sarah Lamb (BM 2015) was recently promoted to Community Engagement Manager of The Cleveland Orchestra. In this new position, her mission is to increase the visibility, relevance and impact of the Orchestra in the community, as well as broaden their impact and reach through technology. Over the past year, she developed and produced a children's video series, “Music Explorers: Discover the Orchestra,” where students and their families can learn about the instruments of the Orchestra. The videos will launch on The Cleveland Orchestra's website and media sites in September 2018.

Hannah Lohr-Pearson (BM 2017) has started the Master of Music program in Cello at Cincinnati College-Conservatory.

Mike Lofito (BA 2005) now works as an attorney in New York City.

Erin Lunsford (BM 2015) was recently appointed Artistic Planning Manager with the North Carolina Symphony in Raleigh, NC.

Stephen Lytle (BA 1991; Teaching Certificate 1994) has taken a new position as Assistant Professor and Associate Director of Bands at West Virginia University.

Greg McCandless (BM 2005) was just reappointed as Assistant Professor of Music Theory at Appalachian State University and has recently had original music played on CBS and CBS Sports during broadcasts of NCAA football, Arena League football, and PGA tour events.

Jacob Medlin (BM 2006) is a full-time horn builder based in Greensboro, NC. His horns are known for their purity of articulation, clarity of sound, smooth note changes, and perfect intonation. Jacob also freelances as a horn player in the region.

Wesley Miller (BM 2014) completed his Master of Music at New York University.

Jonathan Minnick (BM 2016) presented a paper at the Northern California AMS chapter meeting, had an abstract accepted for the AMS national conference coming up in San Antonio this November, and had an article accepted to the journal *Jahrbuch für Lied und Populäre Kultur*, which will be published in 2019 (no. 64, "Music in Science Fiction"). All of this work is centered around his research on Louis and Bebe Barron's soundtrack for *Forbidden Planet* (1956, MGM), electronic music, and ecomusicology. Furthermore, he has published, along with the help of Professor D. Kern Holoman, a digital, second edition of the *Catalogue of the Works of Hector Berlioz*. Earlier

this year, Jonathan passed his comprehensive exam and will be working towards his upcoming qualifying exam in Spring 2019. As a performer, he continues to play in the UC Davis Symphony and in several early music ensembles as well as in numerous musical productions, symphonies, and jazz bands in the greater Sacramento region.

Nicholas Morrison (BM Ed 1982) is a Professor of Clarinet and serves as Executive Associate Dean of the Caine College of the Arts at Utah State University. As a clarinetist, he is a regular substitute with the Utah Symphony, a D'Addario Woodwinds Performing Artist, and a member of the faculty of the Chapel Hill Chamber Music Workshop. His teaching responsibilities include the clarinet studio and chamber music, and he serves as music director and conductor of the USU Summer Alumni Band. Morrison was a student of Donald Oehler from 1978-82.

Keith Nicholas (BM 1995) earned his Master of Music in Cello at Florida State, and now plays in the Nashville Symphony. He also teaches cello as adjunct faculty at Austin Peay State University and Belmont University.

Kayla Hill Oderah (BM 2015) completed her Master of Music at the University of Michigan in May 2017 and spent the last year teaching in Germany.

Justin Page (BM 2012) has completed his Master of Music in Cello at Florida State University. Now he plays professionally and teaches in Maryland. During the summers, he teaches at New England Music Camp.

Maria Palombo (BM 2014) completed her Master of Music at New York University.

John Parker (BM 2014) received the position of Associate principal trumpet with the Houston Symphony Orchestra in 2016 and has been in Texas ever since. Before that, he was in the Charlotte Symphony as principal trumpet for 2 years after graduating from UNC in 2014. Since moving to Texas, he's had some great experiences. One recent highlight was getting to travel to Europe with the orchestra on an international tour in March of 2018, performing works by Shostakovich, Bernstein, and Dvorak. He also recently made his solo performance debut with the symphony in June of 2018, performing the Böhme Trumpet Concerto. In addition to performing with the HSO, he enjoys teaching both private students and in the community. He has also been fortunate to have done masterclasses at various universities. And this past May, the HSO trumpet section presented at the International Trumpet Guild Conference in San Antonio.

Stephen Parris (BM Ed 1989) is currently beginning his 3rd year as the band director at Pisgah High School in Canton, NC and his 29th year in music education. He received his Master of Arts in Education from Tusculum College in 1995 as well as his National Board Certification in Elementary/Young Adult Music.

During his time at Pisgah, they have celebrated two consecutive years of Superior ratings at the Western Region MPA festival and numerous grand championships and class championships at marching band competitions.

Elizabeth "B" Chance Payne (BA 2002) currently works as a facial plastic surgeon in Charlottesville, VA.

Paula Peroutka (BA 2013) taught English in Spain and Turkey, and now teaches and freelances in the Triangle.

Taylor McLean Raven (BM 2013) completed her Master of Music at the University of Colorado.

John Reardon (BA 2015) is freelancing in Greensboro, NC.

Emily-Joy Rothchild (BA 2008) completed her PhD in ethnomusicology in 2015 from the University of Pennsylvania. She now works in Hamburg, Germany as a social media manager for Elbkind and is responsible for Ritter Sport USA.

Colin Rothwell (BA 2016) is currently working at the Duke Cancer Institute as a clinical research specialist in genitourinary oncology. Colin performs with The Soul Psychedelic alongside fellow UNC alum David Klingman. He also performs with a number of groups in the area as a substitute trombonist and is planning on auditioning for a local big band at the end of the month.

Ryan Rowe (BM 2018) is currently working on a Master of Music at the University of Minnesota.

Michael Rowlett (BA 1994) is Associate Professor of Clarinet at The University of Mississippi, where he is beginning his seventeenth year of teaching. In fall 2018, he will perform at the National CMS conference in Vancouver and at the inaugural American Single Reed Summit. His CD, "Close to Home," featuring works by American composers, was praised by Fanfare magazine as "a fine introduction to an outstanding clarinetist." He lives in Oxford, Mississippi with his wife, Lauren, and his daughters, Elizabeth and Evelyn.

Cheryl Schlitter (BA 2013) taught English in Japan, and is now living in San Francisco.

Lauren Schultes (BA 2011) went into business and is currently a Regional Manager for Bush Brothers & Company in Boston, MA.

Tara Schwab (BM 2002) earned her Master of Fine Arts in Multi-Focus Flute Performance from the California Institute of the Arts and her DMA in Flute Performance with Supporting Area in Ethnomusicology from the University of Oregon. Currently, she is Assistant Professor of Flute at Arkansas State University. In addition to her teaching, Tara is also a co-founder of *Duo Amantis* with guitarist, Michael Kudirka.

Emily Siar (BM 2014) is currently working on a DMA at New England Conservatory after completing her

Master of Music at Eastman School of Music in 2017.

Drs. Angie and Patrick Smith (BM 2003, both) met in the music program at UNC and have been married for 14 years. Angie is an Associate Professor of Urology at UNC, working as a urologic oncologist specializing in bladder cancer. Angie's work focuses on interventions to improve surgical and patient-reported outcomes. She also is the Assistant Secretary for the American Urological Association, serving as an ambassador for Latin America. Patrick is an Associate Professor of Psychiatry, Medicine, and Population Health Sciences at Duke, working as a medical psychologist specializing in lifestyle interventions to prevent cognitive decline and cardiothoracic transplant. His work examines how changing diet and exercise habits can improve brain health, as well as helping lung and heart transplant recipients adjust after transplantation. Together, they have two young girls who they hope enjoy music as much as they do!

Wiley Smith (BM 2009, MAT 2010) has been a practicing, board-certified music therapist since 2015. Currently, he works for the Cleveland Clinic providing music therapy at their main campus, a large academic medical center, as well as a smaller suburban regional hospital, and he teaches music skills to student music therapists. Wiley has been involved in several other musical pursuits since graduating, including membership in the Cleveland Orchestra Chorus for the 2017-2018 season.

Philip Snyder (BA 2013) recently received a DMA from the University of South Carolina where he now works as an admissions coordinator. He is the flutist and Promotions Director of the NC contemporary performance ensemble, *earspace*, director of the Wired Music series in Columbia, SC, half of the experimental duo, *if... else*, and frequently performs with orchestras around South Carolina. Philip recently commissioned a 4-hour performance piece titled "instill" by D. Edward Davis for performer, guide, and meditators in a labyrinth which will be premiered in Hillsborough in September 2018. Other current projects include the creation of improvisatory pieces for flute and live processing, the commissioning of a collection of works for flute and electronic pedals, and ongoing explorations with field recording assemblages.

Sara Snyder (BM 2005) earned her Ph.D. in ethnomusicology from Columbia University in 2016. Her dissertation was titled "Poetics, Performance, and Translation in Eastern Cherokee Language Revitalization". She was recently appointed as a tenure-track Assistant Professor in the Department of Anthropology and Sociology and as Director of the Cherokee Language Program at Western Carolina University.

Captain Daniel Stellini (BM 2011) spent three wonderful years as the Band Director at Garner Magnet High School in Wake County. In that time, the program enrollment doubled in size and the bands consistently achieved superior ratings. Outside the band room, Danny took up flying lessons; a passion that ultimately led him to pursue a new career as an airline pilot. This past August, Danny upgraded to Captain at Delta Connection. Although he loves his job at 35,000ft with 80 passengers behind him, he misses his days on the podium with 80 musicians in front of him. As he told his students before he left, "If I could have a superpower, it would be the ability to be in two places at once..."

Ash Stenke (BM 2013) is remaining active as a composer and educator. He is the 2018 winner of the San Francisco Choral Artists' New Voices Project and recently had compositions selected for performance by the Boston New Music Initiative and the New Music on the Bayou festival. His score to Georges Méliès' silent film "A Trip to the Moon" (1902), composed in collaboration with violinist Christin Danchi (BM 2013), was selected to be sent to the moon (yes, the actual moon!) as part of the MoonArts project at Carnegie Mellon University. Ash is in the final year of his doctoral studies in composition at Florida State University, where he teaches courses in composition, counterpoint, and music theory.

Alex Ullman (BM 2015) has completed his Master of Music in Cello at Boston Conservatory, and plays professionally and teaches in the Boston area.

Hillary Vaden (BM 2002) completed her Master of Music in Cello at Penn State, and is now freelancing in Croatia.

Alex Van Gils (BM 2010) completed his PhD in Music Composition and Theory from UC Davis. His dissertation was in two parts; an analysis of Allen Anderson's "All These Are Scenes of Life In and Around the Rectangle With an Opportunity for Mischief," and an original composition, a concerto for jazz saxophone and orchestra entitled "The Permanent," which he wrote for Andrew Van Tassel (UNC 2010) and David Möschler's (UNC 2005) Oakland-based Awesome Orchestra Collective. He also released an album of synthesizer music entitled "Until We Dissolve," which was premiered as a multimedia work for loudspeakers with projection created by Oakland-based artist Seren Moran. His current and recent work includes music for San Francisco-based choreographer and dancer Ildiko Polony and an orchestral arrangement of music by Aivi and Surrashu, the composers for the show "Steven Universe" to be performed by the Awesome Orchestra Collective.

Pablo Vega (BM 2008) is a composer and music producer in Durham, NC. He recently composed the soundtrack to the video game "AI War

2", music to the upcoming documentary "Pioneers In Skirts", and recorded/produced the last 3 albums of the UNC Clef Hangers and Loreleis. The Clef Hangers album "Fixate" was nominated for 7 Contemporary A Cappella Recording awards.

Allan Ware (MM 1980) After graduation from UNC Allan traveled to Germany on a Fulbright scholarship studying clarinet with Jost Michaels. Since then Allan has built a professional career at the highest level as a performer and teacher traveling the world giving concerts and master classes. He has won numerous international prizes including the "Grand Prix" at the 4th International Chamber Music Competition in Paris, the Carnegie Hall Concert Artist's Guild Competition in New York, the International Brahms Chamber Music Competition in Hamburg and the "Förderprogramm" of the Bayerische Vereinsbank. Allan has returned to the Chapel Hill area a number of times as a guest artist with Duke's Ciompi Quartet.

Bobby Warren (BA 2011) Since graduating with Bachelor degrees in music and biology Bobby has continued to pursue both fields. He worked as a research assistant in a Duke clinical microbiology lab. Concurrently, he received a Professional Science Master's in biomedical and Health Informatics at UNC and a certificate in business from UNC's Kenan Flagler business school. Currently, Bobby is a clinical research coordinator for the Duke Center for Antimicrobial Stewardship and Infection Prevention where they are constantly working towards reducing nosocomial infections and unnecessary antibiotic usage. He is also a teaching assistant for research mentorship at the NC School of Science and Math, and continues to play the euphonium with the Triangle Brass Band and the Durham Community Concert Band.

Lindsay Wilson Stipe (BA 2010) completed her Master of Music in Cello at the University of Massachusetts at Amherst and is now freelancing and teaching in Durham, NC.

Crystal Wu (BM 2013) received her Masters of Music and Doctor of Musical Arts in piano performance at University of Georgia.

Ian Zook (BM 2001) is Associate Professor of Horn and Brass/Percussion Area Coordinator at James Madison University.

IN MEMORIAM

The Department mourns the loss of young alumni Jessica Hiltabidle (BM 2012) and Jonathan Rohr (BM 2004). May their song live on.

NOTES FROM THE HILL

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