

Notes from the Hill

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BRINGING NEW LIFE TO A MUSICAL TREASURE

Barron Northrup & Corbin Bryan used their Incubator Award to build an octochordon



Photo by John Pringle

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.

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Notes From The Hill is the annual newsletter of the Department of Music at the University of North Carolina at Chapel Hill. You can find more about us online at music.unc.edu.

LETTER FROM THE CHAIR



ABOVE: Allen Anderson, Professor & Chair, UNC Department of Music

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 softly intoning a few notes as she works on her laptop. A professor emerges briefly from Moeser 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 churros, 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 rejuvenating music making at midday. On a Saturday evening, the air may be filled with the enthusiastic talk of patrons just exiting a concert in Moeser Auditorium, perhaps from a solo recital by a faculty member or by a group of guest artists, by student performers under the direction of a department director, or, on a few nights each semester, by performers on the Carolina Performing Arts Series. On a weekday afternoon, you might hear through the walls a budding songwriter workshop a new tune and lyrics to her songwriting classmates. On a Friday afternoon, the rotunda may see the gathering of students, faculty and patrons in advance of a lecture on music and culture.

From this spot, our community musicians and scholars, and the myriad activities we create figuratively branch out in all directions: down the hall to the Band Office and from there to the campus sports arenas; upstairs to the faculty offices and the intellectual spaces that open up from the scholarly investigations and pedagogic explorations of faculty and students; downstairs or across the parking lot to the practice rooms and rehearsal spaces in Hill Hall, Kenan Music Building and Person Hall and from there to the performance venues in the department, campus, and

community. Our faculty concertize, lecture, coach, pursue research, and lead workshops and camps, contribute to and lead symposia and institutes around the globe. As the faculty summaries in this newsletter report, recent destinations include the near and far flung: Salzburg, Berlin, Vienna, Cambridge (UK), Savannah, Austin, San Francisco, New York; the Dominican Republic, Switzerland, Puerto Rico, Spain, Italy, China; Africa, the Middle East, Southeast Asia, and South America to name a few. Books, articles, videos, and recordings document the ideas and creations of Department faculty, while awards and citations recognize their work for the value and quality of its contribution.

And the world comes to us. This past year we hosted the Dominican Jazz Project, a residency by international opera singer Lucas Meachem, and traditional Japanese dance and theatre artists Shingo Katayama and Umekawa Ichinosuke here to coach the UNC Opera students in their performance of Kurt Weill's *One Who Says Yes*. Composer Annea Lockwood visited in conjunction with the installation of *A Sound Map of the Danube*, and last summer some 60 scholars convened for the Sixth Biennial North American Conference on Nineteenth-Century Music, a multi-day event that included contributions by numerous current and former UNC graduate students. To this list, I acknowledge and thank the many visitors who have presented masterclasses and guest lectures that enhance our teaching and the learning experience of our students.

As we have for the last three years, the Department gathered (first in the Rotunda, then in Moeser 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 thank all of you who have contributed already, your support is vital for the success and continued development of our program.

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.

Allen Anderson
Professor and Chair



ABOVE: Guest Artist Umekawa Ichinosuke

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 coachings.



Professors Nicholas DiEugenio and Mimi Solomon held an album release concert in Moeser Auditorium on October 25, for their commissioned album of new works, *Unraveling 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. It featured 12 acts and 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.



Lucas Meachem, Grammy Award-winning baritone, spent a week in residence with the department in March, giving a recital with Carolina Performing Arts and conducting multiple coachings and master classes with students throughout the week.



The concerto 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 winner of the Wind Ensemble competition was Arvind Subramaniam, saxophone.



The Music Department hosted the Sixth Biennial North American Conference on Nineteenth-Century Music in mid-July. For three days, some 60 scholars from across the country braved 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 Campo-Bowen (PhD 2018), Jonathan Kregor (BMus 2001), Laurie McManus (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

We are always looking for ways to keep our friends and alumni connected with the latest happenings in the Department of Music. For all the items to the right and more, visit us online at music.unc.edu, email us at music@unc.edu, or give us a call at (919) 962-1039.

- 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.

Catherine Zachary: *Tell me a little bit about yourself and your involvement in music at Carolina?*

Barron Northrup: I am a member of the class of 2020, double majoring in Studio Art and Communication Studies with a minor in Music. Aside from the Consort of Viols, my ensemble experience at Carolina includes one semester of Carolina Choir (Fall 2017). I began taking viol lessons informally during my first semester (Fall 2016), and the next semester I played in a small beginner consort that Professor Wissick dubbed the “Nova Viols.” We played one or two songs during the Viol Consort’s concert. The semester after that (Fall 2017) I joined the Viol Consort, so this has been my fourth semester in the consort proper.

CZ: How did you learn about the octochordon and what inspired you to team up with Corbin Bryan and apply for the Incubator Award to build one?

BN: 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 several interesting 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 illustration 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 again of that old viol illustration. I knew the Incubator Awards would occur again 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 not yet reached out to Corbin. We didn’t know each other very well yet, but he had started attending consort meetings and learning to play the viol. He took the first-year seminar class in Music and Physics, in which Professor Wissick (director of the Baroque Ensemble and Viol Consort, and our faculty advisor) taught about the viol. Corbin had mentioned his fascination with the viol, and I knew that the Incubator Award could be undertaken as a team as well as alone, and so I asked him to join me – it wasn’t hard to convince him!

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

BN: We already knew that building a musical instrument with no experience would prove a monumental task. However, we also knew from Professor Wissick that John Pringle, a master craftsman of musical instruments, lived a short drive away. He met with us and generously granted that if we could win the Incubator Award, he would be willing to work with us and teach us, and allow us to use his shop and tools. We sought to learn more about the octochordon, which proved to be quite an adventure. As the title suggests, *Musurgia Universalis* is written in Latin, which neither of us read. But we found an English translation of the chapter on musical instruments in Davis library, which someone had translated for a master’s thesis. The section on viols was merely a paragraph but ended by mentioning that an English lord had invented an eight-stringed viol. We found this curious and searched

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” returned few results when input into an internet search engine, but one of those few results was an article written by a Canadian researcher named Stephen Morris about the English expatriate William Young, a contemporary of Kircher. Morris provided a translated correspondence revealing that Young wrote Kircher a letter shortly after the publication of *Musurgia Universalis*, politely but firmly claiming credit for the octochordon’s invention. Kircher replied, apologizing profusely for the misattribution. In this article, Morris remarked that the octochordon would be worth further research, so early last summer I found his email and reached out to him. He was quick to reply and proved very helpful in conducting further research. Corbin and I were generously granted an Incubator Award in late Fall 2018, by which time we had completed most of our background research. The grant also included the special support of the library researchers, from whom we learned to examine our sourcebook as a historical artifact with data beyond what was written in the book. We visited John Pringle’s workshop once or twice a week for 2-3 hours each time to construct the viol. Because the process is long and complicated, he would occasionally instruct us to start certain tasks but then would finish them himself later, or would begin processes before we arrived and instruct us on how to pick up where he let off. In this way, he exposed us to a broad array of the necessary skills in viol building despite our limited schedule.

CZ: How has it felt being able to share this rare instrument with concert-goers and visitors at the Incubator Awards showcase this past spring?

BN: Sharing our research was very rewarding, both at the Incubator Awards showcase and at our viol concert at the end of the semester. After both presentations, we invited the audience to come and try the instrument out. Many people have never heard of the viol, much less held one, so it was a very special opportunity to introduce people to a piece of music history in a uniquely unforgettable way. Furthermore, ours is the only octochordon reconstruction in the world as far as we know, so it’s very encouraging to be able to contribute to musical research in a meaningful way – I never could have predicted this part of my undergraduate career. **Barron and Corbin traveled to the Viola da Gamba Society of America conclave this summer and were a huge hit! Reflecting on this experience, Barron said,** With the generous assistance of UNC’s Department of Music, I was able to attend Conclave this summer and present the octochordon again with Corbin. Sharing this project on UNC’s campus was rewarding, but it was a special treat to present to a community of gambists. In a wonderful reversal, I was no longer introducing an audience to something new; instead the octochordon became part of a larger conversation regarding the viol, its construction, and its more eccentric family members, notably the lirone that Erin Headley presented. It was most rewarding to speak with her and several others who pointed me toward other quirky historical instruments, or art and iconography, that might provide another lead in learning more about the octochordon.



ABOVE: Brent Wissick, Barron Northrup, Corbin Bryan, & John Pringle

FACULTY NEWS

Juan Álamo was invited this past July to Costa Rica to present marimba masterclasses and recitals in different cities as part of their International Percussion Festival. Also, he went to Cali, Colombia to participate at the Tamborimba Percussion Festival as well as to premiere Dr. Steve Anderson’s new concerto for percussion and orchestra with the Cali Philharmonic Orchestra. During the 2019-20 academic year, Álamo will be traveling to Texas, Delaware, Virginia, Philadelphia, Puerto Rico and Peru to present master classes on the topic of Connecting Technique, Theory and Improvisation in the Study of Percussion Keyboards – a chapter from a forthcoming marimba book. In summer of 2020, he will be releasing his new solo marimba album featuring Bach’s first and fifth cello suites and Beethoven’s Bagatelles Op. 119. Lastly, he is also working on the post-production of a Salsa recording for which he wrote the lyrics and arrangements, projected to be released in Fall 2020.

Allen Anderson completed a solo piano work, *Think That’s You*. The work, composed for Clara Yang, is scheduled for its premiere performance in March 2020. *Linen*, written in 2017 for Nicholas DiEugenio and Mimi Solomon, was released on their New Focus recording, *Unraveling Beethoven*, and performed by them at the DiMenna Center for Classical Music in New York. *Ekaton*, for two violins, was premiered by the whole UNC violin studio under Professor DiEugenio on the February 2019 Spectrum Concert.

Stephen Anderson toured extensively giving concerts and masterclasses in 2018-19. The Dominican Jazz Project performed at the 2018 Jazz en la Loma Festival and presented a masterclass at La Universidad Nacional Pedro Henríquez Ureña in the Dominican Republic. The group also gave presentations at Columbia University in New York City, at UNC, and at universities across the southeastern United States. The DJP performed at notable jazz clubs, including Club Bonafide in New York City, and South Kitchen and Jazz Parlor in Philadelphia—a program which was hosted by Jeff Duperon of WRTI 90.1 FM Philadelphia jazz radio.

Anderson was a featured guest artist at the Southern Utah Jazz Festival, and he likewise made guest appearances with various ensembles across North Carolina, including concerts at Central Carolina Community College, Craven Community College, Oxford American Magazine’s 20th Annual Southern Music Issue concert, “The Musical Legacy of North Carolina,” and the Craven Arts Council series finale concert in New Bern, NC. He composed two new sacred choral works that were recorded and premiered by the UNC Chamber Singers in Spring 2019 and also composed a new solo piano work, *Drones*, for Dr. Clara Yang that will be featured on her forthcoming CD publication. Anderson served as pianist for Juan Álamo’s *Marin jazzia, Ruta Panorámica* CD recording, which was released on Summit Records March 2019 and has since spent seven weeks on the JazzWeek radio charts listed within the top 50 recordings which are ranked by the highest number of national radio “spins.”



ABOVE: Stephen Anderson & the Dominican Jazz Project take a bow.

The UNC Summer Jazz Workshop, which Anderson directs, drew 121 participants from across the United States.

Andrea Bohlman hosted an installation of Anne Lockwood’s *A Sound Map of the Danube* (2001–5) in the Kenan Music Building that featured a conversation with the artist in October 2018. She was also a co-organizer for the interdisciplinary conference, “1968 in Poland and Czechoslovakia in Comparison,” which combined oral history sessions with academic papers and was capped off by a funny and tender cabaret, “Rendezvous in Bratislava,” spearheaded by Miriam Sherwood. Over the course of spring semester, she was on leave at the Max Planck Institute for the History of Science as a visitor in the “Epistemes of Modern Acoustics” research group in Berlin, from which she undertook research in Berlin, Warsaw, and across Silesia on the history of amateur recording. Over the course of the 2018–19 academic year, she spoke at numerous conferences and universities about her research on sound, media, and social movements: EHESS-CRAL (Paris), Harvard University, Humboldt University (Berlin, Germany), POLIN Museum of the History of Polish Jews (Warsaw, Poland), Queen’s University (Belfast, UK), University of Pennsylvania, University of Music and Performing Arts (Vienna, Austria), and West Virginia University.

Mark Evan Bonds completed work on *The Beethoven Syndrome: Hearing Music as Autobiography*, a 115,000-word monograph to be published this fall by Oxford University Press, while on a Research and Study Assignment in Spring 2019. The book examines changing perceptions of the relationship between composers and their works since the Enlightenment. He also completed *Beethoven: Variations on a Life*, a shorter study aimed at a general audience and to be published (again by Oxford) in 2020, the 250th anniversary of the composer’s birth. In April 2019 Bonds gave an invited lecture entitled “The Fantasia as Self-Revelation” at the School of Music at the University of Illinois Champaign-Urbana.

Laura Byrne took four members of the UNC Harp Studio, Samantha Horn, Grace Monteleone, Naomi Sutherland, and Alexandra Vigil to perform as a Harp Ensemble last March at the invitation of the Pamlico Music Series in Oriental, North Carolina. Mrs. Byrne performed throughout the season as Principal Harp of the Chamber Orchestra of the Triangle and also for the North Carolina Ballet in their productions of “Monet Impressions” and “Swan Lake.” In June, Laura Byrne performed at the American Harp Society’s National Summer Institute at UNC-SA in Winston Salem.

Marc Callahan debuted productions of Monteverdi’s *L’incoronazione di Poppea* and Mozart’s *Die Zauberflöte* at the

Miami Classical Music Festival this summer. His stage direction of Monteverdi's masterpiece received praise from the critics for "devising a brilliant production of remarkable intimacy" and creating "a winning realization of one of the monuments from the cradle of operatic theater". This season marked Dr. Callahan's third year with the festival and he 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 that oversaw the re-opening of the Théâtre du Châtelet 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 devising theater installations throughout the renovated building, an ebullient street parade with the Marionetas Gigantes Moçambique, a new ballet commission by composer Pierre Yves Macé that was conducted by Matthias Pintscher and his Ensemble InterContemporain, performances by the Ukrainian folk-pop band DakhaBrakha, and the death-defying feats of circus troupes Boite Noire and STREB. He has been invited back to the Châtelet for work on a new production of the musical *Les Girls*.



ABOVE: Marc Callahan and cast and crew of *Parade* during bows.

Tim Carter presented papers at conferences at the 2018 annual meeting of the American Musicological Society in San Antonio, Texas ("A Little Birdie 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 *fiesta* in the Riccardi Gardens, 8 October 1600"), Rome ("Gratioso Uberti's Musical Tour of Rome (1630)"), and Venice ("Reading Venetian Opera Librettos, 1638–45: A View from the Stage"). He was co-organizer of the conference *Florence circa 1600: Patrician 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 Jacopo Peri's *Euridice* (1600), the first "opera" to survive complete; on music in radio drama in the 1930s in the United States; and on Monteverdi's madrigals and the text-setting "mistakes" made therein.

Nicholas DiEugenio, 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 of Show from the Global Music Awards. Also a core violinist of The Sebastians, that group released *Folia*, its third album, in Fall 2018, accompanied by a music video of the same name which

has garnered nearly 20,000 views. The Sebastians continue as the Ensemble in Residence at the Yale Collection of Musical Instruments, where Dr. DiEugenio also presented a guest lecture in April 2019 on 19th Century performance styles and practices. This year, Dr. DiEugenio has been invited to Oxford University (England) to perform and record with the group Accordes, which is part of a research and performance project on 19th Century performance styles and practices led by violinist Claire Holden and musicologist Eric Clarke. This past summer, DiEugenio directed the 12th Luby Violin Symposium at UNC-Chapel Hill, coached at the Chapel Hill Chamber Music Workshop, taught and performed at the Kinhaven Music School in Weston, VT, and performed at the Staunton Music Festival alongside such luminaries as violinist Ingrid Matthews. Together with pianist Mimi Solomon, Nicholas DiEugenio is the co-artistic director of MYCO, a community youth chamber music program based in Chapel Hill.

Annegret Fauser was awarded a Senior Research Fellowship at the Internationales Forschungszentrum Kulturwissenschaften, Vienna, for Spring 2020. Her project is titled "Beethoven in Translation: Reframing the Interwar Commemorations of 1920 and 1927." In Fall 2018, her book *Aaron Copland's Appalachian Spring* (Oxford University Press, 2017) received the ASCAP Foundation's Virgil Thomson Award for Outstanding Music Criticism. She presented a keynote address at an international conference at the University of Guelph on *Creative Women at the End of the First World War: Endings and New Beginnings* where she spoke about "Women, Creativity, Death: Musical Journeys Out of World War I." She also contributed lectures and papers at the University of Minnesota, the University of Pennsylvania, the Institute for Art History in St. Petersburg (Russia), and the annual meeting of the American Musicological Society in San Antonio. Moreover, together with current and former graduate students, she organized two conferences: the biennial meeting of AMS South East in Chapel Hill and, on Halloween(!) 2018, a one-day pre-AMS Conference: *Staging Witches: Gender, Power, and Alterity in Music*, in San Antonio.

Evan Feldman taught a series of conducting masterclasses at the Taller de Música Jove in Valencia, Spain and conducted the Valencia Youth Wind Ensemble at the Certamen Internacional del Bandas de Música in July 2018. He was the featured clinician for the honor band at the Lakeside Band Festival at Carthage College in Kenosha, Wisconsin and also conducted the New York Zone 9 Area All-State high school band. In January he spent a week-long residency at the University of Western Ontario, where he rehearsed their bands and lectured on sound-to-symbol pedagogies.

Professor Feldman had a successful second year as Principal Guest Conductor of the Greensboro Symphony Orchestra (Greensboro's only professional orchestra). He conducted 25 education, holiday, and pops concerts, including two shows in their Tanger Outlets POPS series with guests artists the Dukes

of Dixieland and acclaimed vocalists Hugh Panaro and Scarlett Strallen.

In June, he and the Triangle Wind Ensemble were featured on the PBS show "Muse" for their collaboration with animator Marc Russo on the short animated film "Sheltering Sky," with music by John Mackey.

Michael Figueroa spent his summer serving as a mentor in UNC's Moore Undergraduate Research Apprentice Program (MURAP), where he worked with two undergraduate students to carry out individual research projects: one ethnographic 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 Djinn (Chicago), the YallaPunk festival (Philadelphia), and the premiere of Omar Offendum's show "Little Syria" (Washington, DC). In Dearborn, he acquired a new instrument: the bouzouq, a long-necked fretted lute found throughout the Eastern Mediterranean region for performing maqam-based music. He hopes to bring some of the musicians he studies with to perform on campus in the coming years.

David Garcia's book *Listening for Africa: Freedom, Modernity, and the Logic of Black Music's African Origins* (Durham, NC: Duke University Press, 2017) was recognized by the Society for Ethnomusicology with the 2018 Bruno Nettl Prize and a 2018 Alan P. Merriam Prize honorable mention for Outstanding Book in Ethnomusicology.

Garcia delivered two invited lectures on his current research on Latin music, dance, and theater in the United States, 1783–1900. He delivered these lectures at the Musicology Distinguished Lecture Series, School of Music, University of Tennessee, Knoxville and the Music Studies Colloquium, Department of Music, University of California, Berkeley. The McNeil Center for Early American Studies at the University of Pennsylvania also invited him to participate in the Early American Music and the Construction of Race workshop where he contributed his piece, "A Latin Music History for Trumpism (in Four Parts)."

Aaron Marcus' writing and research, over the course of the last year, have centered on two areas: the way that popular music genres structure, constrain, and enable the reception, interpretation, and production of musical experience; and a critical evaluation and reconsideration of how the phenomenology of musical experience for atonal music (especially classical music and sample-based hip-hop) is approached in music theory and cognition. In both cases, there is a central concern with musical phenomenology,

which concerns the conditions under which certain types of experiences are made possible in specific social and historical contexts. With respect to his research on popular music genre, he examines how the social relations established through genres and the long history of the racialization of popular music have worked in tandem to affect what the sociologist and popular music scholar Jason Toynbee describes as the "inevitability of genre" in the experience of popular music. With respect to his research on the phenomenology of atonal music, he rethinks the very idea of pitch structure in post-tonal theory and empirical work in music cognition by asking the basic question of what it is to be an interval for experience of presumably post-tonal music. By examining an element of musical structure that has been at the heart of music theory from the ancient Greeks up to present times, and by incorporating repertoire that have been traditionally excluded from consideration by music theorists—namely, rap music—his research aims to denaturalize certain tacit assumptions about musical experience that have, 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.

LaToya 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 Venetian Arts Society to rave reviews. 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 a part of the Osher Lifelong Learning Institute and for members of the Triangle Wagner Society. She is currently writing an article entitled "Reconnecting the African Diaspora Through the American 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 create and present, to 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.

Tonu Kalam 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 Corigliano's *Elegy* 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 four concerts on campus 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.

Jim Ketch, Music Director of the North Carolina Jazz Repertory Orchestra, led the orchestra in a 25th anniversary season. During the 2018-2019 season, the NCJRO appeared in concert for Carolina Performing Arts with saxophone soloist Branford Marsalis. The concert *Beyond Category*, celebrated the music of Duke Ellington and Billy Strayhorn. Anniversary events also included appearances with the North Carolina Symphony Orchestra for *Summerfest 2018* and *New Year's Eve 2018*. Jack Cooper, Director of Jazz Studies at the University of Memphis, led the NCJRO in a performance of *Charles Ives for Jazz Orchestra*. The Ives concert featured the US premier of the German produced documentary film on Charles Ives "*The Unanswered Question*." The NCJRO also maintained a monthly concert appearance at Durham's Sharp 9 Gallery.

Jim Ketch continued as Associate Director of Swing Central Jazz for the Savannah Music Festival. He co-designed a new curriculum with pianist Marcus Roberts, performed in a faculty concert, presented clinics and served as lead adjudicator for the *Swing Central Jazz Competition*. While in Savannah, Ketch worked directly with twelve elite High School Jazz Bands from California, Washington, Michigan, North Carolina, Florida, Virginia, Pennsylvania, Tennessee, and New York. During the summer 2019, Ketch continued as a member of the faculty of the famed Jamey Aebersold Summer Jazz Workshop at the University of Louisville. The workshop features concerts, clinics, coaching of combos, and masterclasses. The workshop attracts students from across America and twenty foreign countries. In December 2018 Jim Ketch spent three days in residency with the award-winning Byron Central High School in Michigan. In March 2019, Ketch served as clinician and adjudicator for the Duke Ellington Jazz Festival hosted by The Lovett School, Atlanta, GA. Ketch also offered high school and middle school clinics in Raleigh, Durham, and Winston-Salem. In addition to regular performances with the NCJRO, Ketch also performed with the Jim Ketch Swingtet, the Mint Julep Jazz Band, the Russ Wilson Big Band, and the Allison Miller Big Band. In May 2019, Ketch hosted the 5th Jim Ketch Jazz Festival hosted by Durham's North Carolina School for Science and Math. In September, Ketch and the UNC Trumpet Studio welcomed Professor Martin Hodel (Trumpet) of St. Olaf College in Minnesota.

Mark Katz has seen a good deal of change this past year. He finished his term as Director of UNC's Institute for the Arts and Humanities and returned full time to the Music Department, taking on the role of Director of Graduate

Studies. Also in 2019, six years after creating and directing the multimillion-dollar cultural diplomacy initiative, Next Level, he moved into emeritus status and retains an advisory role as Founding Director. During the 2018-19 academic year Katz presented his work to a variety of audiences, including scholars (the American Musicological Society, Syracuse University), civil servants and diplomats (the United States Department of State, Conflict Resolution Day, sponsored by the federal government), and the general public (Carolina Meadows, Wayne Community College). He also completed his fourth book, *Build: The Power of Hip Hop Diplomacy in a Divided World*, which was published in October, 2019 by Oxford University Press.

Michael Kris participated in the Fifth International Romantic Brass Symposium in Biel, Switzerland, in November of 2018. At the symposium, 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 AMIS, 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 Sackbut Ensemble. The concert was repeated in June at Chapel of the Cross church in Chapel Hill and at 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 was a mass by 17th-century composer Heinrich Biber and the performance was given in the Salzburger Dom during the famed Salzburg Festival. He also participated in the National Music Festival in June where he serves as Low Brass Mentor and returned for a 15th season as Bass Trombone in July at the prestigious Eastern Music Festival.

Stefan Litwin has maintained a busy schedule with concerts and masterclasses throughout Europe and the United States during the past season. In addition, he has published a book on Arnold Schoenberg's Piano Concerto op. 42 (Wolke Verlag) and released the double-CD "American Mavericks" (telos music recordings), featuring the Piano Sonata No. 2 "Concord Mass. 1840-1860" and "Emerson Concerto" by Charles Ives, Frederic Rzewski's piano concerto "A Long Time Man" and ensemble piece "Coming Together", as well as John Cage's Concerto for Prepared Piano and Chamber Orchestra. Litwin has also completed three new compositions, all of which were premiered to much acclaim: "Über die Dinge im Land" (based on an old Egyptian text, translated specifically for him by Jan Assmann); "Kinderszenen" for 8 Players and Sampler (commissioned by the SWR Stuttgart); and the Monodrama "Versuch zu Jean Paul" for narrator and two pianists (commissioned by renowned German actor Ulrich Noethen and the GrauSchumacher Piano Duo.)

Anne MacNeil's latest article, "I've said too much": Canon Antonio Ceruto's Descriptions of Music and Theater in Mantua, 1567," appeared in *Itinera chartarum: 150 anni dell'Archivio di Stato di Mantova*, edited by Roberta Piccinelli, et al. In May, Anne flew to northern Italy for three days of filming for her newest video project, entitled *Echoes of Serafino*. The film – about the 15th-century poet-improviser Serafino Aquilano – features musicians from the Schola Cantorum in Basel, Switzerland, a lute-maker from Assisi, Italy, musicological experts from UNC and the University of Indiana, Bloomington, and the cinematographer Mario Piavoli of ZefiroFilm. Anne also took time to fly to Bologna, Italy and to the University of California, Irvine, to continue her participation in a series of research and development meetings for the IDEA project, "the Virtual Studiolo." In this project, Anne is working with the CINECA supercomputer center in Bologna, the Kunsthistorisches Museum in Vienna, and the Louvre Museum in Paris to create a 3D interactive model of Isabella d'Este's rooms and the music and artworks that once populated them. IDEA: Isabella d'Este Archive is an on-going international research consortium for the study of Early-Modern Italy, of which Anne is one of three co-directors. Keep up with IDEA events by subscribing to their Home website at <https://isabelladeste.web.unc.edu> and look for *Echoes of Serafino* later this fall!

Jocelyn Neal 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 1909 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 Beast and the Creeping Thing* will be on display at the Bardo Arts Center at Western Carolina University as part of the "Resounding Change: Sonic Art and the Environment" exhibit from August to December of 2019. He created an ongoing sound installation for the outdoor fountain area at UNC's Hyde Hall based on recordings of the newly renovated fountain. *Matata*, a film by Petna Ndaliko with a musical score by Weisert, was selected for the Biennale of Lubumbashi 2019. Upcoming premieres of new compositions include *Clinamina* for piano and electronics, commissioned by Clara Yang, and *Gol Gumbaz* for orchestra and electronics, written for the Greensboro Symphony. Both pieces will be premiered in the spring of 2020.

Brent Wissick continues to perform on cello, baroque cello, and viola da gamba. During the summer of 2018 his gamba concerts and teaching took him to Austin, TX, San Luis Obispo, CA, Cumberland, MD, and Asheville, NC as well as to the National Conclave of the Viola da Gamba Society in Cullowhee, NC. He founded a new professional ensemble, the North Carolina Consort of Viols, that has performed around the state and at the meeting of the Society for Seventeenth Century Music held at Duke University in April 2019. On baroque cello, he toured NC in March with baroque dancer Paige Whitley-Bauguess, and

returned as a guest to the Atlanta Baroque Orchestra in January, with which he had served as principal cellist for many years in the past. And in February, he played a recital here on campus on a five-string baroque cello in music of Bach and Handel, joined by faculty colleagues Jeanne Fischer, soprano, and Nick DiEugenio, violinist. That five-string cello is a recent gift to the department from donor Richard Fox for use by faculty and students.

The UNC Baroque Ensemble collaborated this year with UNC Opera for a fully staged production of Handel's *Alcina* in November, stage directed by Marc Callahan and conducted by Wissick. Two of his viola da gamba students won an Incubator Grant to research and build an eight-string viola da gamba, which they presented on campus, as well as at the National Conclave of the VdGSA held near Portland Oregon in July 2019. A highlight of the UNC Viols concert in April was a performance of the complete Dowland Lachrime with lute, as well as a first viewing of the Octochordon.

On the modern cello, his main focus of the year was several performances of the Kurt Weill Cello Sonata (as part of the department emphasis on Weill's opera *Der Jasager*) which he was able to perform with Japanese "Noh" dancer Umekawa Ichinosuke, brought in by Marc Callahan for the opera production in March. But Wissick also joined faculty soprano Latoya Lain on her April recital in songs by Andre Previn, and played compositions by Stephen Anderson with the UNC Chamber Singers. The UNC Cello Studio had a busy year, with performances by the UNC Cello Choir, two senior recitals and a junior one. Cello students Devin Cornacchio and Daniel Malawsky traveled to Italy for summer music festivals, and Courtney Hedgecock was on the staff of the famous Tanglewood Festival in Massachusetts. And there were two master classes by guest artists, 1 from CPA, but another supported by a new fund for cello master classes established by donor Dr. Richard Clark.

Clara Yang performed *Carnival of Animals* with the NC Symphony, Rachmaninoff Rhapsody on a Theme by Paganini with Laura Jackson conducting the Charlottesville Symphony Orchestra, and Mozart Concerto K. 503 with the Winston Salem Symphony Orchestra. She performed a solo recital on the Charleston International Piano Series. She also performed a recital 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 recorded a new work by Peter Askim for a broadcast premiere in Honolulu. She was a festival artist at the PODIUM Matadepera in Spain, and she was on the faculty of the Reinhardt Piano Festival. Her UNC piano students Jane Zhao and Cody Qiu won the first prize at the MTNA Stecher and Horowitz National Two-Piano Competition. They are both double majors in music and computer science at UNC and were the youngest competitors (ages 18-29) at this competition. The two-piano duo also won second prize at the ENKOR International Chamber Music Competition.

FACULTY PUBLICATIONS

Andrea Bohlman

- “Classical Music in Poland.” In *COURAGE: Handbook to the Cultural Opposition*. Edited by Sándor Horváth, 293–98. Bratislava: Comenius University, 2019.
- “Orienting the Martial: Mobility and the Nineteenth-Century Legion Song.” In *Sound and the Crimean War*, 105–28. Edited by Gavin Williams. New York: Oxford University Press, 2018.
- “Poland: Contemporary Performance Practice.” In *The SAGE International Encyclopedia of Music and Culture*, 1708–9. Edited by Janet Sturman. Thousand Oaks, CA: SAGE, 2019.
- Review of Ian Biddle and Kirsten Gibson, eds., *Cultural Histories of Noise, Sound and Listening in Europe, 1300–1918*. In *EuropeNow* (Fall 2018); <<https://www.europenowjournal.org/2018/08/01/cultural-histories-of-noise-sound-and-listening-in-europe-1300-1918-by-ian-biddle-kirsten-gibson/>>.
- Review of Robert Looby, *Censorship, Translation and English Language Fiction in People’s Poland*. In *Slavic and East European Journal* 62, no. 3 (Fall 2018): 625–27.

Mark Evan Bonds

- Абсолютная музыка: история идеи (Absolute Music: The History of an Idea)* (2014). Translated by A. Rondareva. Moscow: Delo, 2019.
- “Life, Liberty, and the Pursuit of Happiness: Revolutionary Ideals in Narratives of the ‘Farewell’ Symphony.” In *Joseph Haydn & die “Neue Welt”: Musik- und Kulturgeschichtliche Perspektiven*, 283–301. Edited by Walter Reicher and Wolfgang Fuhrmann. (Eisenstädter Haydn Berichte, 11.) Vienna: Hollitzer, 2019.
- “Turning *Liebhaber* into *Kenner*: Johann Nikolaus Forkel’s Lectures on the Art of Listening, ca. 1780–1785.” In *The Oxford Handbook of Music Listening in the 19th and 20th Centuries*, 145–62. Edited by Christian Thorau and Hansjakob Ziemer. New York: Oxford University Press, 2018.

Tim Carter

- “Lost in Translation: Rodgers and Hammerstein’s *Carousel* on the Silver Screen.” In *The Oxford Handbook of Musical Theatre Screen Adaptations*, 515–41. Edited by Dominic McHugh. New York and Oxford: Oxford University Press, 2019.
- “Music and Dance.” In *A Cultural History of the Emotions in the Baroque and Enlightenment Age*, 53–69. Edited by Claire Walker, Kate Barclay, and David Lemmings. London: Bloomsbury, 2019.
- “Lessons in Madness: The *Orlando Furioso* on the Eighteenth-Century Operatic Stage (with Special Reference to Handel).” In *Ariosto, the “Orlando Furioso” and English Culture*, 169–85. Edited by Jane E. Everson, Andrew Hiscock, and Stefano Jossa. (Proceedings of the British Academy, 221.) Oxford: Oxford University Press, 2019.
- Review of Edward M. Anderson, *Ariosto, Opera, and the 17th Century: Evolution in the Poetics of Delight* (Florence: Olschki, 2017). In *Modern Language Review*, 114 (2019): 384–86.
- “A Mortal Thing Am I.” Liner-note (5 pp.) for *Monteverdi: “Il ritorno d’Ulisse in patria”*. Monteverdi Choir, English Baroque Soloists, cond. John Eliot Gardiner. Soli Deo Gloria 730 (2018).

Annegret Fauser

- “World War II: Music as Propaganda and a Weapon of War.” In *Music and War in the United States*, 142–161. Edited by Sarah M. Kraaz. New York: Routledge, 2018.
- “Nationale Narrative in der Biographik: ein transnationaler Zugang.” In *Musikwissenschaft und Biographik: Narrative, Akteure, Medien*, 161–70. Edited by Fabian Kolb, Gesa zur Nieden, and Melanie Unseld. Mainz: Schott Campus, 2018.

Michael Figueroa

- Review of Robert Lachmann: *The “Oriental Music” Broadcasts, 1936–1937: A Musical Ethnography of Mandatory Palestine*, edited by Ruth F. Davis (Madison, WI: A-R Editions, 2013). In *Musica Judaica Online Reviews* (2018): <https://goo.gl/ddPhxv>.

David Garcia

- “‘A Strange Sound, between Crying and Chanting’: The Malagueña and Audile Techniques of American Imperialism at the End of the Nineteenth Century.” In *Spaniards, Natives, Africans, and Roma: Transatlantic Malagueñas and Zapateados in Music, Song, and Dance*, 397–406. Edited by K. Meira Goldberg, Walter Clark, and Antoni Pizà. Newcastle upon Tyne: Cambridge Scholars Publishing, 2019.

Mark Katz

- “Authorship in the Age of Configurable Music.” In *Rethinking American Music*, 312–23. Edited by Tara Browner and Thomas Riis. Urbana and Chicago: University of Illinois Press, 2019.
- (with Brian Jones) “Music Technology.” In *Oxford Bibliographies in Music*. Edited by Bruce Gustafson. New York: Oxford University Press, 2018; <<http://www.oxfordbibliographies.com>>.

Jocelyn R. Neal

- “The Twang Factor in Country Music.” In *The Relentless Pursuit of Tone: Timbre in Popular Music*, 43–64. Edited by Robert Fink, Mindy LaTour O’Brien, and Zachary Wallmark. New York: Oxford University Press, 2018.

DISTINGUISHED RETIREES



George Huntley came to the Music Department as Accountant in 1998, having taught in the NC Community College system for 15 years as an accounting instructor prior to joining us, with a total of 36 years as an NC employee. George also served four years in the United States Navy

on the USS Independence as the Disbursing Officer. Because of this long service, we forgive him for having studied Accounting at Duke. Working quietly behind the scenes, he made sure that countless bills were paid, scholarship accounts transferred and ledgers balanced; all following university procedures meticulously.

Those of us who worked closely with him enjoyed his quiet wit but most of all, I think everyone misses his regular excursions around Hill Hall with dachshund Heinrich, who spent his days in the office with George waiting for walks. George also loved antique furniture, which he studied and collected. We hope he is enjoying them at home with Heinrich and a cup of tea.

Ed Paolantonio graduated with a Master of Music in classical piano performance in 1985 and was an adjunct professor at in the department ever since. His one and only piano instructor was Fritz Whang, and Ed considers the best classical performance of his career to have been his Masters recital, giving full credit for this to Fritz. After Chip Crawford left North Carolina Central University and Duke in 2000, Ed took over both of those adjunct positions. In 2008 NCCU began its Masters in Jazz studies and he was hired full time in a non-tenure track position.

Over his career, Ed has played with many famous jazz musicians when they visited the area, including Dizzy Gillespie, Slide Hampton, Emily Remler, and Curtis Fuller. Particular highlights for Ed include playing with the North Carolina Jazz Repertory Orchestra, making recordings and performing with the NC Symphony. Ed also toured with the Jon Metzger Quartet in the Middle East for six weeks and took a two-week NC tour with the great Max Roach and Thelonius Monk Jr. Ed also enjoyed touring NC with his vocal group “String of Pearls”. Ed brought energy and fun to his teaching and his students adored him. In fact, his student jazz combos often names their groups after him.

George, Susan, and Ed are each greatly missed by the department.

Susan Williams came to the department in 1992, having worked at the Math and Science Education Network since 1987 and in the UNC Department of Anesthesiology, before that, as secretary to the chair. For 37 years Susan attended to all of the music department’s administrative needs. She kept meticulous records and helped the



department run smoothly. She loved talking with faculty and students, inquiring about the projects they were working on inside and outside of the department. Susan always said that she loved her job because the people in the department were so wonderful and fun to be around.

An avid lover of music, Susan often attended concerts with her late husband, David. They were both fans of the Carolina Bluegrass Band, in particular. In her retirement, Susan plans to write a cookbook full of family recipes and spend lots of time with her grandchildren.



GRADUATE STUDENT NEWS

Amanda Black was awarded a Dissertation Completion Fellowship within the Royster 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 America: Transnational Musical Networks Post 1917." Last spring, Jamie presented her paper, "Not Just Another Dying Swan: Russian Émigré Ballerinas and Power in America" at the biennial conference of the Association for Women in Slavic 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 Musicians in Musical America, 1917-1939." 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 Jascha Heifetz 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 Abroad Program.

John will direct the UNC Nyai Saraswati Gamelan Fall Concert on December 4, at 8:00 PM in Moeser 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.

A. 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 titled, "Towards a Black Classical Music Analytic: Florence Price's Concertos as Black Modernist Expressions."

Samantha Horn was selected as the James Peacock REACH Fellow for the 2019-2020 Academic Year by the Center for Global Initiatives. The REACH Fellowship, named in honor of UNC anthropology professor James Peacock, seeks to provide a robust, funded professionalization opportunity for UNC

Ph.D. students who are interested in diversifying their graduate portfolio by exploring alternative academic (alt-ac) careers.

Zhizhi (Stella) Li published "Peking Opera (Beijing Opera, jingju)" in Oxford Bibliographies in Music. Ed. Kate van Orden. New York: Oxford University Press, 2019.

Alexander Marsden was selected by the College of Arts & Sciences and the Humanities for the Public Good Initiative as a 2019 Humanities Professional Pathway Fellow, with funding in summer support from the College of Arts & Sciences and the Andrew W. Mellon Foundation. Alex's dissertation is titled, "Rehearsing Community or Performing Empathy? The Value of Music in Refugee Advocacy Activism in the UK."

Meg Orita presented her paper, "'The Child Is Gone': Turn-of-Millennium Women Singer-Songwriters and the Galvanization of Political Voice" at the Society for American Music annual conference in March 2019. Meg also presented this paper at the national meeting of The International Association for the Study of Popular Music, US branch in March 2019. Meg also presented her paper, "Reconstituting Riot Grrrl: Marginalization and Memory in a Scene's Afterlife" at the 2019 Pop Conference at the Museum of Pop Culture in Seattle, Washington in April.

Eduardo Sato was awarded a 2019 Pre-dissertation Field Research Grant by the Institute for the Study of the Americas for his project "Musical relations between Brazil and the United States: 1935-1945."

Sarah Tomlinson Over the summer, Sarah Tomlinson wrote, 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 fourth- and fifth-grades, attend these concerts every year. Sarah developed materials for Ruth Crawford Seeger's orchestral work for children's audiences, "Rissolty Rossolty," based on archival collections at the Library of Congress's American Folklife Center and Music Division. Elementary school teachers 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. Winter, 2019-2021 GMSF Senator to the Graduate and Professional Student Federation has been appointed Chairperson of the State of Graduate and Professional Students Committee for 2019-2020. SoGAPS is tasked with creating and maintaining opportunities for open communication between constituents, departmental Senators, and the Executive Branch of GPSF. 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 GPSF's more than 10,000 constituents in Spring 2020.

GRADUATE NEWS CONT...

Pruett Fellows We were fortunate to be among the first at the Music Division of the Library of Congress to take a deep dive into the first stages of processing the Henry Mancini Papers. In our time at the Library, we reboxed and organized almost 30,000 instrumental parts, sketches, and film scores. We did not finish processing the collection but were fortunate to work closely with the technicians who will complete the project sometime this fall. We all look forward to when the collection will become publicly available!

While this was an enormous undertaking, we all still found time to work on our own independent archival research projects. Kelli Smith split her time between the Music Division at the Library of Congress and the National Archives at College Park where she delved into documents relating to the Federal Music Project as it was deployed in regions impacted by the Dust Bowl. Sophia Maria Andricopulos worked with music from the late nineteenth and early twentieth centuries relating to baseball, including materials from the Music Division's Gershwin Collection and Danny Kaye Collection. Emily Hynes worked in the American Folklife Center, transcribing John Lomax and Herbert Halpert's field recordings from women's prisons in the southern United States.

UNDERGRADUATE NEWS

Abigail Lloyd, class of 2020, spent the summer in Africa teaching children music and English with help from Mayo Grant funding. When asked about the experience, she said,



"This summer I had the opportunity to spend my summer living among the breathtaking, rolling hills of KwaMhlanga, 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. KwaMhlanga has been severely impacted by HIV/AIDS, leaving a huge population 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 gumboot dance combinations, which is a style of dance that emerged in the mining communities during Apartheid. Needless to say, I was a rough gumboot dancer but loved 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, Sibelius'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 UNC'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.



ALUMNI NEWS

Charles M. Atkinson (PhD, 1975) retired from The Ohio State University in 2017 and is now living in Würzburg, Germany, where he is a member of the editorial team for *Corpus monodicum: die einstimmige Musik des lateinischen Mittelalters* ("Corpus monodicum: the monophonic music of the Latin Middle Ages"). This February he delivered the spring 2019 Tower Lecture in Music at the Irish World Academy of Music and Dance, University of Limerick, Ireland, and led a seminar at the Academy on the theory and practice of modulation in Eastern and Western plainchant. The title of the Tower Lecture was "Ad te levavi and Dippermouth Blues: Modes of Transmission and the Question of Musical Identity." His recent publications include "The Short, Happy Life of Agnus dei. . .Eia et eia," in *Beredete Musik – Konversationen zum 80. Geburtstag von Wulf Arlt*, ed. Thomas Drescher und Martin Kirnbauer. *Schola Cantorum Basiliensis Scripta 8* (Basel: Schwabe, 2018): 1-10, and "A Matter of Scale: Constitutio in its Earliest Latin Sources and their Greek Antecedents," in *Rem tene, verba sequentur: Die lateinische Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhundert*, ed. Ulrich Konrad (München: Verlag der Bayerischen Akademie der Wissenschaften in Kommission bei der C.H. Beck'schen Verlagsbuchhandlung, 2019): 85-103.

Molly Barnes (PhD 2016) presented her paper "Cecilia's Apostles: Antebellum American Women as Readers and Writers of Music Literature" at the Society for American Music annual conference in March 2019. Molly is a Lecturer at the University of North Carolina at Greensboro.

Allen Botwick (BM 2019) is now the choral director at Green Hope High School in Cary, NC. He was part of the first class of Wake County's Future Teachers Program and was featured in a local paper's spotlight article on the program.

Emily Bruestle (BM 2012) received her master's degree in music therapy in 2015, and she has been working as a board-certified music therapist since then at Levine Music in the Washington, DC area. Her work at Levine takes her to the public schools and to community settings to provide music therapy services to children and adults with disabilities. Emily also oversees the internship program at Levine to provide training to music therapy students who are finishing their degree program.

Melinda Whittington Bugaiski (BM 2005) recently made her Metropolitan Opera debut as an understudy in Verdi's *Macbeth* and Glass' *Akhmaten*. Melinda was previously a national semifinalist for the Met's National Council auditions in 2012.

Emily Hanna Crane (BM 1998) was recently promoted to full professor at Austin Peay State

University in Clarksville, TN where she has taught since 2008. She teaches violin and viola and is the Coordinator of the Orchestral Strings area.

Michael Crosa (BA 2012) started as a Coordinator of Student Emergency Services at University of Texas at Austin in October of 2018. He founded Jollyville Brass Quintet at the beginning of this year and serves as the director, arranger, and occasional percussionist for the group.

Richard Drehoff Jr. (BM 2013) finished master's degrees at Peabody Conservatory (2018) in composition and music theory pedagogy and is based in Baltimore, MD. He is entering his third year as Co-Director and Composer of *earspace*, a North Carolina-based contemporary ensemble who premiered his string quartet "That has such people in it." this past spring. Upcoming collaborations include the world premiere of "Paraphs" for solo piano and visual projection (Jacob Rhodebeck, piano) and a bass clarinet concerto with Andy Hudson (bass clarinet) and the Durham Symphony Orchestra (William Henry Curry, conductor).

Ryan Ebright (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 Einstein*. 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).

Eli 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 Guadagno (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.

Jason Howell (Music Minor 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 ensemble 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.

Harris Ipock (BM 2004) serves as Director of Choral Activities and Assistant Professor of Music at Denison University in Granville, OH. He has previously served as conductor of the Conservatory Choir at Shenandoah University, the Harvard Glee Club at Harvard University, and conducted ensembles at Boston University and Clayton State University. An active professional chorister and concert soloist, he regularly performs, tours, and records with professional ensembles such as *Conspirare*, the Santa Fe Desert Chorale, Kinnara, and Yale Choral Artists. He received his DMA in choral conducting from the Eastman School of Music.

Shafali Jalota (BM 2017) played *Giunone* in *Cavalli's La Calisto* at Opera Neo in San Diego this past summer. Shafali also received an Encouragement Award at the Metropolitan Opera Capitol District Competition at the beginning of November 2019. She is currently finishing her MM in Opera at the University of Maryland.

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

Vincent Povázsay (BM 2014) is entering his third year as Co-Director and Conductor of *earspace*, a contemporary performance ensemble. This coming year *earspace* will return to UNC's campus to perform Laura Kaminsky's opera "As One", collaborating with UNC faculty Marc Callahan and Tracy Bersley, presented by Carolina Performing Arts. Povázsay will also lead the ensemble in a performance of Hans Abrahamsen's masterwork "Schnee" (Jan 5, 2020) and conduct the Lee County Community Orchestra and the UNC Symphony Orchestra. Povázsay continues to serve as a cover conductor with the NC Symphony and frequent Assistant Conductor for productions with the NC Opera.

Taylor McClean Raven (BM 2013) is currently a Young Artist at the Domingo-Colburn-Stein Program at LA Opera.

Douglas 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*.

Susannah Stewart (BM 2019) is pursuing her SMM at the Eastman School of Music. She will perform at the Morgan Library in NYC alongside Grammy Award-winning tenor Anthony Dean Griffey 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 Ralliement: Republican Reconfigurations of Catholicism in the Music of Third-Republic Paris, 1880–1905."

Christi 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 Sonneck Society (now the Society for American Music) and its first president from 1974 to 1981. It is granted annually by the Society for American Music for an article that makes an outstanding contribution to the study of American music. Christi Jay received the award in recognition of their article, "A Dreadful Bit of Silliness: Feminine Frivolity and Ella Fitzgerald's Early Critical Reception," *Women and Music*, vol. 21 (2017). Christi Jay is an Assistant Professor of Music at Arizona State University.

Crystal Wu (BM 2013) received her DMA in piano performance and piano pedagogy from the University of Georgia in 2017. She moved back to North Carolina with her husband in July 2019 to begin the position of Marketing and Development Communications Manager for Arts Everywhere at UNC-Chapel Hill. However, performance and teaching still remain a passion and high priority for her as she looks to get back into the music scene in the triangle.

Cat Zachary (BM 2010) returned to the department in June 2018 as the new department Communications Coordinator. She completed her Masters of Music and Professional Artist Certificate at the Fletcher Opera Institute of UNC School of the Arts in Winston-Salem and has taught privately and sung professionally throughout the state since her graduation from Fletcher in 2013. She is thrilled to be back at Carolina in the Department of Music and enjoys working behind the scenes to help further the work of the faculty and students.

NOTES FROM THE HILL

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