The 2018-2019 academic year was just the second to host UNC Library’s new Incubator Awards: Research Grants for Creative Artists. Applications are filed in September, awards granted in October, and presentations are made at the Incubator Awards Showcase in the spring. According to their website:

The Incubator Awards provide financial and research support for students using historical and rare library materials at the University of North Carolina at Chapel Hill towards projects in the arts. Students are encouraged to follow their curiosity and use archival and special collections items as source material and/or inspiration; projects do not need to rely exclusively on materials in our collections. Recipients will receive a small stipend, instruction in special collections research practices, and support from library staff as they conduct their artistic research. The Incubator Awards aim to foster engagement with UNC’s rich cultural and historical resources and encourage students to pursue new directions, topics, or methods in their work and creative process.

These awards have consistently produced engaging and innovative projects by grant recipients. Senior music major, Anne Bennett, was a recipient in the 2017-2018 academic year and created five jazz compositions that explore the link between jazz and slavery, using archival materials from Wilson Library’s Special Collection Library on jazz music and its pre-Reconstruction-era roots. This year, music students Barron Northrup and Corbin Bryan teamed up to build a rare and near-forgotten instrument called the octochordon, an ancestor of the viola da gamba and the modern-day cello, using a book from the Rare Book Collection in Wilson Library.

After constructing the octochordon, Barron and Corbin presented it at the UNC Baroque Ensemble and Consort of Viols spring concert on April 28 and at the Incubator Awards Showcase on May 1. In late July, they flew out to Portland, Oregon for the national conference of the Viola da Gamba Society of America to give another presentation of their research and instrument.

To learn more about this innovative project, we reached out to Barron Northrup.

See New Life, P. 4
LETTER FROM THE CHAIR

It’s quiet now in the Hill Hall Rotunda. A solitary music student is settled in one of the all too comfortable high-backed chairs as he listens to a few notes as she works on her laptop. A professor emerges briefly from Moerker Auditorium where he is preparing the stage for a performance later in the week. Two graduate students pass through, one on her way to the music library, the other to office hours. A young instrumentalist with saxophone case in hand cuts across the lobby perhaps on her way to practice, rehearsal or improvisation class. A 2003 graduate appears, and we talk about his musical life in Ohio, and his memories of teachers and performances from when he was an undergraduate here. I sense the activity and welcome emanating from the staff offices. As I sit here, the room slowly fills as students assemble for an 11:00 o’clock class. A faculty member offers fresh charts, our piano technician appears, I hear a distant soprano, a member of the student recording staff arrives for work, a student climbs the stairs to the second floor study area, a faculty member descends the stairs, heading for class, a student sits down to inquire about microtones and tuning systems...and then, suddenly, the assembly vanishes as students disappear into a classroom. It’s quiet and teeming at the same time.

The rotunda is our crossroads, our hub. On any given day or hour, it might be very different than it is right now. On the first Friday of the month, the sound of a seemingly spontaneous concert fills the space for 15 or 20 minutes with respiring music making at midnight. On a Saturday evening, the air may be filled with the enthusiastic talk of student visitors who have presented masterclasses and guest lectures that enhance our teaching and the learning experience of our students. As I have for the last three years, the Department gathered first in the Rotunda, then in Moerker Auditorium on an early February evening for our annual Spectrum concert. Fourteen acts, ensembles large and small, along with faculty and graduate student commentary, presented to a packed house. The concert ended with a stirring performance by voices and instrumentalists of Leonard Bernstein’s “Make Our Garden Grow.” To mark the 100th year of the Department of Music at UNC, we announced at the concert our Centennial Challenge, a fund raising campaign to raise $100,000 for departmental programs by the end of 2019. As we approach the end of the year, we are on the verge of reaching our goal. I invite you to make an end-of-year gift that will push us over our goal. I invite you to make an end-of-year gift that will push us over our goal. I invite you to make an end-of-year gift that will push us over our goal.

As we have for the last three summers, the Department held an album release concert in Moerker Auditorium on October 25, for their commissioned album of new works, Unexpected Beethoven. The album features the music of six different composers, including Professor and Chair Allen Anderson. The album has already won numerous awards and is on the Grammy ballot in two categories.

The Spectrum Concert on February 2, 2019 put the entire department on display and kicked off our centennial celebration. The concert featured works by over 150 students and faculty. It also served as the beginning of our Centennial Challenge, where we set out to raise $100,000 by the end of 2019.

The music department hosted the Sixth Biennial North American Conference on Nineteenth-Century Music in mid-July. For three days, some 60 scholars across the country bared heat and humidity to hear and discuss presentations about nineteenth-century music that ranged from Beethoven to Richard Strauss. An impressive number of current and former UNC students gave papers at this conference: Molly Barnes (PhD 2016), Jamie Blake (current PhD student), Christopher Camacho-Brown (PhD 2018), Jonathan Krieger (BMus 2001), Laurie McMann (PhD 2011), Erin Pratt (current PhD student, Kristen Turner (PhD 2015), Douglas Shadle (PhD 2010), Jennifer Walker (PhD 2019), and Scott Warfield (PhD 1995). It was a delight to welcome all of our alumni back to campus.

Keep in Touch

• Request a print copy of Notes From The Hill.
• Update your address or mailing preferences.
• Receive email updates about Department events.
• Get a print copy of our semesterly event calendar.
• Share what you’ve been up to for the Alumni News.

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) 962-1959.

Professors Nicholas DiGigenio and Mimi Solomon held an album release concert in Moerker Auditorium on October 25, for their commissioned album of new works, Unexpected Beethoven. The album features the music of six different composers, including Professor and Chair Allen Anderson. The album has already won numerous awards and is on the Grammy ballot in two categories.

The concertos competitions held by the Symphony Orchestra and Wind Ensemble raised the bar yet again. Winners of the Symphony Orchestra competition were Andrew Huang, clarinet, and Susannah Stewart, soprano. The winners of the Wind Ensemble competition was Avind Subramanian, saxophone.

The letter is written by Professor Allen Anderson, Chair of the Department of Music.

YEAR IN REVIEW

Read about the highlights from 2018-19

October 2018 was our first-ever Month of Latin Jazz Festival, featuring guest artists The Dominican Jazz Project. All month our department jazz ensembles and guests artists celebrated Latin jazz with performances, master classes, and coaching sessions.

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As always, it would be my pleasure to greet you in the Rotunda, to sit and chat about your connection to music and the Department. I would value hearing your thoughts about the program and the events we sponsor. Please stop by and say hello.

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for more information as the spring 2018 semester came to a close. We could find no historical record of an English nobleman known for inventing any instruments. Furthermore, “octochordon” remained front and center when input into an internet search engine, but one of those few results was an article written by a Canadian researcher named Stephen Anderson. Morris’s note became a great inspiration for me and encouraged me to look further. In this article, Morris remained rather skeptical about the octochordon’s invention but firmly claiming credit for the octochordon’s invention. Kircher replied, apologizing profusely for the misattribution. In the same article, Morris remains skeptical in his connecting technique. Theory and Improvisation in the Study of Percussion Keys—a chapter from a forthcoming marimba book. In summer of 2023, he will be releasing his new solo marimba album featuring Bach’s “D minor Toccata and Fugue in B♭ major (Bach, Johannes)”. Bagatelles Op. 119. Lastly, he is also working on the post-production of a Sahas recording for which he wrote the lyrics and arrangements, projected to be released in Fall 2020.

A tler Anderson completed a solo piano work, Think That’s a Bad Idea, for the 2018-19 Music in Motion series at the University of Oklahoma. The work, composed for Clara Yang, is scheduled for its premiere performance in March 2020. Liao, written in 2017 for Nicholas DiElginno and Mimi Solonoff, was released on their Next Focus recording, Composing Beethoven, and performed by them at the DeMenusa Center for Classical Music in New York City. The work was also performed by the whole UNC violino studio under Professor DiElginno on the February 2019 Spectrum Concert.

Stephen Anderson resigned as artistic director of the Univerity’s Chamber Orchestra in 2019 and formed a new ensemble called the “Nova Viols.” We played music from the 17th century, including a viol. I did not apply for the grant that year, but the memory of the book stuck with me. Later that same year, I decided to try to include a book about violins in my ensemble experience at Carolina includes one semester of Carolina Choir (Fall 2017). I began taking violin lessons informally during my first semester (Fall 2016), and the next year I developed a more formal approach. Professor Wisick dubbed the “Novi Viols.” We played one or two songs during the Viol Consort’s concert. The semester after that, I was the Viola Consort, and so this has been my fourth semester in the consort proper.

C. How did you learn about the octochordon and what inspired you to team up with Corbin Bryan and apply for the Incubator to build an instrument?

The 2018-19 academic year marked the second time that the Rare Book Collection in Wilson Library held their Incubator Awards competition. I already knew of it; I attended their inaugural open house in the Fall of 2017, in which they displayed books and other collection materials as examples of potential inspirations for grant projects. One such book was Musurgia Universalis by Athanasius Kircher, which initially captivated me because it contained a plate illustrated of several stringed instruments, including a viol. I did not apply for the grant that year, but the memory of the book stuck with me. Later that year I grew interested in musical instrument construction, and I thought about that old viol illustration. I knew the Incubator Awards were up again for the following year, and I considered that I could use the grant to build an instrument if I could base the project on that book.

At this point, I had yet to meet Corbin. We didn’t know each other very well yet, but he had started attending coursework meetings and learning to play the viol. He took the class in Music and Physics, in which Professor Wisick (director of the Baroque Ensemble and Viol Consort, and our faculty advisor) taught about the various technical aspects of violin making, including the fascination with the viol, and I knew that the Incubator Award could be undertake as a team as well as alone, and so I asked him to join me. He said yes, and we convinced him.

C. Local instrument builder John Pringle helped guide you through the building process. How did you get involved with the project? And what was the process of building the instrument like?

We already knew that building a musical instrument with no experience would prove to be a monumental task. However, we also knew from Professor Wisick that John Pringle, a master craftsman of musical instruments, lived a short drive away. The experience proved me to be correct; we had very good materials, and we ended up having English lord had invented Latin, which neither of us read. But we found an English willing to work with us and teach us, and allow us to use Pringle, a master craftsman of musical instruments, lived a

FOR MORE INFORMATION as the spring 2018 semester came to a close. We could find no historical record of an English nobleman known for inventing any instruments. Furthermore, “octochordon” remained front and center when input into an internet search engine, but one of those few results was an article written by a Canadian researcher named Stephen Anderson. Morris’s note became a great inspiration for me and encouraged me to look further. In this article, Morris remained rather skeptical about the octochordon’s invention but firmly claiming credit for the octochordon’s invention. Kircher replied, apologizing profusely for the misattribution. In the same article, Morris remains skeptical in his connecting technique. Theory and Improvisation in the Study of Percussion Keys—a chapter from a forthcoming marimba book. In summer of 2023, he will be releasing his new solo marimba album featuring Bach’s “D minor Toccata and Fugue in B♭ major (Bach, Johannes)”. Bagatelles Op. 119. Lastly, he is also working on the post-production of a Sahas recording for which he wrote the lyrics and arrangements, projected to be released in Fall 2020.

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Miami Classical Music Festival this summer. His stage direction of Monteverdi’s masterpieces received praise from the critics for “deviating a brilliant production of remarkable intimacy” and “an innovation in the staging of operatic theater.” This season marked Dr. Callahan’s third year with the festival and be plans to return as a stage director and master clinician of voice in 2020. More recently, Dr. Callahan formed part of an international creative team for the re-opening of the Teatro de la Ciudad after nearly three years of renovation in a reimagined production of Eric Satie, Jean Cocteau, and Sergei Diaghilev’s ballet Parade. This massive undertaking involved designing installations throughout the renovated building, an endangered street parade with the Mexicanistas Gigantes Mochamábe, a new ballet commission by composer Pierre Yves Mâcé that was conducted by Matthias Pintscher and his Ensemble IntermontéContemporâne, performances by the Ukrainian folk-pop band Dzakhurabia, and the death-defying feats of circus artists Boute Noire and STRER. He has been invited back to the Ciudad for work on a new production of the musical Le Coq d’Or.

tim corder presented papers at conferences at the 2018 annual meeting of the American Musicological Society in San Antonio, Texas (“A Little Bird Tells Me… Monteverdi, Guarini, and a Textual-Musical Problem”) and in Basel (“Listening to Music in Early Baroque Italy”), Florence (“Fit for a Queen: The festa in the Riccardi Gardens, 8 October 1660”), Rome (“Gratioso Uberti’s Musical Tour of Rome (1630)”), and Venice (“Recalling Venetian Opera Libertos, 1639–45: A View from the Stage”). He was co-organizer of the conference Florence circa 1600: Patrizi Families and the Financing of Culture supported by the Casa Buonarroti and Istituto Lorenzo de’ Medici in Florence, 11–12 April 2019. He is currently working on a project concerning the reconstruction of the original staging of Jepopo Peris’ Euridice (1609), the first “opera” to survive complete; on music in radio (1600) and featured on the Short Animated Film “Sheltering Sky,” with music by John MacKaye.

michael figueroa spent his summer serving as a mentor in UNC’s Moore Underground Research Apprentice Program (MURAP), where he worked with two undergraduate students to carry out individual research projects: one ethnomusicographic project on Triangle-area after-school music programs and one historical project on blues music as a vehicle for health education during the 1920s and 30s. He also completed several of his own writing projects related to his research on music and the Israeli-Palestinian conflict and made progress on his new research on music and the racial awakening of Arab America after 9/11. He traveled to Chicago, Dearborn, Philadelphia, and Washington, DC to conduct field research with Arab and SWANA (Southwest Asian and North African) musicians, attending the album-release party of City of Dijon (Chicago), the YallaFunk festival (Philadelphia), and the premier of Omar Offendum's show “Little Syria” (Washington, DC). In Dearborn, he acquired a new instrument: the bouzouki, a long-necked string instrument from Greece that has, at once, treated musical experiences outside the western classical tonal tradition as “other,” and treated western tonality as the sine qua non of musical rationality. Aasia Lain is currently singing at The Metropolitan Opera as a member of the star-studded cast of this season’s Porgy and Bess. In addition to performing at The Met, she presented a recital in Ft. Lauderdale, Florida with the Veteran Arts Society to rare revues. William Riddle, Founder, exclaimed, “The depth and multi-colored beauty of Ms. Lain’s voice combined with her regal bearing and a true and commanding presence is a force one does not often encounter!” She also presented a recital at Duke University as part of the Other Lifelong Learning Institute and for members of the Triangle Woman’s Club. She is currently writing an article entitled “Reconnecting the African Diaspora Through the African Negro Spiritual.” As a part of her research, she presented her lecture recital “Narrative of a Slave Woman” and a masterclass to the students of Kenyatta University in Nairobi, Kenya. Not long ago, Dr. Lain was awarded two grants, one for The 19th Amendment Project presented by The Process Series and the second for The Performing Arts Special Activities Fund where she will work on a career with the UNC Community, her lecture recital, “ Ain’t I A Woman? Black Women and the 19th Amendment as Told Through the Life of Sojourner Truth.” She was recently invited to return to The Metropolitan Opera where she will have the honor of an ensemble performance during the memorial for the late international opera star Jessye Norman.

nicholas di Eugenio, now in his sixth year at UNC, continues his activities as an international musician. October 2018 saw his second release on the New Focus Recordings label, Unraveling Beethoven, which won Top Ten albums of 2018 and Best Contemporary Classical Album at the 2019 Trombone Awards. He is currently working on a project concerning the experience of presumably post-tonal music. By examining music, he rethinks the very idea of pitch structure in post-tonal theory and empirical work in music cognition by treating western tonality as “other,” and treated western tonality as the sine qua non of musical rationality. Aasia Lain is currently singing at The Metropolitan Opera as a member of the star-studded cast of this season’s Porgy and Bess. In addition to performing at The Met, she presented a recital in Ft. Lauderdale, Florida with the Veteran Arts Society to rare revues. William Riddle, Founder, exclaimed, “The depth and multi-colored beauty of Ms. Lain’s voice combined with her regal bearing and a true and commanding presence is a force one does not often encounter!” She also presented a recital at Duke University as part of the Other Lifelong Learning Institute and for members of the Triangle Woman’s Club. She is currently writing an article entitled “Reconnecting the African Diaspora Through the African Negro Spiritual.” As a part of her research, she presented her lecture recital “Narrative of a Slave Woman” and a masterclass to the students of Kenyatta University in Nairobi, Kenya. Not long ago, Dr. Lain was awarded two grants, one for The 19th Amendment Project presented by The Process Series and the second for The Performing Arts Special Activities Fund where she will work on a career with the UNC Community, her lecture recital, “Ain’t I A Woman? Black Women and the 19th Amendment as Told Through the Life of Sojourner Truth.” She was recently invited to return to The Metropolitan Opera where she will have the honor of an ensemble performance during the memorial for the late international opera star Jessye Norman.

Tatum Kallam returned for the second consecutive year to Bloomington, Indiana to guest conduct a concert with one of the orchestras at Indiana University’s Jacobs School of Music. The program included Coigheim’s Elégie and Franck’s D minor
Symphony, as well as a student concerto competition winner performing the Concerto for Bass Trombone by Chris Brubeck. Under Prof. Kalam’s leadership, the UNC Symphony Orchestra performed a variety of concerts during the academic year. Highlights included faculty member Marc Callahan as soloist in John Adams’ The Wound-Dresser, as well as the premiere of Three Pieces for Guitar and Orchestra, composed and performed by faculty colleague Billy Stewart.

Kris served as clinician and adjudicator for the Duke University in April 2019. On baroque cello, he toured NC and VA performing the Concerto for Bass Trombone by Chris Brubeck. He co-founded a new professional ensemble, the North Carolina Repertory Orchestra, led the orchestra in a 25th anniversary performance of Hip Hop Diplomacy in a Divided World, which was published in October, 2019 by Oxford University Press.

Michael Litwin participated in the Fifth International Romantic Brass Symposia in Bel, Switzerland, in November of 2018. At the symposia, Kris presented a brief abstract with Dr. Stewart Carter of Wake Forest University on their collaborative online database of surviving trombones made before 1800. The digital publication will be released in late 2019 and it is supported by grants from AMPS. Digital Humanities at Wake Forest University, and the University of North Carolina.

In March, he co-directed a collaborative concert of seventeenth-century German music in London with Kings College, London and the UNC Saxdall Ensemble. The concert was repeated in June at Chapel on the campus of Duke University. In July, he spearheaded an international collaboration between students and faculty from Switzerland, Germany, The Netherlands, Austria, Canada and the US with the choirs of the Salzburg Cathedral and München Cathedral. The focus of the collaboration, the Salmo Ingemini of Byrd, Fux, and Biber was given in the Salzburger Dom during the famous Salzburg Festival. He also participated in the National Music Festival in June where he serves as Low Brass Mentor and returns to the UNC Viols concert in April. He presented on campus, as well as at the National Music Festival in June where he serves as Low Brass Mentor and returns to the UNC Viols concert in April. He presented on campus, as well as at the National Music Festival in June where he serves as Low Brass Mentor and returns to the UNC Viols concert in April.

Sasha Weisert launched a songwriting course in the music department last year, now part of our undergraduate offerings. This year, she is on a research leave, working on a book about the impact of the 1990 copyright act on the development of popular music. She continues to serve on the executive board (treasurer) for the Society for Music Theory.

lee Weisert’s environmental sound installation Both Man and Bird and the Cupping thing will be on display at the Bardo Arts Center at Western Carolina University as part of the “Resounding Mountain” exhibition of outdoors art exhibit in Blowing Rock to December of 2019. He created an ongoing sound installation for the outdoor forest area at UNC’s Hyde Hall based on recordings of the newly renovated fountain. Malata, a film by Punta Nillavu with a musical score by Weisert, was selected for the Biennale of Lababiabhi 2019. Upcoming premieres of new compositions include Ginnai for piano and electronics, commissioned by Clara Yang, and Gel Ganeel for orchestra and electronics, written for the Greenhalo Symphony. Both pieces will be premiered in the spring of 2020.

Brenton is a member of the UNC Cello Studio and performed recitals on cello, baroque violin, and viola da gamba. During the summer of 2018 his gamba concerts and teaching took him to Austin, TX, San Luis Obispo, CA, Chamberland, MD, and Ashecille, NC as well as the national performances of the Kurt Weill Cello Sonata (as part of the Kurt Weill Collection). He was on the staff of the famous Tanglewood Festival in Massachusetts. And there were two master classes by guest artists, one from CPA, but another supported by a new fund for master classes established by donor Dr. Richard Clark.

Claudio Yang performed Cello Sonata (as part of the NC Symphony, Rachmaninoff's Rhapsody on a Theme by Paganini with Laura Jackson conducting the Charlottesville Symphony Orchestra, and Mozart Concerto K. 305 with the Winston Salem Symphony Orchestra. She performed a solo recital on the Charleston International Piano Series. She also presented recitals featuring works by celebrated Chinese composers at the New Music Center in San Francisco and in a highly publicized concert at the Le Petit Trianon in San Jose. She received a highly successful work by Kuo, Hidari, and Lai’s Hologla, which was a film by Hui Li Xue, a film by Weisert. She was a Celloscholar of the International Piano Competition (ages 18-29) at this competition. The two-piano duo also won second prize at the ENKOR International Chamber Music Competition.

Anne MacNeil’s latest article, “I’ve said too much,” Cano Antonio Cervato’s Descriptions of Music and Theater in Mantua, 1567,” appeared in Rasse Blaschke: 150 anni dell’Archivio.” She continues to serve on the executive board (treasurer) for the Society for Seventeenth Century Music. She continued to serve on the executive board (treasurer) for the Society for Seventeenth Century Music. She continued to serve on the executive board (treasurer) for the Society for Seventeenth Century Music. She continued to serve on the executive board (treasurer) for the Society for Seventeenth Century Music. She continued to serve on the executive board (treasurer) for the Society for Seventeenth Century Music. She continued to serve on the executive board (treasurer) for the Society.
Amanda Black was awarded a Dissertation Completion Fellowship within the Royer Society of Fellows for academic year 2019-2020 by the Graduate School. Amanda’s dissertation project is titled “Sounds of Securitization: Tourism, Periphery, and Privilege in San Miguel de Allende, Mexico.”

Jamie Blake was awarded an Off-Campus Dissertation Research Fellowship for Fall 2019 by the Graduate School. Jamie’s dissertation project is titled “Architects of Russian American Transnationalism in the Mid Twentieth Century: 1917-?” Last spring, Jamie presented her paper, “Not Just Another Dying Swan: Russian Emigré Ballerinas and Power in America.” at the biennial conference of the Association for Women in Music Studies in Mobile, AL in March 2019. She also received the Student Presentation Award for 2018-2019 from the Southeast Chapter of the American Musicological Society (AMS-SE) for her paper, “Transnationalism in Print: Russian Music and Music Education in America, 1917-1927.” In addition, Jamie was elected to serve as AMS-SE student chapter representative.

Jamie was also awarded the inaugural Wayne Shirley Research Fellowship from the Society for American Music at the society’s annual conference in March 2019. The Wayne Shirley Research Fellowship honors the career of Wayne Shirley, who spent thirty-seven years as a reference librarian and then music specialist in the Music Division at the Library of Congress, during which time he assisted and mentored generations of scholars. This fellowship will enable Jamie to conduct dissertation research in the Sergei Rachmaninoff and Itzhak Geha’s Collections at the Library of Congress.

John Caldwell was awarded a summer Kenan Grant to conduct supplementary dissertation research in Hyderabad and Chennai in South India. Over the summer he also received a Carolina Asia Center language course development grant, and co-directed the 22nd year of the UNC Summer in India Study Intern. John will direct the UNC Naja Saraswati Gamelan Fall Concert on December 7th at 7:30 PM in Morehead Auditorium.

Erica Fedor was awarded a Richard Bland Fellowship for Summer 2019 based upon Erica’s proposed project to complete a summer internship at Meridian International Center in Washington, D.C., where she worked as a Cultural Diplomacy Intern.

Kori Hill was awarded a Summer Research Fellowship for Summer 2019 by the Graduate School. Kori also won a Graduate Student Summer Research Grant (GSSRG) for 2019 from the Institute of African American Research. Both awards are in support of Kori’s dissertation title, “Towards a Black Classical Music Analytic: Florence Price’s Concertos as Black Modernist Expressions.”

Sarah Tomlinson Over the summer, Sarah Tomlinson won, published, and presented on student and teacher workbook materials for the North Carolina Symphony’s 2019-2020 Education Concerts. Many teachers implement the lesson plans in their classrooms prior to taking their students on an Education Concert field trip. Over 50,000 children, primarily in fourths and fifth-grades, attend these concerts every year. Sarah developed materials for Ruth Crawford Seeger’s orchestral work for children’s audiences, “Rippling Rosalyn,” based on archival collections at the Library of Congress’s American Folklife Center and Music Division. Elementary school children participated in activity demonstrations based on Sarah’s lesson plans at the North Carolina Symphony Education Concert workshop for teachers on August 13. The materials are also being distributed in hard copies to teachers and students around the state.

Kendall H. White, 2019-2021 GSAS ‘Senator’ to the Graduate and Professional Student Federation has been appointed Chairperson of the GSAS Graduate and Professional Student Federation Committee for 2019-2020. SoGAPS is tasked with creating and maintaining opportunities for open communication between constituents, departmental Senators, and the Executive Branch of GSFS. The Committee’s agenda for the year includes reforming its internal budget and operations, producing a report on student voter turnout, and hosting a public town hall forum for GSFS’s more than 10,000 constituents in Spring 2020.

This summer I had the opportunity to spend my summer living and breathing the creative hub of KwaMihlanza, South Africa. This township is home to stunning scenery, but more beautiful than the scenery are the generous spirits of its people. I was welcomed into this community as I stepped into the role of music teacher at a small school. This school was created to serve orphans and vulnerable children from the area. KwaMihlanza has been severely impacted by the HIV/AIDS epidemic and the loss of many adults. Teenagers and young adults have been left to provide for and take care of the children there orphaned or abandoned. Stepping into the harsh circumstances of my students lives was not easy but I felt an overwhelming sense of joy in being able to wake up each morning to teach and serve these incredible children. I taught recorder to the older students and worked on some simple songs and dances with the youngest at the school. My students also taught me songs and tried to teach me gumbi dance combinations, which is a style of dance that emerged in the mining communities during Apartheid. Needless to say, I was a rough gumbi dancer but lured that I got to experience music from their culture. I came back to Chapel Hill after my time in South Africa excited to start my senior year student teaching. I know all the lasts of this year at Carolina will be hard to swallow as I head towards graduation in May but I cannot wait to be a music teacher and my time teaching this summer was incredibly affirming of this desire.”

Renee McGee is a class of 2020 trumpet major and Kenan Music Scholar. After spending a year studying abroad at the Schulich School of music at McGill University in Montreal, Quebec, she was hired to play trumpet with the Orchestre de la Francophonie (OF) in Montreal for their summer 2019 tour. The OF is a Montreal-based festival orchestra of young professional musicians from all over the world. Its purpose is to perform concerts across the province of Quebec, all while promoting the cultural significance of the French language.

This summer, they played a broad selection of repertoire, including West Side Story, Stravinsky’s Firebird, Bruckner’s 6th symphony, Scriabin’s 1st symphony, and more. They played 6 concerts in 6 weeks, touring in Ottawa, Domaine Forget, and Montreal. She considers herself very fortunate to have this opportunity to simultaneously pursue her passions for trumpet and the French language, and she is grateful to UNCC’s Department of Music for the Mayo grant she received in 2018 which supported her during her time abroad in Montreal and allowed her to learn so much about music in Quebec.

She will be auditioning for the same position this coming summer, and really hopes to return to her favorite city in the world (besides Chapel Hill, of course!) to speak some more French and play some more great music.

Jane Zhao and Cody Qiu, class of 2021, won first prize at the prestigious MTNA Stecher and Horowitz Two Piano National Finals. Cody and Jane are both double majors in music and computer science and they were the youngest participants (ages 18-29) at this competition. They also won second prize at the ENKOR International Chamber Music Competition. Jane and Cody are pictured below with Stecher and Horowitz after their win.
E-lined student who is finishing their degree program. He was part of the first class of Wake County’s Future Teachers Program and was featured in a research conference in March 2019. Molly is a Lecturer at Wake County Community College.

Ryan Bright (PhD 2014) was awarded the Virgil Thomson Fellowship by the Society for American Music at its annual conference in March 2019. This award was in recognition for Ryan’s book project, Making American Opera after Eisenstein. The Virgil Thomson Fellowship is awarded competitively to scholars at any phase of their careers whose research interest is focused on the history, creation, and analysis of American music on stage and screen, including opera. Ryan is currently an Assistant Professor at Bowling Green State University.

Stewart Engart (BM 2014) is currently a PhD candidate in Music Composition at the University of California, Santa Barbara. In addition to advancing to candidacy in the last year, his works were performed at a variety of venues, from CCRMA (Stanford University) to the University of Aveiro (Portugal).

E. Fisseha (BA 2002) has worked in the UNC Band office as Jeff Fuchs’ executive assistant for the past 15 years, and was promoted this summer to Business Manager for the department.

Philip Guadagnino (BA 2019) attended the Baroque Performance Institute at Oberlin College and Conservatory in late June on a full-tuition scholarship. In those two weeks, he had the opportunity to sing works by Telemann, Schutz, and perform in the chorus of the program production of Purcell’s Dido and Aeneas as well as cover the Sorceress and the Spirit. He is currently working full-time at PlayMakers Repertory as an Audience Services Associate in which he functions as the primary Front of House Manager, Volunteer Usher Coordinator, and Box Office Assistant Manager.

Miles Herr (BA 2015) is currently a Young Artist at Fargo Moorhead Opera in North Dakota. He will be a Young Artist at the Caramoor Festival this summer.

Jennifer Kinney (BM 2001) joined the board of directors of the West Seattle Community Orchestras in Seattle, WA and plays in the first violin section of their Symphony Orchestra as a volunteer. WSCO inspires enjoyment of music-making through instruction and mentoring in mixed-age ensembles culminating in quality group performances. Please join your own musical non-profit as a musician or board member, and make a difference in your local community.

Doug Shadle (PhD 2010) earned promotion to Associate Professor with tenure at Vanderbilt University.

Haley Swindal (BA Drama 2008) recently made her Broadway debut singing the role of Mama Morton in Chicago.

Suzanneth Stewart (BM 2019) is pursuing her MM at the Eastman School of Music. She will perform at the Morgan Academy Grammy Award-winning tenor Alexander Gerrell on an all-Debussy program in March.

Schuyler Tracy (BM 2016) was recently appointed Touring Coordinator for the Chamber Music Society of Lincoln Center. Jennifer Walker (PhD 2019) was awarded The Glen Haydon Award for an Outstanding Dissertation in Musicology for her dissertation, “Sounding the Ralliment: Republican Reconfigurations of Catholicism in the Music of Charles-Philippe Eguillot, 1800–1903.”

Christy Jay Wells (PhD 2014) was awarded the Irving Lowens Article Award by the Society for American Music at the society’s annual conference in March 2019. The Irving Lowens Article Award commemorates Irving Lowens, the principal founder of the Society. The award is in recognition for Ryan’s book project, Making American Opera after Eisenstein. The Virgil Thomson Fellowship is awarded competitively to scholars at any phase of their careers whose research interest is focused on the history, creation, and analysis of American music on stage and screen, including opera. Ryan is currently an Assistant Professor at Bowling Green State University.

Edith McCoy (BA 2010) returned to Carolina to complete her PhD in American Studies, which she successfully defended in Spring 2019. She recently moved to Minneapolis where she has accepted a position as an Assistant Professor of American Studies and History at Carleton College.

Vincent Począsz (BM 2014) is entering his third year as Co-Director and Conductor of octaphone, a contemporary music ensemble. This coming year, octaphone will return to UNC’s campus to perform Laura Kaminsky’s opera “As One,” collaborating with UNC Opera Neo in San Diego this past summer. Shahali also received an Encouragement Award at the Metropolitan Opera Capaldi District Competition at the beginning of November 2019. She is currently finishing her MM in Opera at the University of Maryland.

Meredith McCray (PhD 2010) held a research fellowship at the University of California, Santa Barbara and was promoted this summer to Business Manager for the department.

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

Please consider a gift to the Department of Music today to help us realize the dreams and aspirations of our students and faculty. 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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