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...

See 100 Years, P. 2


taking a quick peck into Morehead Auditorium on an early fall day, I glimpsed a music student setting up the stage for his two-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 Tom Kuhman featured Professor Marc Callahan, baritone, in a moving performance of John Adams's The Wound Dresser and Professor Susan Kekkonen and the Chamber Singers teamed up with pianist Preda Mužičević 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 piano music in Carolina Performing Arts' CURRENT event A Winter's Eve: A Digital Reinvention as part of the UNC Process series. The new media interpretation utilized facial recognition software to bring Schubert's song cycle My Mind to life in a whole new way.

These are exciting times for music at UNC. There is adventuroussness in the air, as faculty and students take stock of music in 2018 and reasse the concert and listening experience: Associate Professor Juan Alamo 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 string quartet; Assistant Professor Andrea Boldman hosts sound artist Anna 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 Lains, 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 2015) directs Women’s Glee Club; and Tanaza Heggaves 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. Aris Golden in his new position with hands 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
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. Karlos 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 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 630 items from the 17th and 18th centuries, including the first opera in Europe, Dafne, by Peri. The items from the 19th century will be digitized in the future.

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 performances at VA Tech, NC State, and Meredith College. In 2001 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 Boughner, Sergui’s Sabbath Matin, and Beethoven’s Ninth Symphony, Brahms and Verdi Requiems, and Carmina Burana with the UNC Symphony Orchestra during the 2019-2020 season. 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 Educational Outreach Initiative presentations at K-12 schools across North Carolina. The radio show, ‘Live Jazz Now’ on WHUP Radio 104.7 Live Jazz, No 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 magazines.

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 studies 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 “40 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 Falla. 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. Dr. Otten is currently living in Portland, Oregon where he is teaching piano, both in person and online.

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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, Buteo/Bosque/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.

Juan Álamo in recital in Moeser Auditorium in September 2018. The “Fishbowl” lounge and study area in the Music Library.

Juan Álamo in recital in Moeser Auditorium in September 2018.
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 and 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 fall 2018 fall semester, she hosted the Slovak-British concert Reading in BrittoÁrsson’s and the interdisciplinary conference, “1908 in Poland and Czechoslovakia in Comparison” (with coorganizers Chad Bryant and Karen Auerbach from the History Department).

Mark Evans Bonds returned from a year’s research leave in Vienna sponsored by the Austrian Science Foundation. He was a pianist 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 symphonies in Tokyo in June 2018. The second panel was held in May 2017 in New York, 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 Lyons & Healy Harps’ “Harptacular”, a national harp performance music series, as one of the southeast regions premier performers and instructors. She performed Andy Scott’s Snails for Flute and Harp with UNC flutist colleague Lisa Dechamp-Sparks in Charlotte, NC in March. She also continues to perform as Principal Harp with the Chamber Orchestra of the Triangle and with the UNC Ballet, most recently in May in their production of Sleeping Beauty.

Marc Halka 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 middle Iraqi 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 Little known scats comedy, H.M.S. Pinafore at Watauga Academy. 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 Ishratheen Lynden Harris of Hidden Voices, directed by Kathy Williams. UNC Drama student 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 ritravio di Sigismondo for the Grange Festival. He spent the summer in Miami, Director, directing a production of Wagner’s Lohengrin at the Watauga Opera World Center as well as assisting Antoine Wagner (the great-grandson of Richard Wagner) in his directorial debut of Die Hallé, 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, Noboyuki Oe, and Hiroshiki Tomo. His work with these persons of UNESCO Intangible Cultural Heritage of Humanity was made possible by a career development grant from the Carolina Asia Center and a grant for learning and inspiration for UNC Opera’s Spring production of Berlioz Brecht and Kurt Weill’s Der Jasager. This opera is based on the Noh play Tanaka, 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 Kenkio Sekino and artist Andrew Myers for UNC’s Arts Everywhere day. Mykro created a stunning artwork to depict Schubert’s song cycle Die Winterreise, and a recording of the piece was subsequently purchased by the School of Dentistry. He also performed recitals in Tokyo, Japan, with pianist Yuko Fujikos and acclaimed violinist Ryo Mikami. He is currently working with director and tenor, award-winning Viktor Clark on a workshop to edit and publish Kurt Weill’s opera Love Life, where he will star in the role of Samuel Cooper. Among projects to perform Schubert, Duquesne, and Bach this semester, Dr. Callahan is particularly excited to perform John Adam’s The Wistful Decor with the UNC Symphony Orchestra, conducted by Tony 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.

Tom 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. Currin 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 “Beethoven’s opera.” His edition of Paul Green and Kurt Weill’s (1937) February play, Johnny Johnson, was staged in Chicago. In September 2017, he was named an honorary member of the Royal Musical Association (UK); 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 2018 release, Duo. Stâne with pianist Mimi Solomon on the New Focus label was hailed by the new music publications I Care If You Listen as a “touching, committed testament to a unique presence in American music.” His upcoming album, Unswerving Beethoven, also with pianist Mimi Solomon, was released in October 2018 on the New Focus label. Nicholas continues to present music to newly commissioned works for the duo by composers Robert Honstein, Jesse Jones, Toni Kuo, David Kicklad Garland, 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 Chautaucle 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 conductor 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 early-music ensemble “ (New York Times), DiEugenio will release the album Folía, along with soprano Aset 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 Kathryn 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 Tion Kalam of the UNC Symphony Orchestra.

UNC violin students again participated in the 11th annual Luby Violin Symposium, directed by DiEugenio, and featured guest artist Laurie Smiler of The Juilliard School. Violin students Nishanth Shanker (11), Waverly Leonard (20), Kyle Michie (20), Emma Schubart (23), Theresa Webber (21), Vivek Menon (18), and Ayman Brijani (22) participated in the Aspen Music Festival, Galax Fiddlers Convention, Orcovio Music Festival, Kanuynr Haupt Artic Artists Seminar, Domaine Forget, Luby Violin Symposium, and MYCO Festival, where they continued 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 “keywords” series by Oxford University Press. In addition, she has presented a keynote address in Berne, 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.

Evgen 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 Feldhansk Kreisen. 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 Diata.

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 extensively on March 16-17, 2018, featuring Samuel Gold, Principal Violist of the NC Symphony, on James Syler’s Love Among the Ruins and openings The River Siles Silen, a monumental new work by composer Christian Kohn. The trip was made possible with generous funding from Mr. Thomas S. Keran III and many friends of UNC Bands. In his new role as Principal Guest Conductor of the Greensboro Symphony Orchestra (Greenboro’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 Stofft, a new piece for soprano, clarinet, and piano by colleague, Stefan Erwin. She continued 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 Culture.
David Garcia is 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 from the forum's annual conference in April 2018. On March 8, Garcia also gave the keynote address, titled “Mapping Black Music in Modernity,” at the Music and 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 in the United States, 1783–1900: A Critical Reader. He has published one essay on a part of this research, the essay, “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 Spontane, Natives, Africans, and Roma: Transatlantic Malagueña and Ziptahida in Music, Song, and Dance, edited by K. Mirza Goldberg, Walter Clark, and Antonio Pizá. The Bob Cole Conservatory of Music at California State University, Long Beach awarded Garcia the Outstanding Alumni Award and hosted his BMD 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 for American Music.

Toni Kalaim 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 Jenniffer Higdon, Henri Tomasi and Antonin Dvořák, as well as a morning children’s concert for 3000 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 colleagues Clara Yang as piano soloist in October as part of the Fringe Chamber Hall Chamber Music Workshop. Kalaim was also on the faculty of the Chapel Hill Chamber Music Workshop for the 38th 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, Goldsmith, Oxford University, and the University of Southampton, and delivered the keynote address at the Royal Musical Association conference in Liverpool upon accepting the Dcrit 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 cross-cultural hip-hop workshops.

Michael Kris was invited in October 2017 to present a masterclass at Universitat 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 at the Sallburger 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.

Aine MacNeill 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 IDEAI 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 IDEAI 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 artwork that once populated them. With IDEAI researchers by subscribing to their Home website at https://isabelladeste.web.unc.edu/

Michael Kees was Associate Director of Swing Central Jazz for the Savannah Music Festival and as a trumpet faculty member for the Jazzy 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. Kees took part in three jazz concert programs. This includes Èlla at the Snoco,” a centennial celebration of Ella Fitzgerald during the Chick Webb years, the birth of the Jim Kees Swingers, showcasing music of the 30s-40s via a talented musical group of recent graduates from UNC Chapel Hill, UNC Greensboro, and NC Central University, and the Monk @ 100 Tribute by award-winning arranger Miho Hazama. Kees also presented a series of Jazz presentations for local retirement communities including The Governor’s Club, The Meadows, The Cedars and The Forest at Duke.

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 “expert” playing (Strings Magazine), vol. 2 includes works by J.C. Bach, C.A. Campioni, Ignaz Klasneuk, Joseph Haydn, J.J. Gosset, J.B. Brevé, and Antonio Vivaldi. Lee Weisert received a 2018 North Carolina Artist Fellowship for his sound installation work in collaboration with Jonathan 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 Galkalian 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 Manta, an experimental film about the history of the Congo by Petra Náliková, 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 Wisicik spent the month of August 2017 in China and Japan, first as a judge in the Aiqin Cup International Competition run by Central Conservatory Beijing, followed by his fourth time teaching the course ReThinking Bach at Toikai 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 Convention of the Viola da Gamba Society in Ohio during July. During September he was a guest with the Grant Quartet at Duke University in several performances of the Schubert Quintet with two cellos followed by a Noermber 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 Cello, 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 Cello John Sharp.

Clarissa Yang performed Beethoven Concerto No. 4 with Grant Gourley 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 Linus Goransson and the Charlotte Symphony. In addition, she performed Gershwin's Rhapsody in Blue with Peter Akin conducting the Raleigh Civic Orchestra, as well as Shostakovich Concerto No. 2 with Toni Kalaim conducting the UNC Symphony Orchestra.
Faculty Publications

Mark Evan Bonds


Andrea F. Bohman


Tim Carter


Amegret Fauser


David Garcia


Mark Katz


Anne MacNeil


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

https://isabelladeste.web.unc.edu/IDEA_Home/
https://ideaatart.web.unc.edu/IDEA_Art/6
https://idealetters.web.unc.edu/IDEA_Letter/6
https://ideamusic.web.unc.edu/IDEA_Music/6

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

Isabella d’Este & Music (https://ideamusic.web.unc.edu/isabelladeste-music/)

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

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

Portait 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 Ndoliko


Jocelyn R. Neal

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. 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 Juan de Allende, Mexico.” Thanks to the Department of Music, I always feel supported and mentored in my research and teaching!”

Jaimie Blake is currently a 2018-2019 Harold J. Glias USAF Graduate Fellow. She received a travel and research grant from the donor, Dr. Paul and Fabrienne Salmin Fund of the American Musical 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 Emigrés” at the annual conference of the Association for Slavic, Eurasian, and East European Studies in Boston, MA. Jaimie presented her paper, “The East is Served: Authenticity and the Globalization of the Russian Menuet,” in an online panel “Performing Russian Music and Musicians in American Culture,” at the Southeast Chapter meeting of the American Musical Society in September. She will also present her research at the International Baltic Music Conference in Ventspils, Latvia.

John Goldwell spent two weeks in July studying Gamelan at the Saguer Kediran Institute in Solo, Jawa, 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, Allahabad, Mathura, and Jaipur. Students take courses on journalism and society, and cultural history. John presented papers at two conferences: “Dungey, Devotion, and Desire in Indian Perceptions of Palaksham Varad Vinayak” CLUNY 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 diplomatic programs, with a particular focus on women as practitioners of music/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 electronic music and contemporary media art, 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 School of the Arts.

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 “Performing Empathy: Music in Refugee Advocacy Activism in the UK” (under the direction of Tim Carter).

Alexander Mordelet 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 and Musicians 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 Stocks was awarded a Sopranov Dissertation Completion Fellowship within the Royalty Society of Fellows for the 2018-2019 academic year by the Graduate School. Stephen’s dissertation project is titled “Keep on Walking: The Alfredie 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 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 Humphson Education Fellowship in American Song. She published a book review of The Oxford Handbook of Children’s Musical Cultures, edited by Patricia Sherman 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 11, 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, Aldehyne Hogg Jr., Grace Kwon, and Stella Li, completed presenting the newly acquired papers of Billy Strayhorn at the Music Division of the Library of Congress. The finding aid to this collection is currently under development and will be available on the Library of Congress website. Prueett Fellows for Summer 2018, Aldehyne Hogg Jr., Grace Kwon, and Stella Li, completed presenting the newly acquired papers of Billy Strayhorn at the Music Division of the Library of Congress. The finding aid to this collection is currently under development and will be available on the Library of Congress website. Prueett Fellows for Summer 2018, Aldehyne Hogg Jr., Grace Kwon, and Stella Li, completed presenting the newly acquired papers of Billy Strayhorn at the Music Division of the Library of Congress. The finding aid to this collection is currently under development and will be available on the Library of Congress website. Prueett Fellows for Summer 2018, Aldehyne Hogg Jr., Grace Kwon, and Stella Li, completed presenting the newly acquired papers of Billy Strayhorn at the Music Division of the Library of Congress. The finding aid to this collection is currently under development and will be available on the Library of Congress website. Prueett Fellows for Summer 2018, Aldehyne Hogg Jr., Grace Kwon, and Stella Li, completed presenting the newly acquired papers of Billy Strayhorn at the Music Division of the Library of Congress. The finding aid to this collection is currently under development and will be available on the Library of Congress website.
Will Dorsey (BA 2014) 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 and was able to study with James Nova & Jeff Dee 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 Kria and was able to win both Principal Trombone of the Fayetteville Symphony Orchestra & Durham Symphony Orchestra. He plans to move to 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 has been invited to study for his Ph.D. in music composition at the University of California, Santa Barbara where he studies with Clarence Barlow, Curtis Roads and Andrew Tholl.

odell Evans (BM 2018) is a graduate of the Master of Arts in Music History and a Visiting Assistant Professor at Virginia Tech.

Aubrey Cook (BA 2017) is currently working in digital marketing for Red Ventures as a senior SEO analyst; he's also involved in Relay for Life as a team captain, and keeps up with the euphonium when he can.

Emily Harina Crane (BM 1998) is Associate Professor of Music, Viola and Viola, and Coordinator of Music Placement at Florida 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. Emily is currently working on her Master of Music at Trinity Conservatory in London, England.

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

William 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. In his dissertation (BM 2013), Nick completed her Master of Music (2015) and Professional Studies Certificate (2014) at Manhattan School of Music. Hannah performs regularly with SOLARTE, a contemporary/classical neoromantic 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 premed 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 Teley, 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 third year 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.”
She sits on their Development Committee and Trust, Bank of America Private Wealth Management.

Eliana will be applying to Oxford University in the United Kingdom. Research Fellow in the Government Outcomes Lab at Carolina State University in 2016 and is now a historical trombones and modern trombones in a variety of ensembles. Dandrick, now in graduate school in Public Health, is Assistant Professor of Medicine at UNC-Chapel Hill.

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 “Moe” Winsor (BM 1965) 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, Grover Sohl, Lorin Maazel, Neville Mariner and Hans Vonk.

Brian Hoffshouser (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, performs as a cellist in Boston.

Caroline Iantosco (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 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.


Kaswanna Kanyinda (BM 2014) completed her Master of Music at the University of Michigan. Race Kennedy (BM 2011) earned her Master of Music in Viola Performance from Boston University in 2007. After performing in California AMCs 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.

Wanok 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,

Glent, 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 Lomb (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 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 Music program in College of Charleston’s world class buildings.

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

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

Stephen Lytle (BA 1991; Teaching Certificate 1983) has conducted numerous orchestras for a raft of noted conductors including Leonard Bernstein, Zubin Mehta, Grover Sohl, Lorin Maazel, Neville Mariner and Hans Vonk.

A recent highlight was getting to travel to Europe with the HSO, he enjoys teaching both private students and masterclasses at universities. And 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 new 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 Associate Executive Dean of the College of Music at the University of Utah. 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 University and played in the Indianapolis Symphony. He also teaches cello as adjunct faculty at Austin Peay State University and Belmont University.

Katy Hill Oderich (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.

Mariele Pizzi (BM 2017) 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 Charleston 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 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 Böhm 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.

Sharon Page (BM 2021) went to Enory 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 2004 as a Bass trombonist with the Band of the USAF Reserve’s 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 1994) 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 für Kunst in Bremen Germany and the ensemble 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 DeFaye in Antwerp exclusively on slide trumpet.

E J 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 board of directors and serves as Chair of the 2018 Patron’s Dinner.

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

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 new music ensembles as well as in numerous musical productions, symphonies, and jazz bands in the greater Sacramento region.
During his time at Pisgah, they have celebrated two MPAs from the University of Oregon. Currently, she is teaching and freelancing 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 2018) completed her PhD in ethnomusicology in 2015 from the University of Pennsylvania. She now works in Hamburg, Germany as a social media manager for EikaLarke and also plays 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 Vaden (BM 2001) 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 Symposium. His CD, “Clarinet Sonatas,” 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 their daughters, Elizabeth and Evelyn.

Salty Schiller (BA 2013) taught English in Spain and Turkey, and now teaches English and music in Croatia. Colleen Rothwell (BA 2014) is currently working at the Duke Cancer Institute as a clinical research specialist in genitourinary oncology. Colleen 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.

Robin Stemke (BM 2013) is a composer and performer in the Bayou area. 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.

Evan Ulrich (BM 2015) has completed his Master of Music in Composition at Boston Conservatory, and plays professionally and teaches in the Boston area.

Hannah Van Gils (BM 2010) 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” and a piece for solo cello. He plans to continue pursuing both fields. He worked as a research assistant in a Duke clinical microbiology lab. Concurrently, he received a Professional Science Master’s in biological 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 Math and Music, and continues to play the clarinet with the Triangle Brass Band and the Durham Community Concert Band.

Ingrid Wilson Slope (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. Daniel Zuck (BM 2001) is Assistant Professor of Horn and Brass/Percussion Area Coordinator at James Madison University.

The Department mourns the loss of young alumni Jessica Hiltihide (BM 2012) and Jonathan Rolf (BM 2004). Their song live on.
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 the Arts and Sciences Foundation at (919)843-2745.

Allen Anderson
Professor and Chair

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