

Notes from the Hill

Vol. 18 • Fall 2020

PASSING THE BATON DURING A PANDEMIC

Professors Allen Anderson and David Garcia navigated a transition like no other this past summer

Photo courtesy of David Garcia



ABOVE: David Garcia, *Professor & Chair*

Since becoming chair of the Department on July 1, many colleagues and students have asked, “How it’s been being chair during a pandemic?” I often don’t know how to answer since working remotely mostly from home has stood in place of what I’ve seen my predecessors do, leading faculty meetings in Hill 107, saying a few words to an audience before the start of a concert, or shaking a student’s hand as we cross paths in the entrance of Kenan. “It’s been challenging but fine . . . taking it one day at a time” is my usual answer. The truth is, since March, we have all been taking it one day at a time teaching one Zoom class to the next, scheduling a Zoom meeting, attending someone else’s Zoom meeting, taking a break from the screen to rest our eyes, taking a walk, and helping our child with a question while they Zoom into their class from their

bedroom upstairs. Everything we do together with our colleagues, students, and staff is now mediated by technology, and necessarily so.

More than ever, we strive to inspire and to be inspired. We have pursued creative solutions to keep making music together safely and to share our work with our community, indeed, with the entire globe on our department’s YouTube channel. We continue to publish scholarship, compositions, and recordings, to produce films, videos, and participate in podcasts, and to share our work in all-remote conferences and master classes and at invited lectures delivered remotely. Faculty have won awards in recognition of their ongoing achievements. Students have also forged ahead with lessons over Zoom, practicing their instrument in unconventional spaces (so as not to disturb their housemates), and learning new recording software to complete their class assignments or projects. They, too, have shared their work virtually via the First Fridays series while winning awards and competitions. And our staff continue to do the work that keeps our Department going without pause. Without our staff, much of what we have accomplished since March would not have been possible.

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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.

PASSING THE BATON (CONT. FROM PAGE 1)



ABOVE: Allen Anderson,
Professor & Chair, UNC
Department of Music, 2017-2020

Indeed, our faculty, staff, and students have collaborated to accomplish incredible things in these unprecedented times. We have created a new Mission Statement. More than aspirational, our new mission gives us a clear path forward to remodel our degree programs for the twenty-first century. We have created an Anti-Racism Music Resources page to reflect and share ideas on how we can do what we do better and for more groups of people. And we have instituted

“Do the Work Wednesdays,” a series of short written pieces on anti-racism and music to which undergraduate students, graduate students, alumni, staff, and faculty have contributed.

Much of this work started under the leadership of my predecessor, Allen Anderson, who shepherded the Department through the first months of the pandemic. We surpassed our fund raising goal of \$100,000 for the Centennial Challenge of 2019–2020. For the many gifts large and small totaling close to \$150,000, we thank our friends and supporters. We look to use this money in part to give special project support for junior faculty. This year also saw a major bequest from the estate of long-time supporter of UNC Jazz, Thomas F. Steward, to fund Jazz Studies. To Professor James Ketch, who retired this past spring after 43 years of dedicating his energies to jazz and trumpet teaching at UNC, we extend our gratitude and deep respect for his leadership and inspiring

example. At the same time, we turn and welcome to the Department our newest faculty member, saxophonist, jazz studies instructor, and jazz band director Rahsaan Barber.

Our work would not have been possible without the department’s supporters. Their support will continue to be crucial through what promises to be difficult budgetary challenges ahead. With our supporters, we will continue innovating, collaborating, educating, and making music together, infusing beauty and inspiration into these difficult times. We are committed to forging ahead with our mission to continue providing our students and the Carolina community a world-class education in music, and we will accomplish this by doing what we do best: collaborating. In music, anything is possible.

David Garcia
Professor and Chair

Allen Anderson
Professor and Chair, 2017-2020

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.
- Share what you’ve been up to for the Alumni News.

YEAR IN REVIEW

Read about the highlights from 2019-20

A new monthly concert series was established this year, titled First Fridays! Co-sponsored by Arts Everywhere, this casual Friday concert in the rotunda saw performances by student ensembles on the first Friday of each month!



UNC Opera participated in NASA Day during University Research week with a special preview performance of their fall opera, Mozart's *Il Sogno di Scipione*. Set on the moon and with a retro-futuristic aesthetic this opera was Mozart as never seen before!



Distinguished Professor Emeritus Severine Neff was awarded Lifetime Membership by the Society for Music Theory in November 2019. This is the highest honor bestowed by the organization on a music theorist, given not only for their exceptional scholarly contributions but also their work as teachers and mentors, and their outstanding service to the field of music theory.



The 2020 Spectrum Concert saw the completion of our Centennial Challenge, seeking to raise \$100K for 100 years of music. Gifts from friends like you helped us exceed our goal by almost 50 percent! Our final total for the challenge was \$147,534.09.



Finishing the year apart was tough, but the department came together to create one final piece of music for the year: *Carolina Stomp!* This arrangement by Lee Weisert of the alma mater, *Hark the Sound*, saw almost 100 students, faculty, and staff participate in our first-ever department-wide virtual recording project!



This summer the department was thrilled to welcome jazz saxophonist Rahsaan Barber to the faculty. Assistant Professor Barber has been a guest artist with the jazz program multiple times before joining the faculty this summer. Originally from Nashville, Tennessee, Rahsaan enjoys a career that encompasses performing and recording in an ever-expanding range of musical styles, including jazz, blues, funk, classical, fusion, soul, Latin, and world music.

DISTINGUISHED RETIREE

Jim Ketch It has commonly been said that no one has done more for jazz education in the state of North Carolina than Jim Ketch. He served as Director of Jazz Studies at the University of North Carolina for 43 years from 1977 until he retired July 1, 2020. During these years, he hosted hundreds of guest artists of the highest caliber who have performed with the students in the UNC Jazz Band and Jazz Combos in concerts each semester. As a gifted speaker, combined with his great sense of humor and his excellent organization skills, Jim Ketch organized many significant events that have drawn large audiences and have created generations of lasting friendships between the guest artists, students, and audience members. He established the



Carolina Jazz Festival during his first year at UNC, and in later years, he developed a long-standing partnership with Jazz at Lincoln Center in New York City. That partnership has resulted in bringing many world class artists to serve as clinicians and adjudicators at the Carolina Jazz Festival who inspired hundreds high school students from across the state at the annual event. Outside of the university, Jim Ketch has served on the faculty of the Jamey Aebersold Jazz Workshop, working alongside some of the most renowned performers and educators in the field at the annual two-week event. He likewise continues to serve as Associate Director of Swing Central at the Savannah Music Festival where he works closely with renowned artists, Marcus Roberts, Jason Marsalis, and Wycliffe Gordon.

In addition to his career as a jazz educator, Jim Ketch has been equally passionate about his role as a performer and teacher of classical trumpet. As a Bach/Selmer Paris trumpet artist and clinician for the Conn-Selmer Corporation, he has performed at 15 conferences of the International Trumpet Guild and has appeared as soloist, recitalist, chamber musician in hundreds of concerts nationally.

A list of his students who have gone on to have fulfilling careers both inside and outside the field of music would be lengthy, but includes Holden Thorp, a chemist and musician who became Chancellor of UNC in 2008, and John Parker, who holds the prestigious position of Associate Principal Trumpet of the Houston Symphony.

Though now retired from the University, Jim Ketch continues to teach private students and to perform and maintain an active role in music education.

FACULTY NEWS

Juan Álamo was invited this past July to participate at the virtual edition of the Patagonia International Percussion Festival – a prestigious percussion festival celebrated annually in Patagonia, Argentina. He also presented a master class and duo performance with Dr. Steve Anderson at the 2020 virtual edition of the *Festival de Jazz en la Montaña* – an international jazz festival celebrated annually in Cidra, Puerto Rico. His article "Harmonic and Rhythmic Structures in 'Merlin' Mvt. 2 – Time Away – an Introspective Analysis from the Performers' Perspective," is scheduled to be published in the December edition of the *PAS-Percussive Notes Magazine*. Due to COVID-19, the release of his two recording projects have been postponed to 2021. His solo marimba recording "Ensoñación/Reverie" is scheduled to be published by Summit Records in the summer of 2021 and his Salsa project album is scheduled to be released in the fall of 2021.

Allen Anderson composed three short piano pieces, *Sevens and Eight*, *ChromaDiatude*, and *Fifths In Line*, bringing his collection of postludes to ten. He wrote four works for various combinations of wind and brass instruments: *Fit for Starting*, *Elbow Room*, *All Around F*, and *Animaginary*.

Stephen Anderson was scheduled for over 50 performances nationally and internationally in 2019-20. His seven-movement oratorio, *Isaiah*, received its European premiere by the Coral Shalom and Orchestra at the Musiquem Lleida! Festival Internacional de Música in Lleida, Spain and was the closing featured work at the festival. Anderson gave a composition masterclass during the festival, and the choir and orchestra traveled performing the oratorio again in cathedrals in Salsona and Agramunt, Spain. Anderson's major new work, *Concerto for Puerto Rico*, for percussion solo and symphony orchestra, received its world premiere by the Orquesta Filarmónica de Cali, Maestro Germán Gutiérrez, Conductor and Dr. Juan Álamo, percussion soloist at the Festival Internacional de Percusión, Tamborimba in Cali, Colombia. Anderson also performed with Dr. Álamo's Marimjazzia (Latin jazz ensemble) together with Puerto Rican and Colombian musicians, giving a second featured concert during the festival. Álamo and Anderson likewise performed with Marimjazzia at the Festival Internacional de Ensembles de Percusión in Costa Rica, this time with artists from Costa Rica and Venezuela.

The Dominican Jazz Project—an ensemble made up of some of the most respected artists in the Dominican Republic with Anderson serving as director, composer, and pianist—was the featured headliner at the Dominican Republic Jazz Festival in Sosúa, which is one of the largest and most significant jazz festivals in the Caribbean. The event was attended by the country's Minister of Culture and other national leaders in the arts, and the festival subsequently released promotional material calling the Dominican Jazz Project "a national pride." In conjunction with the festival, a two-part article



ABOVE: Stephen Anderson & the Dominican Jazz Project

was published in *Jazz en Dominicana* documenting Anderson's collaborative work in the Dominican Republic. Likewise, as part of the festival, Anderson and members of the DJP also presented a masterclass for the FEDUJAZZ non-profit music education program to an audience of more than 300 students in local schools where students were invited on stage to perform with the group.

Anderson was a featured composer at the Marlin K. Jensen guest lecture series at the University of Utah, and on a separate trip, he was an invited guest at the Latter-Day-Saint Festival Retreat—a by-invitation retreat for film makers, film scorers, historians/authors, visual artists, composers, and popular music artists in Aspen Grove, Utah. Other events include performances with the North Carolina Symphony, serving as the featured guest at the WRAL First Night Raleigh with the Triangle Youth Jazz Orchestra, a performance by the Stephen Anderson Trio at the South Carolina Chamber Music Festival, serving as a guest speaker for various Carolina Public Humanities events, and participating in several educational outreach collaborative clinics given in North Carolina public schools. It's Just Jazz KZFR 90.1 with DJ Steve Scarborough (in Chico, California) hosted a two-hour radio feature of Anderson's recordings.

Finally, Summit Records released Anderson's seventeenth CD publication since arriving at UNC in 2005—Jason Foureman and Stephen Anderson, Duo—which is now receiving airplay on jazz radio stations nationally and has been reviewed in *Jazz Weekly* and *Musical Memoirs*.

Andrea Bohlman published *Musical Solidarities: Political Action and Music in Late Twentieth-Century Poland* (Oxford University Press 2020). In September 2020, she was awarded the Phillip and Ruth Hettleman Prizes for Artistic and Scholarly Achievement by UNC-CH. She spoke at the annual meetings of the American Musicological Society and the Society for Ethnomusicology, as well as at the biennial meeting of the Society for Cultural Anthropology and at the University of Bonn. These talks build on the research she has undertaken for a new book on the history of tape recording—as a creative practice, a means of academic research, and a mode of tuning one's ears to the environment.

Mark Evan Bonds gave an invited lecture in February 2020 at the international "Beethoven-Perspektiven" conference at the Beethoven-Haus in Bonn

marking the 250th anniversary of the composer's birth. His talk ("Fantasieren, Komponieren, sich-selbst ausdrücken") examined the relationship of improvisation, composition, and self-expression. Other Beethoven lectures, for conferences in Schwetzingen, Vienna, and Boston, were canceled because of the pandemic. His books *The Beethoven Syndrome: Hearing Music as Autobiography* and *Beethoven: Variations on a Life*, both published by Oxford University Press, appeared in 2020. He is currently at work on a history of musical listening since the Enlightenment.

Marc Callahan, even amidst lockdown, has been busy working as a performer, director, and songwriter. Last season, he performed the role of Hannah Before in Laura Kaminsky's opera *As One* with Carolina Performing Arts, marking the opera's debut in the Carolinas. As an advocate of opera for social justice, this opera tells one transgender woman's come-of-age tale. This production paid homage to the many trans people, especially black trans women, who have been murdered in hate crimes in North and South Carolina. As a director and dramaturge, he completed a residency with Meredith Monk at the Omega Institute and began work with UNC Opera to devise a narrative that would accompany Monk's opera *ATLAS*. To this end, he has worked with his students, UndocuCarolina, the UNC Latinx Center, artist Susan Harbage Page, and puppeteer "Jeghetto" to tell a story about one family's journey from El Salvador to the U.S. border as asylum seekers. The students had the opportunity to workshop with Meredith Monk's ensemble members during a campus visit in March and performed a series of "vocal rooms" as a pre-show exhibit for Monk's Cellular Songs. *ATLAS* is supported by a generous grant from the National Endowment for the Arts. Continuing his work as a resident director at the Miami Classical Music Festival, he debuted a series of virtual workshops, masterclasses, and opera scenes over the summer alongside acclaimed colleagues such as Dolora Zajick and Eglise Gutiérrez. He was recently named winner honorable mention for the prestigious Charles C. Reilly Director's Prize for his production of Kurt Weill's *Der Jasager*. He has also participated in a series of residencies where he has been writing songs for a new music-theater piece entitled *A GOOD BOY* by author Lynden Harris. Their work has recently passed to the second round of submissions for the O'Neill National Musical Theater Conference.

Tim Carter presented keynote addresses, etc., at conferences at the Yale Institute of Sacred Music (*Hearing Emotion's Histories: Interdisciplinary Perspectives on Sacred Music and the History of Emotions*), the Universität für Musik und darstellende Kunst, Vienna (*Cantare nel gravicembalo: Ensemble- und Begleitpraxis in der italienischen Musikkultur um 1600*), and the University of Massachusetts at Amherst (*Tasso in Music*). He was a visiting Class of 1960 Fellow at Williams College, Mass. His latest book, *Staging "Euridice" (1600): Theatre, Sets, and Music*

in *Late Renaissance Florence* (co-authored with the Florentine theater historian, Francesca Fantappiè), is currently entering production with Cambridge University Press (forthcoming).

Nicholas DiEugenio, violinist and Associate Professor of Music, continues to seek out innovative ways to engage listeners across the globe. A core member of the award-winning, New York-based ensemble The Sebastians, Nicholas curated one of the group's programs during the 2019-20 concert season which juxtaposed the contemporary poetry of Kimiko Hahn with music of Francois Couperin. Committed to various forms of period performance and research, Nicholas can be heard as part of an international cast, Accordes, which releases its first album in Fall 2020. Recorded last year at the University of Oxford, the album is part of a research and performance project on 19th Century performance styles led by violinist Claire Holden and musicologist Eric Clarke. This past summer, Professor DiEugenio recorded all six Sonatas and Partitas for Solo Violin by J.S. Bach. Creating the virtual series *Atone/Engaged*, Nicholas released these live video performances in Fall 2020, which are coupled with interviews of musical advocates for social justice, including 2018 MacArthur Fellow Vijay Gupta.



ABOVE: Nicholas DiEugenio and Jacqueline Jove of the Sphinx Organization during the first installment of *Atone/Engaged*.

Having directed the first virtual edition of the Luby Violin Symposium in May 2020 with participants and guest artists from across the U.S., Spain, and Finland, Nicholas worked collaboratively to incorporate QiGong and meditation practices in fostering this online musical learning community.

Evan Feldman, In September 2020 Professor Feldman led a concert in the Auditorio Nacional de Música with piano soloist Clara Yang and the Banda Sinfónica Municipal de Madrid, the professional wind band of Madrid, Spain. He traveled back to Spain in November to present at the conference La innovación de las Agrupaciones Musicales and to conduct a concert with the Valencia Youth Wind Ensemble. Professor Feldman's international activities continued in Milan, Italy, where he led masterclasses for conductors at the Conservatorio di Milano. He also assumed editorship of the WASBE Journal, a publication of the World Organization of Symphony Bands and Ensembles.

Domestically, in January 2020 Professor Feldman was a

featured clinic conductor at the Hodgson School of Music's (University of Georgia) JanFest. In February 2020 he conducted the 11-12 grade honor band in Region 5 of the South Carolina Band Directors Association.

This was Professor Feldman's third year as Principal Guest Conductor of the Greensboro Symphony Orchestra (Greensboro's only professional orchestra), with which he conducted education and holiday concerts and two shows as part of the Tanger Outlets POPS series: *Broadway and Beyond*, with Ben Crawford; and *The Paul Simon Songbook*, featuring Paul Loren.

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 focused on Syrian American rapper Mona Haydar (by UNC music major Sophia Rekeibe) and the other focused on *The Wiz* (by Chloë Jackson of Spelman College). He also completed several of his own writing projects. Along with colleague and co-editor Annegret Fauser, he published *A Performing Commemoration: Music and the Politics of Commemoration*, an edited volume appearing on the "Music and Social Justice" series of the University of Michigan Press. The book developed out of an academic conference sponsored by the department in April 2017 and includes colleague Andrea Bohlman among its illustrious contributors. Figueroa also published an article based on his teaching experience at UNC, entitled "Decolonizing 'Introduction to World Music?'," in the American Musicological Society's *Journal of Music History Pedagogy*. Unable to travel for research due to COVID-19, he spent time completing several other writing projects, most significantly his monograph *City of Song: Music and the Making of Modern Jerusalem*, which will be published by Oxford University Press in 2021.

Jeanne Fischer had a busy year continuing her work as Area Head of Voice. Her research and performance focused on women's musical contributions. In the Fall, she and Mimi Solomon gave a recital of songs by Pauline Viardot, Clara Schumann, Fanny Hensel, and Cécile Chaminade. In February, she performed a lecture recital on Madama Europa di Rossi, the first known Jewish female professional singer. This recital was part of the NC HIP Festival and featured cellist Brent Wissick, harpsichordist Jacqueline Nappi, and two recent UNC Voice alumni, Shafali Jalota and Anne Sutton.

Tonu Kalam led the UNC Symphony Orchestra, which was fortunate to be able to present a major concert in the Carolina Performing Arts series just weeks before the university transitioned to online instruction due to the pandemic. On February 25 they were joined by Metropolitan Opera star mezzo-soprano Isabel Leonard as soloist, whose magnificent singing in works by Ravel, Gounod, Berlioz,

and Bizet inspired the orchestra members as well as the appreciative audience. In December 2019 student concerto competition winners soprano Lila Dunn, baritone Bradley Barefoot, and pianist Cody Qiu, along with guest conductor Vincent Povázszy (BMus 2014), appeared with the orchestra in a program that also featured the world premiere performance of *Taiga* by Durham composer Maxwell Ramage.

Mark Katz, in the *Before Times*, was maintaining a busy travel schedule, giving lectures on hip hop and music technology in Bolivia, Jordan, Mongolia, Norway, and Sweden. In March 2020, he accompanied two UNC undergraduate students on a cultural exchange program in Cochabamba, Bolivia; they managed to return to the United States before everything shut down. Over the summer, Mark moderated (with Junious Brickhouse) a series of online conversations with hip hop artists in a series called *Next Level Live!* and served as a panelist in two public forums on race. His article, "Listening to Recorded Sound," was published in the collection, *The Bloomsbury Handbook of Music Production*, in February 2020.

Susan Klebanow, while on leave for the spring semester, served as guest instructor and conductor at San Diego State University, where she taught graduate seminars, conducting lessons, and conducted the SDSU Concert Choir and Chamber Chorus. She was invited to teach and conduct at the Souchow School of Music in Shanghai as well as The University of Lleida in Barcelona, but sadly had to cancel both trips because of the pandemic. On campus in the fall she conducted Carolina Choir in the world premiere of *Songs of War*, a 6-movement cantata by Kenneth Frazelle set to the wartime poetry of Paul Green. Also featured on the *Peace, War, and Remembrance* program was the world premiere of Peter Lurye's *Remember*, performed by the UNC Chamber Singers. Klebanow was guest soprano and pianist on Brent Wissick's faculty recital in Moeser Auditorium, and performed as pianist in the IAH's Memorial Concert for Ruel Tyson. She continues to serve as soprano and harpsichordist with Ensemble Matiz.

Michael Kris was busy in the fall with concerts and master classes throughout the southeastern United States. During the 2019/20 academic year, he was a Bacca Fellow at Duke University. The Bacca Fellowship supports research focused on innovative undergraduate teaching and new course development. In December, he performed Advent concerts with the Washington Cornett and Sackbut Ensemble and completed a recording project with Duke University Chapel Choir titled *Marvel of the Season*. The live concert production was broadcast nationally on December 24 on the CBS network. In recognition of his work with undergraduates at UNC, he received the **Chapman Family Teaching Award** in March. In June and July, he taught and performed virtually

at the 59th season of the Eastern Music Festival.

Stefan Litwin Despite the restrictions due to the global pandemic, Stefan Litwin has maintained an active international schedule with concerts, lecture-recitals and masterclasses (live and digitally streamed.) The Max-Planck-Institute for Empirical Aesthetics Frankfurt, for example, produced two live events ("Beethoven's Piano Sonata op. 101" and "New Listening") which can now be viewed on YouTube.

Stefan Litwin's music-theatre *Flegeljahre*, based on the 19th century novel by Jean Paul and composed for renowned German actor Ulrich Noethen and the GrauSchumacher Piano Duo, will be presented as part of the Musikfestspiele Saar in May 2021. (Originally, the premiere had been set for May 2020.) Currently, Stefan Litwin is dedicating much of his time to writing his second opera on a play by Peter Weiss. Commissioned by the Staatstheater Braunschweig, Germany, the work *Wie dem Herrn Mockinpott das Leiden ausgetrieben wird* will be premiered in March 2022.

Anne MacNeil's published three essays this year: "Songs for Isabella d'Este" in *Uncovering Music of Early European Women (1250-1750)*, edited by Claire Fontijn. New York: Routledge, 2020;

"'I've said too much': Canon Antonio Ceruto's descriptions of music and theater in Mantua, 1567," in *A carte scoperte: Nei 150 anni dell'Archivio di Stato di Mantova*, edited by Roberta Piccinelli, Deanna Shemek, and Luisa Onesta Tamassia. Milan: Silvana Editoriale, 2019;

"A Voice that Cries in the Wilderness: Issues of Authorship, Performance, and Transcription of the Italian frottola," special issue of *The Italianist*, edited by Jessica Goethals and Eugenio Refini.

Her most recent film, *Sovra i Verdi rami cantando: Echoes of Serafino Aquilano*, premiered last fall and may be viewed anytime at <https://isabelladeste.web.unc.edu/idea-video-archive/>.

On top of it all, this has been a particularly intense creative year for Anne's 3D virtual reality project, *The Virtual Studiolo*, which is just now concluding Phase 1 production and entering a period of reflection, analysis, and beta-testing. Please see the project demo Anne created, which she shared at the annual meeting of the American Musicological Society on November 7. <https://storymaps.arcgis.com/stories/54830bcfdb9f4c878d05d8cbe21cf4c3>

The Virtual Studiolo's project team includes Anne and her fellow co-director Deanna Shemek (University of California, Irvine), the scientific team from the Visualization Information and Technology Laboratory (VisitLab) at the CINECA Inter-University Supercomputer Center in Bologna, the Kunsthistorisches Museum in Vienna, and the Musée du Louvre in Paris. Together, they are bringing to life the legendary *studiolo* and *grotta* of Isabella d'Este, re-populating these rooms with Isabella's collections of books, music, and artworks to create a virtual space for both research and

enjoyment. The last time the artworks in Isabella's collections inhabited these rooms together was in 1542. The project is currently funded by a two-year grant from the National Endowment for the Humanities.

Jocelyn Neal is serving as a workshop consultant for high school AP music theory teachers across the country this year, and expanding her research into the best ways for new undergraduate music theory curricula to meet the needs of today's students. Her current book project addresses copyright and songwriting; she continues to grow the UNC Bluegrass Initiative; and she is serving as an executive officer with the Society for Music Theory.

Timothy Sparks spent the summer of 2019 in Italy teaching and performing with the International Young Artists Program throughout Tuscany in Italy. Featured performances include directing an opera scenes program in Monte San Savino and Cortona as well as performing on the *XVI Festival di Musica Sacra* in the Cattedrale di Cortona and the Basilica del Sacro Cuore di Gesù in Rome. Locally, Sparks performed with North Carolina Opera in their production of *Carmen*, was the tenor soloist for a Bach program featuring *Cantata 10 (Meinen Seel erhebt den Herren)* and *Magnificat* with the *Sounds on Oberlin* concert series in Raleigh, NC, and presented selections from Saul by G. F. Handel for the N.C. Museum of Art, commemorating the acquisition of William Story's marble masterpiece, King Saul.

Lee Weisert used the time off from performances and collaborations to work on his second album of original compositions, which is expected to be completed in early 2021. The album, entitled *Recesses*, will consist of three new electroacoustic compositions, with contributions by UNC faculty Allen Anderson, Nicholas DiEugenio, Melissa Martin, and Matthew McClure. During the COVID-19 shutdown, he collaborated with UNC professor Evan Feldman to create *Carolina Stomp!*, a virtual video arrangement of *Hark the Sound* that compiled over 100 videos submitted by UNC students, alumni, faculty, and staff. Several upcoming performances and sound installation projects are anticipated in the immediate post-virus era.

Brent Wissick As it has for so many, the Pandemic has had a profound effect on Brent Wissick's activities, but the year got off to a good start in the summer of 2019 with trips to Houston, TX to mentor young viola da gamba players for the Viola da Gamba Society of America at a special meeting for that age group. Later in the summer he taught and performed at the National Conclave of the VdGSA in Oregon. A year later, the 2020 Conclave that was to be held in Ohio, was instead held virtually because of COVID but during the final session he was awarded the honor of a Lifetime Membership.

During June of 2019, Wissick traveled with a group of UNC Alums throughout Czech and Germany, visiting sites important to music in those areas, serving as a lecturer.

During Fall 2019 there were concerts of Magnolia Baroque in Winston-Salem and of Handel's Saul at the North Carolina Museum of Art, joined by UNC voice colleagues Marc Callahan and Tim Sparks. In October and November, he played two Department concerts on which he was a cello soloist, joined by many other colleagues: one of French Romantic music joined by Mimi Solomon and Nicholas DiEugenio; and another of important 20th century solo cello music (including one by Allen Anderson) joined by singers Jeanne Fischer and Susan Klebanow as well as the UNC Cello Choir. Those cello students were lucky to also have 3 master classes with guest artists in the Fall term. One did a senior recital in November, but the planned junior recital for Spring had to be presented online.

January and February included many concerts of viola da gamba music for Wissick: a solo recital in Chapel Hill, one of vocal music with Jeanne Fischer; one for Dallas Bach Society and 3 concerts on the NC HIP Festival. By March of course the cancellations began, including trips for concerts and guest teaching in Australia, Korea, Poland and Arizona. But teaching on Zoom continues with enrolled UNC students and for a number of local and national organizations. Having completed a 3 year term as Associate Chair for Performance, Composition and Music Education in June 2020, he looks forward to returning to concerts when life returns to some version of normal.

Clara Yang's activities this year continued to have a global focus. She performed Rhapsody in Blue with Evan Feldman guest conducting the Banda Sinfónica de Madrid in the prestigious Auditorio Nacional de Musica in Madrid, Spain. In January 2020, she performed world-renowned composer Chen Yi's piano concerto, which was written for her, with the Sichuan Symphony Orchestra under the direction of the renowned Spanish conductor Josep Caballe Domenech in Chengdu, China. In February 2020, she performed with the acclaimed trans baritone Lucia Lucas on the Carolina Performing Arts series. Another highlight was performing a solo recital at the Texas State International Piano Festival.

Since March, Dr. Yang has been doing many virtual projects with artists in the States and abroad, such as a Cross-genre collaboration with the influential and groundbreaking rock guitarist Yvette Young. This video was shown as a part of the Global Young Musicians' Concert on the Beijing Media Network. She collaborated with Chinese-American composer Phil Young and cellist Daming Li for a video project of a newly composed piece named Consolation, dedicated to people who are suffering during the COVID-19 pandemic. This video performance was broadcast on the major California Bay Area classical music radio station KDFC. She was interviewed and her video was featured at the National Civic Leadership Forum organized by the Asian American Unity Coalition.



ABOVE: Clara Yang performing virtually with guitarist Yvette Young.

In addition, she collaborated with the London-based concert pianist Yuki Negishi for a video project of a piano duo piece. This video has been published by the London based "Black Dress Code Concert Hall."

FACULTY PUBLICATIONS

Stephen Anderson

With Jason Foureman. *Duo*. Summit Records. 2020.

Andrea Bohlman

“Overwriting Sound: Polish Commemoration in Concert.” In *Performing Commemoration: Musical Reenactment and the Politics of Trauma*, edited by Annegret Fauser and Michael A. Figueroa.

Musical Solidarities: Political Action and Music in Late Twentieth-Century Poland. New York: Oxford University Press, 2020.

Mark Evan Bonds

The Beethoven Syndrome: Hearing Music as Autobiography. New York: Oxford University Press, 2020.

Beethoven: Variations on a Life. New York: Oxford University Press, 2020.

“Heart to Heart: Beethoven, Archduke Rudolph, and the Missa Solemnis.” *The New Beethoven: Evolution, Analysis, Interpretation*, 228–43. Ed. Jeremy Yudkin. Rochester, NY: University of Rochester Press, 2020. (Eastman Studies in Music)

“Report: Eighth International New Beethoven Research Conference, Boston, 30-31 October 2019.” *Eighteenth-Century Music* 17/2 (2020): 300–02.

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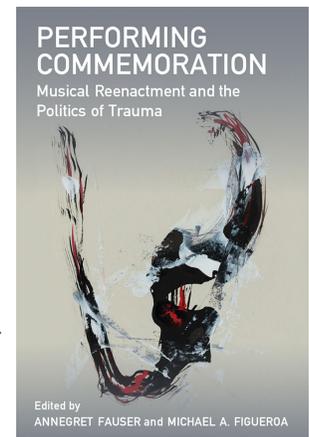
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“A Voice that Cries in the Wilderness: Issues of Authorship, Performance, and Transcription of the Italian frottola,” special issue of *The Italianist*, edited by Jessica Goethals and Eugenio Refini.



GRADUATE STUDENT NEWS

Amanda Black presented papers at the Annual Meeting of the Society for Ethnomusicology in Bloomington, Indiana in November 2019 and at the Annual Meeting of the Society for Ethnomusicology, Bloomington, IN Groove the City, Urban Music Studies Group at Leuphana University in Luneberg, Germany in February 2020. She also published “‘Little Dancing Indians’: Tradition and Utopian Listening in San Miguel de Allende, Mexico,” in the *Journal for the Society of American Music*.

Jamie Blake received a Summer Dissertation Writing Fellowship from the Association for Slavic, Eurasian, and East European Studies. She presented her paper, “Russian Doll: Anna Pavlova, *Coppélia*, and Ballet in the United States” at the Society for American Music annual meeting in July. In September, Jamie presented her work in the Carolina Seminar series of UNC’s Center for Slavic, Eurasian, and East European Studies and will present her paper, “A Transnational Space for a Modern Musical Russia: Modest Altschuler and the Russian Symphony Society of New York” at the upcoming meeting of the American Musicological Society in November.

Erica Fedor presented her paper, “Dropping Science: Friction and Collaboration in U.S. Hip Hop Diplomacy,” at the virtual annual meetings of the American Musicological Society and the Society for Ethnomusicology. This fall, she also served on the Fulbright Campus Committee at her alma mater, Wake Forest University.

Elias Gross (2nd year MA-PhD student) was awarded a 2020 Summer Research Grant from the UNC Center for Study of the American South (CSAS). This award supports Gross’ Master’s thesis research on Appalachian balladeer Aunt Molly Jackson. Gross presented versions of this research in July 2020 at the King’s College of London-UNC joint conference and in September 2020 at the South Central Graduate Music Consortium (SCGMC). Gross was also chosen as a Graduate Teaching Fellow to teach a course in the Carolina Away COVID Investigation series for the 2019 Fall semester. The course, “Artistic Southern Futures after Covid-19” was developed with CSAS and Southern Futures, through which Gross was a fellow in the 2019-2020 academic year.

A. Kori Hill gave the keynote address for the Cincinnati Symphony Orchestra’s “Celebrating Florence Price” event in November 2019. Her review, “Florence Price: Violin Concertos” was published in the *Journal of the Society for American Music* and her review of Naomi André’s *Black Opera: History, Power, Engagement* is forthcoming. From July 2018 to late 2020, Kori was the Director of Social Media for The Harry T. Burleigh Society. She has bylines in The Harry T. Burleigh Society Blog, *I Care if You Listen*, and the Seattle Symphony.

Aldwyn Hogg, Jr. was awarded The University of North Carolina Institute of African American Research’s (IAAR) Graduate Student Summer Research Grant (GSSRG). He presented papers at the at Black Communities: A Conference for Collaboration in Durham, NC in September 2019 (“‘Whitey on the Moon’: Apollo 11 and African American Lunar Rhetorics

and Poetics”) and at the 39th Annual Mid-Atlantic Chapter of the Society of Ethnomusicology Conference in Chapel Hill, NC at the beginning of March 2020 (“Queer Nightspots and the Soundings of Utopia”).

Mike Levine was awarded an Off-Campus Dissertation Research Fellowship for Spring 2020 by the Graduate School. Mike’s dissertation project is titled “Lo Encontré en el Paquete: Media Piracy and Cultural Exchange in Cuba’s Offline Internet.” He presented his work at the Society for Ethnomusicology’s annual meeting in November 2019. In July 2020, he received the Eileen Southern Fellowship at the Society for American Music’s annual conference.

Sarah Lindmark presented “‘Hip Hop Causes Violence’: Arguments and Analyses Concerning Childish Gambino’s ‘This Is America’” at the American Musicological Society Meeting in Boston, MA in the fall of 2019.

Erin Pratt was awarded a Summer Research Fellowship for Summer 2020 by the Graduate School. This award supported her dissertation project, which focuses on the aesthetics of German strophic song since the eighteenth century. At the 2019 meeting of SCGMC, Erin presented a paper entitled “The Late[st] David Bowie: On *Blackstar* and the Privilege of Late Style.” Erin also presented at the 2020 meeting of the UNC-KCL joint conference, delivering her paper “The Eternal Beginner: Repetition and Identity in Mahler’s Fourth Symphony.”

Eduardo Sato received a Mellon Conference Travel Award from UNC’s Institute for the Study of the Americas, and was set to present his paper “Musical aesthetics in dialogue: Mario Pedrosa, Camargo Guarnieri and the Pan Americanism” at the Brazilian Studies Association International Conference, in Austin, TX but it was postponed due to the pandemic.

Kelli Smith-Biwer presented “Visualizing #WAFGate: Mapping Gendered Rhetoric in the Online Audiophile Community” at the South Central Graduate Music Conference in September 2019. She also was a co-designer and organizer for the “Vinyl—Gender—Trouble” Workshops in collaboration with UNC Music Library.

Kendall Hatch Winter presented her paper, “*Melinda and Her Sisters*: Reconsidering a Suffrage Operetta as Pageantry,” at the second annual Darkwater Women in Music Festival in March 2020 and again at the American Musicological Society Southeast Chapter meeting in October 2020, where it was selected as the winner of the Student Presentation Award for 2019-2020. She continues to represent the Music graduate students as their Senator to the Graduate and Professional Student Federation. In September 2020, Kendall was elected to serve as the first President Pro Tempore of the GPSF Senate.

Pruett Fellows Due to the COVID-19 pandemic, the Pruet Fellowship was not awarded this past summer.

UNDERGRADUATE NEWS

Paapa Berko, class of 2020, released his premiere mixtape O.P.E.R.A which highlights elements of classical voice and hip-hop infused with R&B. The mixtape has boasted impressive select songs on its own, with "Lavi\$H" receiving radio play in Georgia, Texas, Florida, Alabama, and our very own North Carolina! He just dropped a new music video to the song "Battle Scars", which highlights a man, amidst pain and despair, finding hope through the restorative power of Christ.



ABOVE: Senior Paapa Berko

Anne Frances Jarrell, class of 2021, was one of five inaugural recipients of the International Bluegrass Music Association's Sally Ann Forrester College Scholarship. Sally Ann Forrester is widely considered the first female professional bluegrass musician, and this new scholarship celebrates her legacy with awards solely for women bluegrass musicians in college. Speaking about the honor, Jarrell said, "This award is very meaningful to me because it can be difficult for young women to find their place in a field of music that historically lacks women onstage. I know personally when I first got into the bluegrass scene back home, I would find myself at a jam as the only woman there and the only person under the age of 50. It's great to see the IBMA honoring Sally Ann Forrester's legacy in a way that provides opportunity to those less represented in bluegrass."



ABOVE Senior Anne Frances Jarrell

Sophia Rekeibe, class of 2021, participated in the 2020 Virtual Moore Undergraduate Research Apprentice Program. MURAP is a paid summer fellowship designed to foster the entrance of talented students from underrepresented racial and ethnic groups within the humanities, social sciences, and fine arts into PhD programs and faculty positions in U.S. colleges and universities. She spent an intensive ten weeks developing

her original research project and participating in graduate development classes with 19 other undergraduates from across the United States. Under the guidance of Dr.

Michael Figueroa, her summer research examined how Mona Haydar, a Muslim Arab American rapper, is responding to contemporary Orientalism and global patriarchy through her imagery and musical content. Sophia is currently working towards publishing and presenting her work at different conferences and symposiums.



ABOVE Senior Sophia Rekeibe

Kennedy Miller, class of 2022, and Isabella Kosempa, class of 2024, were semifinalists in the national level of the National Association of Teachers of Singing student auditions.

Phi Beta Kappa The department is proud to announce five music majors as new initiates into Alpha of North Carolina Chapter of Phi Beta Kappa this fall: Lila Kenny Dunn, David Sarber Green, Emily Gail Kramer, Emma Katherine Schubart, and Sydney Thai.

ALUMNI NEWS

Christopher Campo-Bowen (Ph.D. 2018) started a new position as Assistant Professor of Musicology (tenure-track) at Virginia Tech in the fall of 2020.

Mark Cashin (BMus 2008, MAT 2009) is currently the Director of Bands, Percussion and AP Music Theory at Cardinal Gibbons High School in Raleigh, NC. This November, he presented “Jazz Club - Teaching Jazz with Less Stress” at the North Carolina Music Educators Association in-service virtual Conference.

Clair Cooper (BMus 2017) completed her MM in vocal performance at the Peabody Conservatory.

Richard Drehoff Jr. (BMus 2013) was commissioned by the Dina Koston and Roger Shapiro Fund for New Music in the Library of Congress, as part of the Boccaccio Project: A Series of Music Responses to the COVID-19 Pandemic; his piece, “*shadow of a difference / falling,*” was premiered by oboist Andrew Nogal. Richard is currently a doctoral student at Peabody Conservatory in Baltimore, MD, and is Co-Director of the North Carolina-based contemporary ensemble *earspace*.

Shafali Jalota (BMus 2017) received an Encouragement Award at the Metropolitan Opera National Council Washington DC auditions and was a finalist in both the Camille Coloratura Awards and the Carolyn Bailey and Dominick Argento Vocal Competition. She was a featured young artist with the Chautauqua Opera Company in 2020.

Brad Linde (BMus 2005) recently released two albums recorded just prior to the COVID-19 quarantine. “Drifting On A Reed” was recorded live at the Jazz Gallery in New York City with 92-year old tenor saxophonist Ted Brown and Hammond B3 organist Gary Versace. This tribute to Charlie Parker and Lee Konitz is Brad’s 4th recording with the cool era/Lennie Tristano student and includes his close collaborators drummer Deric Dickens and guitarist Aaron Quinn.

Also released is “urbane outfit”, a quartet with saxophonist Caroline Davis, pianist Russ Lossing, and Dickens on drums. Recorded live during the GDS Jazz and Creative Music Festival, the album features original compositions and music by Ornette Coleman.

Ryan Rowe (BA 2018) finished a postgraduate diploma in Vocal Studies at the Academy of Music in Lodz and is currently working as the Russian Language Lab Instructor and Resident Director of the Russian House at Macalester College in Saint Paul, MN.

Haley Swindal (BA Dramatic Art 2008) is currently in the Broadway cast of Chicago, playing the role of Matron “Mama” Morton.

Susannah Stewart (BMus 2019) performed Debussy’s *Seguidille* in its New York City premiere at the Music at the Morgan Library Series, in a concert

with tenor Anthony Dean Griffey and baritone Randall Scarlata. Susannah is currently pursuing a MM degree in voice at the Eastman School of Music.

Anne Sutton (BMus 2018) is a 2020 recipient of the British Marshall Scholarship and is beginning graduate study in vocal performance at the Royal Academy of Music in London.

Jennifer Walker (Ph.D. 2019) began a new position as Assistant Professor of Music (tenure-track) at the School of Music at West Virginia University in the fall of 2020.

Pablo Vega (BMus 2008) became a voting member of The Recording Academy this year.



NOTES FROM THE HILL

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