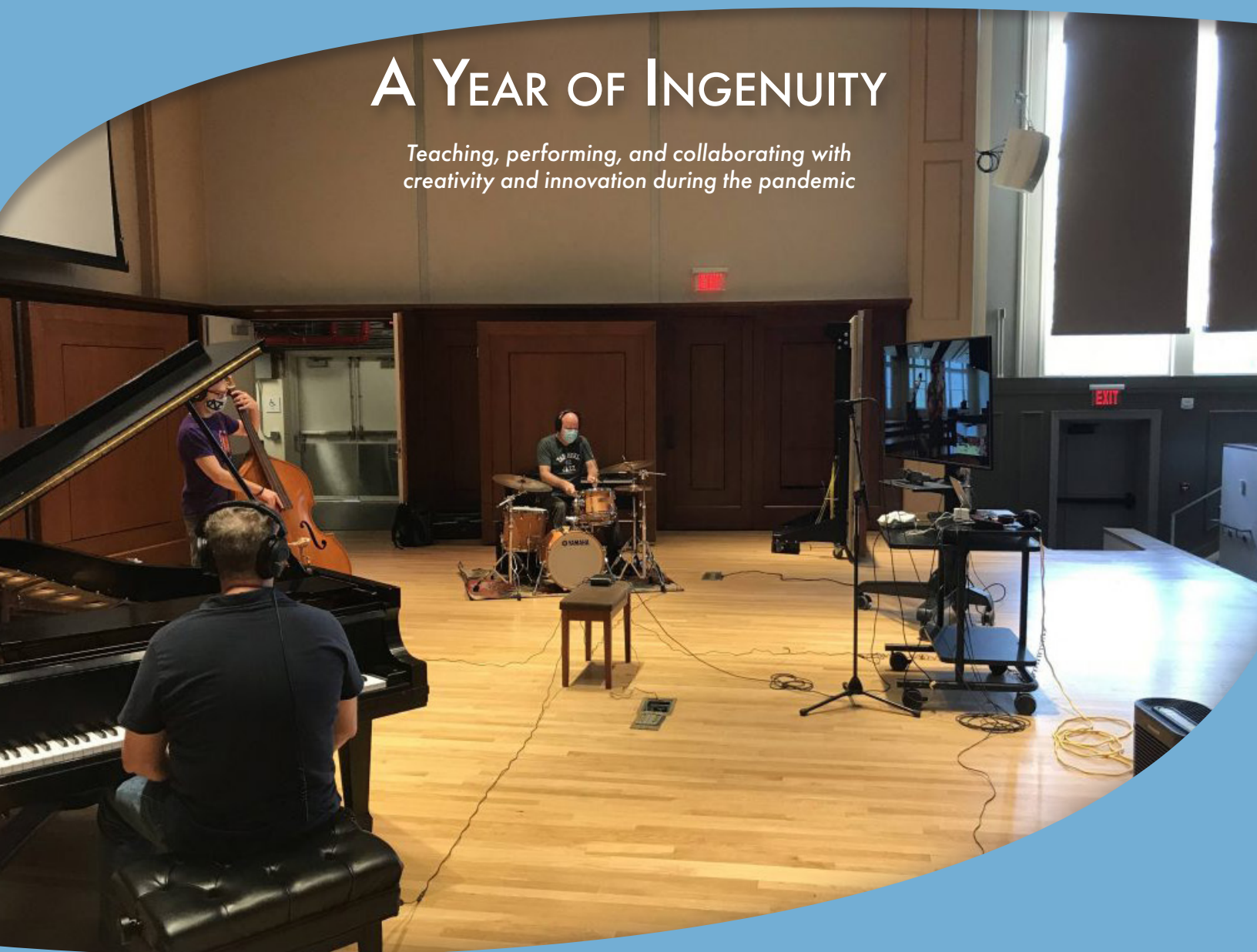


Notes from the Hill

VOLUME 19 • FALL 2021

A YEAR OF INGENUITY

*Teaching, performing, and collaborating with
creativity and innovation during the pandemic*



ALSO IN THIS ISSUE

Finding connection and hope from afar • 'Lights on the Hill' spotlight: Jesse Moorefield
Updates from Students, Faculty, & Alumni



COLLEGE OF ARTS AND SCIENCES
Music

Letter From the Chair

The Department of Music at UNC Chapel Hill is back in person! Classes, lessons, rehearsals, and performances are filling our department's spaces with the wonderful sounds of music teaching and music making. We are doing so safely, however, knowing that the pandemic continues. This past year, students, faculty, and staff have worked together to innovate so that our core mission in music studies could forge ahead whether online, in person, or both. There is much to celebrate for the department community's accomplishments this year.

Faculty have won national and international fellowships and awards for their performances, recordings, research, and scholarship. New faculty have joined the department to teach in horn, jazz, music education, music history, recording production, trumpet, and viola. After leading exceptional careers in musicology, music education, and in the music library, two faculty—David G. Frey Distinguished Professorship Tim Carter and Clinical Associate Professor in Music Education Dan Huff—announced their retirements.

Because music is a special part of campus life, faculty and students participated in bringing music to campus community events to include Pride Week at Carolina. The department presented a pre-recorded performance of John Adams' *The Wound Dresser* by Marc Callahan and the UNC Symphony Orchestra. This performance was presented in memory of Matthew Shepherd and all of the LGBTQIA+ lives lost to senseless violence.

Our staff have also innovated to enable our students and faculty to continue to study and make music safely. Their work included installing technology to allow for safe music making during the height of the pandemic involving singers, brass and wind players, and to stream student and faculty performances via the department's YouTube channel. Music resource pages in Diversity, Equity, and Inclusion were created on our website for our community at large. To further our commitment to Diversity, Equity, and Inclusion, the department became a member of the National Instrumentalist Mentoring and Advancement Network (NIMAN). NIMAN emphasizes sharing of information, best practices, and resources across its membership to raise up BIPOC classical musicians across the country, throughout the span of their artistic and professional development. For its efforts, Study International selected the Department of Music at Carolina as one of their three recommended places to get a music degree with a global perspective.

The department hosted its second virtual graduation ceremony on May 16, 2021. The prerecorded ceremony included speeches from



ABOVE: *David F. Garcia, Professor and Chair, UNC-CH Department of Music*

faculty and students, a roll call of seniors and award winners, plus musical performances. This event live streamed on and is archived in the department's YouTube channel. Following the ceremony, a Zoom social hour provided graduates, faculty, and staff an opportunity to visit and celebrate. The department was especially pleased to host UNC's Music Class of 2020 for a long-awaited reception following their commencement ceremony in October 2021 in Kenan Stadium.

We continue to navigate university budgetary planning in order to assure Carolina students receive the best liberal arts education in music. Our donors' support continues to make a significant difference in shoring up our ability to accomplish this mission. We have welcomed new donors to our community to establish exciting initiatives such as the Marcia J. Citron Musicology Excellence Fund, which is scheduled to launch in 2023. We look forward to your ongoing support during this coming year's GiveUNC Day on March 24, 2021!

We are excited about the coming academic year and look forward to you joining us as we continue to innovate and expand our reach in educating Carolina students in the rich and diverse field of music. Some highlights to look for in the coming year are the launching of new degree programs in the B.A., B.Mus., and Minor in Music and a new Musical Theatre Minor. As faculty, staff, and students in Music forge ahead toward a new calendar year, we do so with safety and care as our priorities.

David F. Garcia
Professor and Chair

In This Issue

Cover Story

"A Year of Ingenuity" 4 - 7

Features

Distinguished Retirees 8

Book Notes 10

Working Towards Inclusion 11

"Finding connection and hope 'from afar'" 12 - 13

Spotlights 14 - 21

Updates

Faculty Updates & Publications 22 - 27

Student & Alumni News 28 - 32



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. Visit us online at music.unc.edu, email us at music@unc.edu, or give us a call at (919) 962-1039.

A Year of Ingenuity

By this point it has become cliché to say use the term unprecedented, but, in truth, there is no better word to describe the challenge that our campus community faced this past academic year. Still, the music department faculty and staff have gone above and beyond to meet every challenge they faced and created innovative teaching. From global collaborations, to Zoom masterclasses and lessons, to virtual concerts, the 2020-2021 academic year saw our students, faculty, and staff rising to meet each challenge with creativity and ingenuity.

What better time to go global than during a pandemic?

While it may seem counterintuitive to create an international class during a pandemic, that's just what Professor Michael Kris accomplished in the fall 2020 semester. As part of UNC Global's new COIL initiative, Collaborative Online International Learning, Kris partnered with Professor Joseph Fort, of King's College London. Kris and Fort have worked together numerous times over the years (most recently [Kris took the UNC Sackbut Ensemble to KCL over Spring Break 2019](#)), but this was the first time their collaboration has been solely online.

In this new course, Kris' Brass Chamber Music students and Fort's Advanced Performance Studies students combined to explore music's intersections with nationalism, globalism, and accessibility. These explorations culminated in a unique performance experience for the students of the class as well as Professor Evan Feldman's UNC Wind Ensemble students. This final performance was of KCL's student-composer Kristina Arakelyan's composition "Protest in 7 Intervals." This composition was written specifically for the class and designed to be performed over Zoom, using the limitations of the technology to



ABOVE: Screenshot, Clockwise from top left: Joseph Fort, King's College London; Michael Kris, UNC-Chapel Hill; Kristina Arakelyan, London-based composer and pianist; Evan Feldman, music professor, UNC-Chapel Hill.

enhance the meaning of the piece. Drawing on all of the themes the class explored throughout the semester, the world premiere of "Protest" brought together faculty and students in separate countries to create one incredible experience for the viewer.

In an interview with The Well in November 2020 Kris said,

“I want them to experience being together, talking, right now in this pandemic. The internationalization of music is a tool of diplomacy, a tool of bringing out the best in a culture, a tool to bring about accessibility and education to younger people.”

You can view the premiere in full [here](#), and to read The Well's feature on this and other COIL classes [click here](#).



ABOVE: Screenshot of Don Schiltz's visit with Songwriting class.

Songwriting Over Zoom

The MUSC 381 Analysis of Songcraft course, taught by Professor Jocelyn Neal, normally sees a bustling classroom of students huddled together to discuss new songs, work through bridges and choruses, and give feedback on lyrical compositions. While these discussions had to take place via Zoom last year, that didn't slow Neal or her students in the slightest.

In Fall 2020, the class was treated to two amazing guest lecturers: Rissi Palmer and Don Schlitz. Both Palmer and Schlitz shared their personal experiences in the industry with the class as well as tips on maintaining authenticity as a songwriter. Rissi Palmer is a Country, Pop, R&B/Soul, Songwriter and artist from Raleigh, NC. With the release of her first single, "Country Girl," in 2007 she became the first Black female artist on the Country charts since Dona Mason in 1987. Don Schlitz is a Grammy-Award winning Country songwriter, whose first hit was Kenny Rogers' "The Gambler."

“At the age of 20, I got on a bus and I came to Nashville, Tennessee. I had \$80 and that's why I came to Nashville. I couldn't afford to get anywhere else. I got a job as the all-night computer operator at Vanderbilt University. They had an IBM Selectric typewriter and I would sit and type, and I would sit and rhyme. 'The Gambler' was the very first song I had recorded, but was not the first song I'd written. I've been writing songs, since I was 16.”

Instead of a live open mic-style showcase the final projects were presented on YouTube, showing off various new skills in recording, audio editing, video production, and video editing that the students undertook as part of the changes Neal made to adapt the course to a remote learning environment. One such video is ["Whisper of the Devil" by Eddy Rios](#), based on Bob Marley's most well-known sayings about being rich in happiness and not money or possessions.

Making music together, apart

Many classes in the department rely heavily on real-time music-making between professors and students. While going remote presented a challenge to this, many faculty came up with inventive solutions to work around the lag time of Zoom calls.

Professor Evan Feldman found software for his conducting class that essentially [turned students' laptops into an orchestra that they could then conduct](#). This inventive solution allowed students in his class to continue their practical studies of conducting instead of having to switch to an all theoretical learning style. As Feldman told Spectrum News in August 2020, just after the University made the decision to switch to remote learning for the fall semester, "We're all trying to figure out what's the best practice. What's the safest way. How can we do what we do and be safe."

Similarly, Professor Marc Callahan, director of UNC Opera, turned to technology, using TikTok, Snapchat, and YouCam Fun filters to create an opera completely remotely. The opera Callahan chose to produce this semester is Ravel's "The Child and the Spells." Composed during the Spanish Flu pandemic on 1918, the story follows a boy who is forced to stay home and do his homework. Needless to say, it was easy for students to find parallels to their own lives while recording their parts for this production. You can



ABOVE: Screenshot from UNC Opera's production of Ravel's "The Child and the Spells."

view UNC Opera’s production of “The Child and the Spells” on the department’s YouTube channel.

Building connection and inspiring change from a distance

Creating and maintaining meaningful connection was another major challenge of the past year, especially in the fall semester. Many students and faculty struggled with the isolation of not being able to play music together as they normally would. However, Associate Professor Nicholas DiEugenio found innovative ways to re-engage musicians with his fall mini-series, “Alone/Engaged.”

Each episode featured two solo performances by Dr. DiEugenio from J.S. Bach’s Sonatas and Partitas as well as an interview with a guest artist. The series honored one of the most classic works of the violin repertoire while also reconnecting colleagues who have been distanced through quarantine.

“When I play the music, I don’t really feel alone, so much as I feel engaged with the music itself... And so I started also to think about what kinds of engagement really mattered to me and my life, and how can I share?”

When asked about his motivation for creating the series, he remarked, “...there are a lot of stories contained in the Sonatas and Partitas of Bach, himself, but also stories in the music, and stories in a way, if you take the time to go through these stories, you can possibly find some resonance within your own life.”

He thought of his colleagues throughout the



ABOVE: DiEugenio and Jove chat during the first episode of *Alone/Engaged*.

music industry, the incredible social justice and accessibility work they are doing, and wanted to allow them a space to share their voices and stories.

“I had no idea there were entire aspects of their stories I had never heard before,” he said. He noted how these interviews have also given him ideas for new ways to engage in his community and social justice movements that incorporate and uplift people through music. Being able to reconnect with colleagues in new ways has not only helped DiEugenio but also has the potential to impact the music department as a whole.

“What I’m hoping is that this is the start of a much broader kind of engagement between not only me, but all of my colleagues in the music department, and members of the community.”

All three episodes, featuring Jacqueline Jove (Sphinx Organization), Vijay Gupta (Street Symphony), and Kenneth Bean (Primavera Fund), are available for viewing on the department’s YouTube channel.

Finding a new normal

After spending the fall semester fully remote, it was a relief to be able to begin to come back together in the spring of 2021. However, with masks and distancing all still in effect — and many classes still meeting remotely — the challenges of the pandemic were far from over. Instead, students, faculty, and staff were faced with a new set of challenges to embrace and overcome.

Luckily, the plans that had been formulated originally for in fall 2020 worked for the spring semester. In October 2020, the jazz faculty gave the only live (streamed) performance in Moeser Auditorium of the semester. While there was not a live audience, it was an emotional experience to have department musicians back on the stage creating together. It also foreshadowed things to come for the spring semester.

Utilizing the incredible new ultra low-latency audio and video technology the department acquired over the summer in 2020, the department was able to hold concerts safely in the spring



ABOVE RIGHT: UNC Jazz students perform together from three separate locations in Kenan Music Building in February 2021.

semester. This new technology removes the delay normally heard between multiple performing studios, classrooms and concert halls. This allowed real-time playing between musicians in two, three, even five different locations at once — all over Zoom.

Thanks to this innovative solution, for rehearsals and performances in spring 2021 students and faculty were masked while in the same room, and those who needed to play unmasked were in a separate location in the department. In fact, the department was able to host forty-six performances in the spring semester, garnering close to twenty-five thousand views on YouTube altogether.

Forward together

No matter the class, faculty tried to maintain the fun, make the most of online learning, and keep students engaged. From virtual concerts to masterclasses with world-renowned artists, from breakout rooms and online listening sessions to recording TikToperas, our faculty and students spent the year creating music in new and exciting ways.

The culmination of many of these efforts can be seen on the department's [YouTube channel](#), where viewers can see over virtual and live performances from the complete academic year.

With close to thirty thousand views between these live streams, it's clear that our students, faculty, and staff were not the only ones hungry for music and connection during the pandemic. We hope you enjoy viewing them as much as we enjoyed creating them.

by Catherine Zachary



ABOVE: Voice professor Gene Galvin rocks out for his students while baking at home in his kitchen. (Photo courtesy of Gene Galvin.)

Distinguished Retirees



TIM CARTER

Tim Carter joined the Department of Music in 2001 as the inaugural David G. Frey Distinguished Professor of Music. At Carolina, Carter served as department Chair from 2004 to 2009. Much was accomplished during his tenure as chair to include the construction of Kenan Music Building, the launch of the James W. Pruett Fellowship program, and the establishment of the Kenan Music Scholars Program.

Carter has published eleven books and has edited seven books, translations, and catalogues, two music editions, and published many commissioned essays and refereed articles including six that are forthcoming. His standing in the profession is equally distinguished. He served as President of the Society for Seventeenth-Century Music (2003–2006) and Director-at-Large (elected) of the American Musicological Society (2007–2009). He has also served on numerous editorial and advisory boards.

Carter's teaching ranged across many subject areas, from music in the Middle Ages to music in the twentieth century, from music history, theory, and analysis to harmony and counterpoint, aural training, and keyboard skills, and from non-major courses to those for majors and graduate students. He has advised thirteen doctoral dissertations.

There are many more accomplishments I can mention. But I'll conclude with Tim Carter's profound impact on the education and professional trajectories of his former students and colleagues here at Carolina and beyond. Thank you, Tim, for your intellectual generosity and the high bar you set for the pursuit of excellence in scholarship and teaching.

-Professor David F. Garcia



DANIEL HUFF

Daniel "Dan" Huff, a clinical associate professor who worked as program director of the K-12 bachelor's in music education program at the School of Education, conductor of the Men's Glee Club in the Department of Music, and director of choral music camps that he led every year he taught at Carolina, retired in July 2021 after a 32-year career at UNC. The legacy of his mentorship, wisdom, and powerful laugh is seen in the teachers, administrators, and professionals of all disciplines who reflect Dr. Huff's view of music as an "essential humanity."

Besides his performances with the UNC Glee Club, he has conducted or adjudicated over 145 state and regional festivals and workshops involving public school students in settings from the Midwest to Southeast, presented 92 choral clinics and another 21 local to national in-service sessions for public school teachers and teacher candidates.

In addition to his consummate musicianship, which transcended genre, Dr. Huff's students unanimously recall the hours he spent working with students individually to help them find their path as teachers (and as people), and how his optimistic approach to ensuring their success melded with his unshakable belief that music reflects--deeply--who we are.

-Professor Evan Feldman

New Voice Scholarship

The Department of Music, along with the Arts & Sciences Foundation and the Smith Family, is proud to announce the new Jo Allison Smith Scholarship in Voice.

Established in honor of his late wife, Jo Allison Smith, by Mr. Edward C. Smith, Jr., this scholarship will help support academically and artistically talented sophomores, juniors, and seniors majoring in voice beginning in the 2021-2022 academic year.

When asked about his motivation for establishing the scholarship, Mr. Smith said,

“I felt a voice scholarship in Jo Allison’s memory was very appropriate since she was afforded the opportunity to go to college on a voice scholarship at Greensboro College. She transferred to UNC her junior year and passionately loved both UNC and music.”

Voice is one of the music department’s most thriving areas. Our students consistently perform at the highest levels in national competitions such as the National Association of Teachers of Singing student auditions. Recent graduates are pursuing master’s and doctoral degrees at prestigious institutions that include the Eastman School of Music, New England Conservatory, the University of Michigan, Peabody Conservatory, and the Royal Academy of Music in London. UNC Voice alumni are singing in major operatic young artist programs, performing on Broadway, and working as leaders in music education.

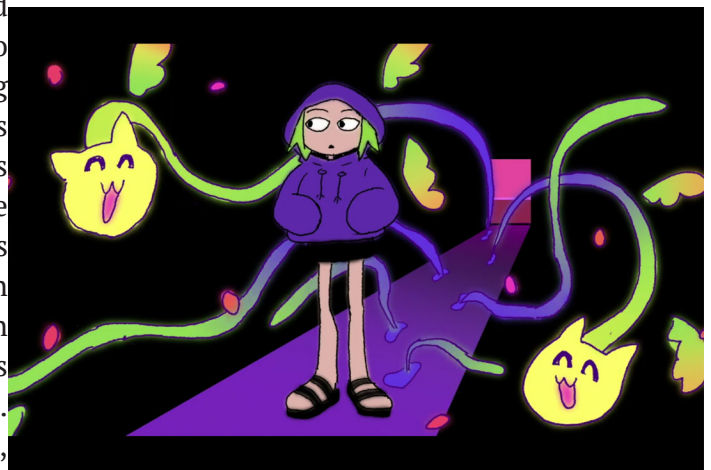


ABOVE: Eddie and Jo Allison Smith (Photo courtesy of the Smith Family.)

Composition, Animation, Collaboration

During the Fall 2020 semester, while we were all isolated for health and safety, students in Allen Anderson’s Advanced Composition class (MUSC 266) in the Department of Music at UNC joined forces at a distance with students in Professor Marc Russo’s animation studio (AND 460) in the Department of Art and Design within the College of Design at North Carolina State University.

Both animators and composers were presented the prompt “Dreaming Through Walls” to activate their creativity. Rather than composing to completed films, composers and animators worked simultaneously, making adjustments and calibrations as needed. With many more animators than composers, some composers scored several films and a few scores appeared in more than one animation. While all composers in the class created music, not all the associated films were completed to the animator’s satisfaction. The UNC student composers were Noah Bell, Daniel Bennett, David Green, James Larkins, Alex McKeveny, Jason Reiser, and Liz Yardley.



ABOVE: Screenshot from “Dreaming Through Walls”, animated by

A sampling of the work produced is presented altogether in a playlist on the department’s YouTube channel.

Book Notes: Dr. Naomi Graber

In May 2021, the new series *Book Notes* was established as a feature for recently released books by our musicology graduate alumni. In the inaugural installment, we featured Dr. Naomi Graber (Ph.D. 2013) and her book, *Kurt Weill's America*, published by Oxford University Press on April 27, 2021. Dr. Graber is now an assistant professor of musicology at the Hugh Hodgson School of Music, University of Georgia. Her research centers on twentieth-century American music, especially the Broadway stages of the 1930s and 1940s. Her publications have appeared in *American Music*, *The Journal for the Society of American Music*, and *Studies in Musical Theatre*.

Can you give us a short synopsis of your book?

Dr. Graber: Throughout his life, German-Jewish composer Kurt Weill was fascinated by the idea of America. His European works depict America as a Capitalist dystopia. But in 1935, it became clear that Europe was no longer safe for Weill, and he set sail for the New World, and his engagement with American culture shifted. As an outsider-turned-insider, Weill's insights into American culture were unique. He was keenly attuned to the difficult relationship America had with her immigrants, but was slower to grasp the subtleties of other issues, particularly those surrounding race relations, even though his works reveal that he was devoted to the idea of racial equality. The book treats Weill as a node in a transnational network of musicians, writers, artists, and other stage professionals, all of whom influenced each other. In reframing Weill's relationship with immigration and nationality, the book also adds nuance to scholarship on the relationships of immigrants to their new homes, moving beyond ideas that such figures must either assimilate and abandon their previous identities, or resist the pull of their new home and stay true to their original culture.

How does Kurt Weill fit into your overall research interests?

Dr. Graber: I am interested in Broadway as a whole, and Broadway of the 1930s and 1940s in particular, so he fits right in. I'm also interested in the generation of immigrants who fled Nazi Germany and ended up in the New World. Most of those ended up either in Hollywood or in higher education, but

Weill's position on Broadway is unique.

What inspired you to write this book in particular?

Dr. Graber: I was inspired to write this book after discovering the music of Kurt Weill in graduate school. I was researching

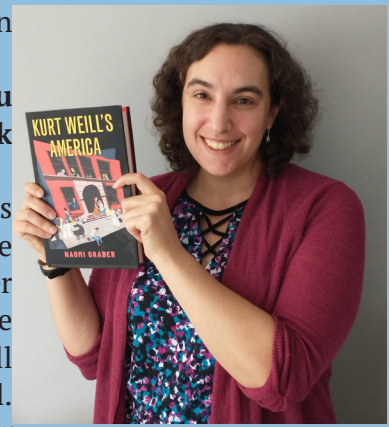
Kander and Ebb's *Chicago*, which I learned was based on Weill's *Threepenny Opera* and *Love Life*. This led to me Weill's other works, and I fell in love. I was also interested in Weill's Jewish life; he was the son of a cantor who rediscovered Judaism in the United States.

Were there any surprises along the journey of writing this book?

Dr. Graber: I was surprised to learn of the extent of Weill's engagement with U.S. folksong. Since he is usually associated with European jazz, the work songs and cowboy laments that form the basis of *Railroads on Parade* and *Down in the Valley* were an interesting discovery. Weill did a lot of research, reading books by people like John and Alan Lomax, Carl Sandburg, and B.A. Botkin, which are not figures who are normally associated with the composer.

If readers could take away one thing from this book, what do you hope it would be?

Dr. Graber: I hope readers come away with a fuller picture of Weill. Most people think of him only in association with *The Threepenny Opera* and the Weimar Republic, but he was an important and influential figure on Broadway as well. Most of his shows aren't easily revived because they are steeped in the culture of the period, but they provide snapshots into an important era in Broadway history, and the music is beautiful. I also hope people will have a better understanding of the history of immigration in the United States, and of how immigrants have both influenced and been influenced by U.S. culture.



View more installments of this series on our website.

Working towards inclusion

This past year musical exploration in the Department has included the new “Do the Work Wednesdays” series and Anti-Racism Resources page. Through this series’ twenty-nine installments, the department has highlighted the incredible lives of great artists of color, examined issues of racial justice in the music industry and music education, and challenged readers to expand their repertoires and “do the work.”

These features were contributed by undergraduate and graduate students, faculty, staff, and alumni. They aimed to be a discussion of ways that we can all actively be anti-racist in our musical studies and performance and to learn more about the musical artists whose voices have gone underrepresented for far too long. The resources and artist features alternated Wednesdays, but we believe that there was often overlap between the two. The best anti-racism efforts come not just with readings and performances, but with engagement and action. We encouraged discussion of the series amongst peers, in the classroom, and asked for the department community to hold us accountable. The full series can be viewed at music.unc.edu/dww-series.

We believe anti-racism must be a community effort led by individual action. Because of this belief, as a department faculty we also updated our mission statement this year to include our previously separate diversity statement as a part of our core mission. We hope this new mission statement will serve as a reminder each day what we’re all here striving to accomplish and create.

MISSION

Through our study, teaching, research, creativity, and administration, the Department of Music at the University of North Carolina at Chapel Hill shares music’s multiplicity of forms and meanings, connecting the study of music to the larger understanding of the world, and affirming music’s importance as an expression of humanity across differences. We engage with all students, colleagues, patrons, and musical repertoires with respect and humility, and with an awareness of the privilege and power that comes with being associated with a university, particularly a historically and predominantly white institution. The Department of Music is thus committed to being inclusive in its mission, vision, and values.

Anti-discrimination, anti-racism, and efforts to promote equity broadly speaking are integral to,

and instrumental within, the operation of our mission. Our faculty, students, and staff espouse the idea that all groups are equal, and support policies that reduce inequality and promote

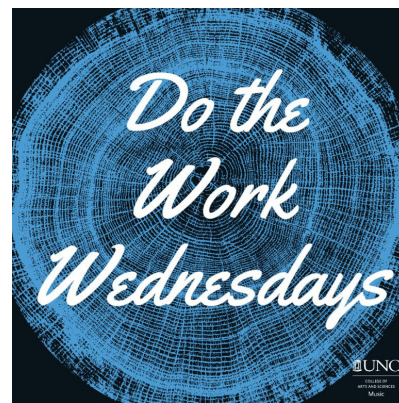
equity in the study of music across color, ability, gender, gender expression, gender identity, national origin, race, religion, sexual orientation, age, socio-economic status, and veteran status.

VISION

Our vision is to bring to life the vital and vibrant role of music within all lived experience, challenging ourselves, our peers, and our communities to engage in meaningful experiential and contextual interpretations of music, while actively including all who seek to embrace the study of music at UNC and fostering skills to engage cogent conceptions across music traditions and their cultures.

VALUES

We value and uphold an inclusive, anti-discriminatory, and anti-racist department and campus where we openly explore music and its various roles across cultures. We value teaching our students, at all levels, the skills necessary to support the investigation and presentation of all musical arts in our communities. We value each student’s as well as each staff and faculty member’s well-being, and make curricular and hiring decisions that uphold our commitment to inclusivity, anti-discrimination, and anti-racism. We value our faculty’s contributions to creative activity, research, teaching, and the profession that make lasting differences in and to our fields whether by way of our own achievements or through empowering those with longer futures still in store. We value decision-making that expands the diversity of the department faculty, students, staff, and offerings; that celebrates what makes us purposeful; that embraces new ideas to shape our future; and recognizes that the new builds on a critical awareness of the old in all its systemic defects and artistic accomplishments.



Finding connection and hope 'from afar'

Trigger warning: suicide

At this point, it's a well-known story. The pandemic hit the Americas in March 2020 and musicians' gigs were canceled, quarantine began, and connection to others became more valued than ever before. For jazz professor Dr. Stephen Anderson, the pandemic also meant no studio time to record the next album with his band the Dominican Jazz Project. The fact that *Desde Lejos*, released in July 2021 and currently being considered for the GRAMMY ballot, was recorded, edited, and published during the pandemic is a profound example of perseverance and ingenuity.

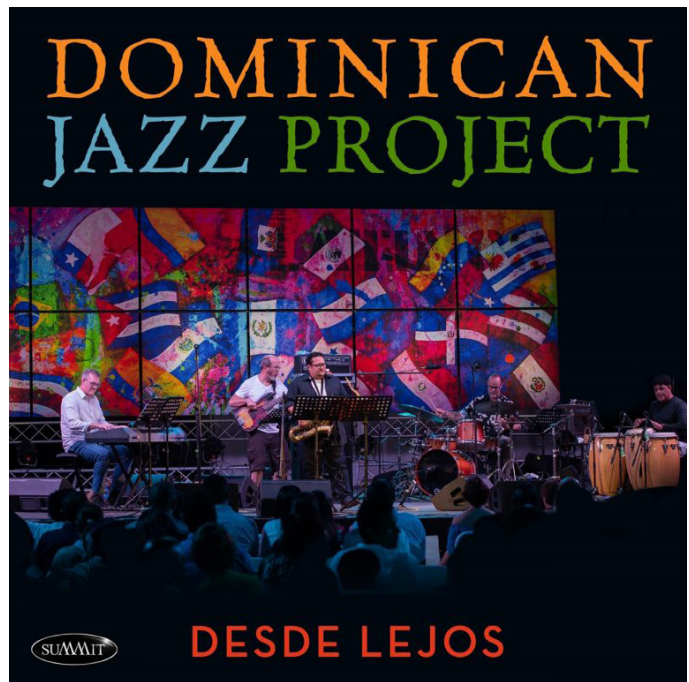
As their name suggests, many of the group's members reside in the Dominican Republic. The isolation of the pandemic was a particularly disheartening blow for them as they had recorded their first album in 2016 and spent the next few years touring and giving masterclasses at universities across the North American continent. 2020 was going to be their long-awaited return to the studio. Instead, they found themselves isolated from each other aside from WhatsApp – which is not conducive to music-making.

Then the group suffered another enormous loss, the death of their beloved friend and bassist Jeffry Eckels. After losing his mother suddenly in late May, as well as struggling both mentally and financially with the isolation of the pandemic, Jeffry took his life on July 3, 2020.

"As we did frequently, he called me to talk. He was struggling with the passing of his mother and with suddenly finding himself with no source of gigging income. He asked me if we could record his composition, *Siempre Adelante*, for the CD, and we started making plans for how he and I might record our parts together, socially distanced in the studio. I was excited about that, and then, suddenly without any warning, within a few weeks of that phone call, we received the tragic news that Jeffry had also passed away," recounted Anderson.

"We were all in shock. I personally was devastated, as Jeffry was one of my closest friends and had been on almost every tour, project, and recording with me for the past 19 years. I composed the tune, 'Sin Palabras,' in honor of Jeffry out of pure emotion in the days following the news of his death."

"Sin palabras" translates to "without words" or "at a loss for words." This was an emotion that



would repeat later that summer when saxophonist Sandy Gabriel lost his father, and respected Dominican musician, Sócrates Gabriel, in August 2020.

The group was mourning tremendous losses and the continuing challenge of being isolated from one another. Amidst these profound losses, they began to gain energy and momentum from a new addition to the ensemble.

"We were excited that the renowned Cuban bassist, Ramon Vázquez Martirena (who resides in Puerto Rico and tours with Chucho Valdés) agreed to join our group for the recording. Yet when the time came for Ramon to record his parts, his mother became severely ill, and he needed to be with her in the hospital during that time," remembered Anderson. "Eventually, Ramon contributed six tracks to the recording, and we invited friends of Jeffry—bassists Craig Butterfield and Jason Foureman—to also record with us."

Recording separately created yet another set of challenges for the musicians. Jazz is an incredibly collaborative genre with individuals taking turns to solo on the tracks. Having to recreate this environment in an authentic manner while recording solo at home took many hours of post-production and enormous talent from each member and guest artist of the group.

"[It] really was a bit challenging, because we had to imagine the interaction," said Vázquez Martirena. "Recording from a distance has pros

and cons. Pros are that we can repeat and repeat if there is something we don't like. Cons are no interaction, hard to create natural dynamics – following the soloist, piano or forte with the rhythm section, etc.”

But as for many, perseverance became DJP's mantra. And while the recording brought technical and musical challenges, it also meant more time in connection with each other over text, phone, and video calls.

“For me personally, having almost daily contact with these dear friends in the group gave me optimism and hope as we worked on the recording together throughout the pandemic (March 2020 to April 2021),” said Anderson. “They are all beautiful human beings in addition to being great performers.”

Listeners who know the backstory of this album will be astonished at the cohesive sound and pure emotions that emanate from every track. While it may have been recorded from afar, there is nothing distant about this music. Instead, it offers listeners a front-row seat to a show that feels incredibly intimate and expansive from the first note.

The album is already receiving acclaim from both critics and audiences, and has been nominated for three GRAMMY Awards: Best Latin Jazz Album, Best Instrumental Composition (Stephen Anderson) for “Un Cambio de Ritmo,” and Best Improvised Jazz Solo (Rahsaan Barber) on “Ritmos de Bani” (track 2). They hope to make it to the official ballot in November.



ABOVE: Ramon Vázquez Martirena recording his parts for *Desde Lejos*. (Photo courtesy of RVM)

“For [non-musicians], this is not a difficult listen because of the melodies and solid rhythms (which are almost danceable, many times),” said Vázquez Martirena. “For students or jazz scholars, this is a unique album that will pass on for generations because of the geniality of the fusion.”

Anderson ends his liner notes for the album with a simple wish for the listener,

“We hope you will enjoy the recording as much as we enjoyed the process of making music together, albeit *Desde Lejos* (from afar)—from the Dominican Republic, Puerto Rico, Cuba, North Carolina, and South Carolina.”

by Catherine Zachary

This story was originally published on music.unc.edu in October 2021.



ABOVE: Bassist Jeffrey Eckels in performance in Memorial Hall.

Undergraduate Spotlight: Anne Frances Jarrell

UNC senior Anne Jarrell picked up the banjo on a whim at age 14 when her dad rescued one from a dumpster. She's now been honored for her skills with the instrument by the International Bluegrass Music Association.

Anne Jarrell, a senior from Charlotte, North Carolina, is one of five recipients of the Sally Ann Forrester College Scholarship which recognizes outstanding college female bluegrass players through the International Bluegrass Music Association's charitable foundation. Jarrell is studying biology and environmental studies and is an active member of the UNC Marching Tar Heels, Rameses Roots Revivalists, and the Carolina Bluegrass Band. We recently spoke with Jarrell about her experience as a female artist, the challenges musicians have faced during the COVID-19 pandemic and her time at UNC-Chapel Hill. Enjoy the sneak peek below of a new Carolina Bluegrass Band project.

Q: What made you interested in playing the banjo?

A: Funny enough, it was completely by chance. My dad found a banjo one day at the Mecklenburg County dump where it was in the path of a front-end loader, so he rescued it and brought it back home. I was 14 at the time and already musically inclined (I played classical piano and trumpet), so I just thought it'd be a fun summer project to mess around with. I bought a book called "Teach Yourself to Play Banjo" and had so much fun that I ended up sticking with it.

Q: What is it like to be a female banjo player in a historically male-dominant musical field?

A: It was a bit intimidating at first, especially back home where I'd show up to a jam and be the only woman there and the only person under the age of 50. I think the default tends to be that guys are expected to be good at the instrument, whereas when I play well it's met with more surprise, like "Hey, this girl can play!" It's meant as a compliment I'm sure, but it's telling of the unconscious effects that can be brought about by a historic lack of representation. There are some fantastic ladies influencing the banjo scene right now like Rhiannon Giddens and Alison Brown, so it's been awesome to be able to look up to them and aspire to be on their level.

Q: How have you had to adapt your banjo performances and practices since the start of the pandemic back in March?

A: Since the start of the pandemic, I have not performed live at all (nor has any musician I know). Instead, we've been collaborating over a platform called BandLab that lets us each record our parts remotely on top of each other's recordings to be able to hear the full song all together. It's been a learning experience for sure, but we are making the most out of what we've got while the pandemic is going on.

Q: How has your participation in the Carolina Bluegrass Band shaped your Carolina experience?

A: My participation in the Carolina Bluegrass Band has definitely been one of the most fun things I've done at UNC. I have learned and grown so much as a banjo player since I got involved!

Q: How have you balanced your passion for playing the banjo and your school course load?

A: It's been a challenge at times for sure, but it's forced me to get better at my time management and to take advantage of small moments during the day to be productive. Luckily, playing the banjo is fun for me so practicing and working hard on it never feels like work, which makes the crowded schedule a lot more bearable.

Q: What advice would you give to aspiring female musicians?

A: Don't be afraid to get out there and make mistakes! I struggled a lot (and still struggle!) with being self-conscious about people listening to me practicing and performing, but the best piece of advice I've ever gotten is to play unapologetically. You can ask anyone in the band when we're learning and rehearsing a song in person, I make a ton of mistakes, and it's because I'm not afraid to venture outside my comfort zone and miss a few notes in the process of learning something new and cool.

Interview by Lauren Mobley '22

This story was originally published on the College of Arts & Sciences website on Friday, October 30, 2020.



Undergraduate Spotlight: Benjamin Carter

In February 2021, music student Benjamin Carter released an album he created and recorded by himself entitled, *Coming Out of It*, an homage to self-healing and spiritual realization that he confronted during recent months of the pandemic.

Ben is a senior at UNC majoring in psychology and minoring in neuroscience and music. He usually takes voice and cello lessons, but due to COVID, refrained from taking voice lessons last year. His cello instructor, Professor Wissick, remarked, “He is a good cellist but also plays piano and is a singer too. I appreciate his quiet depth, and he works carefully and methodically.”

Since Ben was young, he always dreamed of wanting to be a film composer. “I always loved that kind of music; music that was more simple, but meant to express mood and experiences.” Initially, he struggled with wanting to do music out of fear of not being successful in such a competitive field. He discussed a self-realization about music, saying,

“I don’t have to be guaranteed a spot at the Oscars or something to be a successful musician, I can just make music because it makes me happy. And I realized that I just really wanted to make something for myself.”

Ben explained how he was pushed to this epiphany after the unfortunate loss of a family member and splitting from a partner over winter break, and how this encouraged him to rethink what was important to him emotionally and spiritually. “And so this album is meant to almost score those experiences. I tried to put a lot of heart and expression of what I was feeling into the album.”

He also talked about how the pandemic helped give him the space to create this album, as he wanted it to be a personal project. “If anything, COVID gave me the time to just be at home and just have all these feelings and nowhere to go and no one to see, so it allowed me to have time to just reflect and make something out of it.” Professor Wissick commented, “I like how it uses contemporary sounds to express universal emotions as part of his personal experience, and builds on his long experience with classical music, as well as skill with technology.”

As this was a quarantine album, Ben fully made the album on GarageBand at home, everything written, composed, and performed by him. He played mostly on a mini keyboard, but also cello



ABOVE: Benjamin Carter, aka. Benjamin Witt as he’s credited on his album. (Photo courtesy of BC)

and piano during the album. However, he did have a friend, Veronica Siebert, an opera student at the Eastman School of Music at the University of Rochester, perform some vocals and another friend, Jace Weyant who attends Sarah Lawrence, do some final mastering on Logic Pro to make sure it sounded professional for streaming.

Ben is excited to have his first album out in the world, and for the emotional weight that was lifted off him through the process. “I was able to put all these feelings into a place and set it aside.” The album has also opened the door for future collaborations. “I’ve already... connected with some smaller filmmakers who have talked about using my music and maybe collaborating on a project.” In fact, Ben has already begun to collaborate on some individual tracks and is glad to know that he’s capable of such a large project on his own.

He hopes listeners can take time to listen to the album closely, to understand the emotions he was trying to convey through this passion project.

by Audrey Ladele

Coming Out of It can be listened to on Spotify.

Graduate Student Spotlight: Drew Borecky

Second-year graduate student Drew Borecky published his first journal article in February 2021. “Dungeons, Dragons, and Music: The Immersive Qualities of Sound in Dungeons & Dragons” appears in the Winter 2021 issue of the *Journal for Sound and Music in Games*.

“This article hopes to add to a growing body of literature surrounding music and games, especially to new explorations concerning player interaction and shared storytelling. As an ethnography, it stands as the result of close interaction with many people I consider close friends, without whom I wouldn’t have been able to accomplish this,” remarked Borecky.

“This is my first publication and being able to publish it in a journal like JSMG has been a great opportunity. I look forward to contributing more to the field in the future.”

The abstract for “Dungeons, Dragons, and Music: The Immersive Qualities of Sound in Dungeons & Dragons” states in part,

“During gameplay, Dungeon Masters (DMs) often exploit sensory detail, music specifically, in order to encourage roleplay in their players. The fifth edition handbook of D&D states that DMs can use “music, art, or recorded sound effects to help set the mood, and many players and DMs alike adopt different voices for the various adventurers, monsters, and other characters they might play in the game.” The following research explores the use of music within D&D as it relates to the players’ ability to immerse themselves within the game, drawing on research in ludomusicology and applying a lens of reflexive and close ethnography. Additionally, this research explicates a growing popularity of D&D on the internet through shows such as Critical Role and the live storytelling genre, as well as how it has altered ideas concerning the performance of voice. Based on interviews with players and observations of D&D games in person and via online streaming services, this article asserts that music allows players to immerse themselves within the setting of the game, which in turn creates a form of participatory performance for both the players and the Dungeon Master.”



Graduate Student Spotlight: Aldwyn Hogg Jr.

Through his research, Ph.D. student Aldwyn Hogg Jr. studies with a variety of historical and primary sources of sound to demonstrate that no technology is neutral and free from the effect of power relations in society.

“I chose this topic because I am devoted to revealing the often subtle and taken-for-granted links between race, technology and power within this country,” said Hogg. “I listen to the Black sonic technopoetics of four technologies in four historical periods — the industrial washing machine system in the 1930s, the automobile in the 1930s and ’40s, nuclear weaponry in the 1940-’50s and the Apollo 11 mission to the moon in 1969 — in order to write novel histories of these technologies.”

Black sonic technopoetics employed within his research also include blues songs from Bessie Smith, swing and jazz tunes from Andy Kirk and spoken word pieces from Gil Scott-Heron.

Hogg also draws from various written sources to supplement his findings — from Black newspapers, such as the Chicago Defender, to memoirs and autobiographies from people, including jazz bandleader Duke Ellington. He even researches formerly classified documents like FBI surveillance records of Paul Robeson, a politically-active singer in the 1940s.

“I hope that my research ultimately accomplishes several things. First, I hope it adds to scholarship on race and technology that is committed to dispelling the illusion that technology is neutral,” Hogg said. “Second, I hope that my concept of Black sonic technopoetics widens the gamut of approaches to studying race, technology, music and sound in the United States. Third, I hope it can write Black people into histories of technologies in which they are otherwise absent or hidden.”



This feature was originally published on unc.edu as part of a photo series by Johnny Andrews.

Faculty Spotlight: Rahsaan Barber

“This album represents a return to jazz, having gained quite a bit of knowledge about both the saxophone and composition that I’m eager to share.”

One of the bright spots of the pandemic has been the extra time many have found to cultivate interests such as painting, baking, writing, learning a new instrument. For musicians, it’s been hard to be separated from fellow musicians, but it has brought plenty of time for practice and composition. For Assistant Professor Rahsaan Barber, the pandemic gave him the time he needed to write and record his latest album, *MOSAIC*.

“It’s been ten years since I released *Everyday Magic*, my first collection of original compositions,” Barber noted, “and let’s just say, it was time.” After stepping away from jazz to pursue a classical DMA in saxophone performance at the University of Memphis in August 2019, *MOSAIC* represents a return to the genre for Barber. He credits this time of classical study with new knowledge about the saxophone and composition – and he’s eager to share both.

Barber sought to document and share the work that he’s done over the last decade, in particular with his twin brother, trombonist Roland Barber. He also found himself composing for the “voice” of his friend and fellow member of the Sugartone Brass Band, trumpeter Nathan Warner.

“In the weeks leading up to the recording session, I realized I had written 15 original compositions with their ‘voices’ in mind,” Barber reflected, “and the result, fleshed out by my long-standing trio, is *MOSAIC*, a double-disc album scheduled for April release.”

Recorded in the fall of 2020, performances and rehearsals with other musicians had been scarce for all involved and Barber noted that it fed their souls to be making music together again. He hopes that listeners will be similarly affected by their performances.

Having never been a fan of double albums, Barber found himself more than a little surprised to have written and recorded one. But as referenced in the title, Barber feels he and his bandmates have created “a hefty volume of work that truly comes together to create a broader picture of what jazz at the height of its powers can accomplish, artistically.”



ABOVE: Rahsaan Barber during a recording session for *MOSAIC*. (Photo credit Giovanni Rodriguez)

It’s hard for composers to pick their favorites works, just as a parent can’t name a favorite child, but Barber noted that the final track, “Breonna Taylor (How many more?)” is a current favorite with its combined approach of classical saxophone and an emotional performance from the jazz rhythm section.

Also of note on the album are the tracks “Jambo Rafiki,” which features his brother Roland playing conch shell, and “Panic Point” documenting Barber’s first-ever visit to a haunted woods experience (this one being here in NC and of the same name). “I think we really managed to capture my terror and dread in visiting my very first “haunted” experience,” Barber proclaimed.

UNC music department devotees will also love the track “Catch as Ketch Can” written for emeritus jazz trumpet professor Jim Ketch, who retired from the department this past spring after 43 years at the university. Having been a guest artist with the Jazz area multiple times, Barber has long been an admirer of Ketch’s performance and teaching.

Regardless of which tune you leave a listening session with stuck in your head, Barber was clear that his hope for the listener is a great appreciation and understanding of the range of expression and emotion jazz offers. *MOSAIC*, now recorded and mixed, awaits funding for its final release this spring. After only a single night on Kickstarter, Barber raised over 50 percent of his funding goal. It’s clear that there are many who couldn’t wait to hear these new tracks.

Faculty Spotlight: Tatiana Hargreaves

Fiddle lecturer Tatiana Hargreaves released her latest album, *Soledad*, on Band Camp Friday, February 5, 2021. *Soledad* is an original four-movement suite inspired by the novel *One Hundred Years of Solitude* by Gabriel García Márquez. To preview or purchase the album, visit <https://tatianahargreaves.bandcamp.com/album/soledad>. Below is the backstory of how this album came to life.

I first read *One Hundred Years of Solitude* in middle school, and reading that book (along with *Pride & Prejudice*) made me fall in love with literature. I started learning Spanish in school around the same time, and I set a goal that one day I would read *One Hundred Years of Solitude* in its original language. Years later, I finally had the opportunity to read the book in a Spanish class at Amherst College (I was attending Hampshire College for my undergrad).

We read *Cien Años de Soledad* one chapter per week throughout the entire semester, and I started doing free improvisations on my fiddle after finishing each chapter. I wanted to explore how the literary genre of magical realism would translate into sound. I started making up different tunings and improvising within the confines of these new shapes and intervals and that really opened up some new ideas for me. The suite feels rooted in the musical traditions I grew up with—old-time, bluegrass, and classical violin—but also draws upon the different influences that I



was exposed to in college. I wanted the pieces to have a similar feeling to my musical roots, but to also be untethered and surprising (think Rebeca eating dirt, Remedios floating away into the sky—the unbearable lightness of being?). Marquez’s writing is very musical and he even said how much Vallenato music influenced his storytelling. Instead of a linear narrative, his writing flows like a musical composition with repetitive cycles and themes and variations that get disrupted by other themes and variations. I think this is one of the reasons why his writing flowed so easily into musical form.

This suite is far from a comprehensive musical interpretation of the book. After all, I only wrote four pieces and they offer a pretty narrow view of a book that is filled with so much content. But it also feels like a chance to share a more internal part of who I am, and I hope that other people can relate to it in their own ways. It feels very vulnerable to put out original music when I predominantly teach and perform traditional music, but it feels like an important way to connect my love for music and my love for literature. In the end, these pieces are an introspective and personal response to the book, and if people want to listen to them, great, and if not? That’s okay too.

-Tatiana Hargreaves



Alumni Spotlight: Paapa "Berchie" Berko

Alumnus Paapa "Berchie" Berko (BA 2020) has been making waves in the R&B and hip hop music scene since he was in classes here at UNC. He's continued to do so since graduating in December 2020. In April 2021, student staff member Audrey Ladele shared Berko's story on finding his voice through music.

Alumni from the UNC Department of Music never cease to amaze, and recent graduate, Paapa Berko, definitely embodies this. Paapa graduated from Chapel Hill in the fall as a double major in Exercise & Sports Science and Music, where he concentrated on vocal performance. Since graduating, Paapa has been working a clinical job in hopes of becoming a physician's assistant and owning his own practice while also working towards his dream in music of owning his own music production company. "I want to essentially take my company and have a partnership with a record label so I can sign artists and develop artists as well."

Paapa Berko's beginnings at UNC transformed his perception of music and what it could be. "Going to listen to different acapella groups perform, listening to the different bands, you get to develop an ear for certain sounds that you would want to add to your own [music]... You kind of mirror what you see, to make something that's more like you." While Paapa's experiences in Chapel Hill have helped shape his music taste, his love for R&B and hip hop started at a young age from hearing music at home throughout middle school and high school. Paapa's experiences at UNC, however, pushed him towards creating a fascinating blend of the two music genres, along with influences from classical music, K-pop, Afrobeats, and alternative rock. A lot of these influences, particularly Afrobeats, can be heard in his most recent music release.

Paapa Berko's most recent music release was a single entitled, "Queen." "When I was making this song, I just had this idea of the perfect way to fall in love with somebody... And especially during a time when a lot of people want to get into situation-ships or temporary partnerships, just to bring love and romance back." He also



discussed how he enjoys seeing love in his life as well as others' lives, whether that means romantic or platonic love, and wanted to delve into that feeling and portray it to its fullest.

In addition to this recent release, Paapa Berko has plans to release another single and two EPs, one to be released in August and then the other in October. He commented on a single that will be released in May called "Crown," saying that,

"At the time I wrote it, I was talking about a time in my life where I wasn't really sure what I wanted... But then I got home, and I found it through music, what I wanted to do."

On top of this, "Crown" is Paapa's favorite song that he's made so far in his music career, a discography that is already difficult to top.

The UNC Department of Music is proud to see Paapa Berko succeed before and after graduation and looks forward to his future releases. You can check out his music under the name Paapa Berchie on Spotify and Apple Music, and feel encouraged to check out his socials for music updates.

For the latest updates on Paapa Berko's music, follow him on social at @paapaberchie.

Alumni Spotlight: Channing McCullough

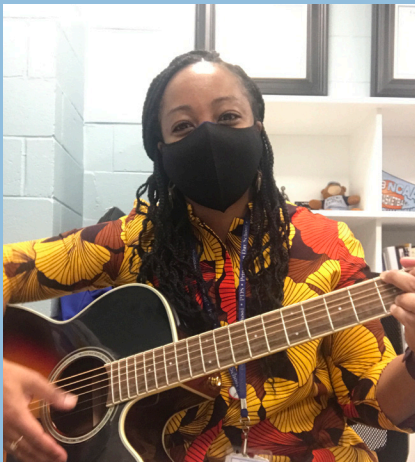
Alumna Channing McCullough (BMus '09, AMAT '10) was named Head of Middle School at Franklin Road Academy in Nashville, TN in early 2021. McCullough previously served as Director of Bands and Grade Level Dean at Princeton Day School in Princeton, NJ. The department is immensely proud of all her accomplishments including this most recent appointment! We had a chance to speak with McCullough about her time at UNC and her hopes for her students wherever she's teaching.

UNC Music: What was the most important lesson you learned in your time at UNC?

Channing McCullough: At UNC I learned perspective, courage, empathy, leadership, and to be my authentic self. I learned to make space for growth and to cherish all experiences along the way. Most importantly, at UNC I began to develop and understand what called me to education. Jeff Fuchs would often remark that he was in education, specifically music education, because it allowed him to help students craft memories and to learn about themselves. This, too, has been my work. Using education as a tool to help students experience life in a way that prompts them to think, explore, challenge, serve and make change.

Music: How do you feel your time at Forsyth Country Day and Princeton Day School have prepared you for this new position?

McCullough: At both Forsyth Country Day and at PrincetonDaySchool, I was afforded the opportunity to lead in various capacities. Immersing myself in the operation, culture, and history of a school has given me a comprehensive perspective. This perspective enables me to lead thoughtfully and effectively while keeping all school constituents



at the forefront of decision making. I have managed a private lesson program, fundraised and advocated for the arts, been a Dean, directed the school musicals,

and have led the band program to tremendous growth both musically and numerically. I have coached three seasons of sport at both Middle School and Varsity levels. I have also assisted in training faculty in Diversity, Equity, and Inclusion, read admissions applications, and served on both the Standards of Dress and the Risk Management Committees. I sit with parents regularly to discuss their school experience and the experience of their children.



There is no part of school that is unfamiliar to me. I am prepared to step into this role that calls for a wide array of experiences. More than just experience though, having creativity, enthusiasm for learning and a heart that listens deeply is preparation to lead. I love middle school and lean into all the awesomely awkward discovery that life in a middle school brings.

Music: What is your biggest hope for students at Franklin Road Academy?

McCullough: My hope for students is entirely rooted in my philosophy of education. Simply put, "Everything we seek to understand and all that we are is connected to something and someone else." My hope is that what students learn will allow them to see the context and the connections in our world and then shine light in overlooked, forgotten, or simply underappreciated places.

Music: If students could learn one thing from you, what do you hope it would be?

McCullough: From me, I hope students will see a model of how to be authentically themselves while also allowing space to grow. I hope they learn patience, grace, and grit from me based on what I show them daily. I hope they learn the joy that comes from gratitude and from serving others.

Staff Spotlight: Jesse Moorefield



ABOVE: Jesse Moorefield in the sound booth of Moeser Auditorium. (Photo credit Donn Young)

Lights on the Hill, a new monthly website feature by the College of Arts & Sciences highlighting College employees who are putting service at the forefront, was launched in January 2021. These “unsung heroes” are keeping the University going during the COVID-19 pandemic ... and beyond.

Jesse Moorefield, production manager, shared his story for the series. The department is so grateful to Jesse for his tireless efforts to keep music possible during the pandemic. Without his expertise so much of what we do would not be possible.

What chief challenge or challenges have you had to overcome in doing your job in the middle of a pandemic?

We have been unable to have musical performances with in-person audiences during this time. Also, our faculty and students who play wind instruments or our vocalists have been unable to rehearse or perform in the same room together. So we decided to get creative and engineer an audio/video pod system that has no latency within our buildings on campus. This allows for musicians to play safely alone in separate rooms without the delay that platforms like Zoom introduce. It’s been a success so far, and we hope to continue to use the technology to host rehearsals and livestream concerts this semester.

Why are you passionate about what you do? What keeps you committed to doing your job in the College?

Music is my No. 1 passion. I can’t imagine a world without live music. It’s been a little quieter around here the last few months, and I can’t wait to manage a live in-person performance one day in the future. In the meantime, we hope the technology we have in place will give students a chance to safely enjoy making music together again.

This feature was originally published by the College of Arts & Sciences.

Faculty Updates

Juan Álamo was invited this past October to participate at the virtual edition of the International Percussion Festival UIS— a prestigious percussion festival celebrated annually in Santander, Colombia. In November, Álamo presented a marimba masterclass-performance at the Percussive Arts Society International Convention in Indianapolis, IN. Juan was awarded the William Wilson Brown, Jr. Distinguished Term Associate Professor in Latin American Studies. His salsa recording project "Cuando Llegaste Tu" is scheduled to be published by Truth Revolution Records in the spring of 2022.

Allen Anderson composed three wind trios, *Scratch That* for flute, clarinet and bassoon, *Estimates in Question* for clarinet, alto saxophone and bass clarinet, and *Shallow Breathing* for clarinet, tenor saxophone and bass clarinet. *Scratch That* was used the score for an online promotional/installation video for an exhibit at the Horace Williams House Gallery in Chapel Hill. He wrote four electronic scores, *Uncut Lawns*, *Cursive Longitudes*, *Swerve + Fissure*, and *We Were About Here* that were also used in installation videos from the same gallery. In the spring, the UNC Cello Choir under the direction of Professor Brent Wissick will premiere *Memento after Fernando Franco*, based on a short *Memento Mei Deus* from the 16th century Mexican polyphonic repertory.

Andrea Bohlman is spending the 2021-22 on leave as Edward T. Cone Member of the School of Historical Studies at the Institute of Advanced Study in Princeton, New Jersey. There she is drafting a book manuscript on the history of tape recording as a creative practice, a means of academic research, and a mode of tuning one's ears to one's surroundings. She currently serves as the executive editor for *Musicology Now*, the online publication of the American Musicological Society. She contributed articles to three publications last year: *Performing Commemoration* (eds. Annegret Fauser and Michael Figueroa), the chapter on "Europe" in *Excursions in World Music* (eds. Timothy Rommen and Bruno Nettl), and *Nadia Boulanger and Her World* (ed. Jeanice Brooks). She also published an article on sampling and tape in *Contemporary Music Review*.

Marc Callahan, even amidst the pandemic, has been busy working as a director and songwriter. With his ensemble UNC Opera, he has connected with audiences in new ways, creating a virtual "Tiktopera" using the media of TikTok, YoucamFun, and Snapchat to create a filmed version of Ravel's



ABOVE: Student Lena Kanzt and Tarish Pipkins (puppeteer) test out the unfinished puppets in a Spring 2020 rehearsal in Hill Hall. (Photo courtesy of Marc Callahan)

opera *Lenfant et les sortilèges*. He also completed a more extensive project with his ensemble interrupted by the pandemic—Meredith 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* with Carolina Performing Arts. *ATLAS* was supported by a generous grant from the National Endowment for the Arts. Recently, Callahan was awarded a Charles Nelson Reilly Award for Direction by the American Prize for his 2019 production of W. A. Mozart's *Il sogno di Scipione*. Continuing his work as a resident director at the Miami Classical Music Festival, he directed a production of Benjamin Britten's *Albert Herring* to glowing reviews this past summer. As a songwriter, he participated in a summer reading of his new music-theater piece entitled *A GOOD BOY* by author Lynden Harris. Their work made the finalist round of submissions for the O'Neill National Musical Theater Conference and was awarded a grant from the Humanities for the Public Good.

Elizabeth G. Elmi was awarded the 2020 International Musicological Society Outstanding Dissertation Award for her 2019 Ph.D. dissertation entitled "Singing Lyric Among Local Aristocratic Networks in the Aragonese-Ruled Kingdom of Naples: Aesthetic and Political Meaning in the Written Records of an Oral Practice." In the 2020–2021 academic year, she presented her work on fifteenth-century Neapolitan lyric song at meetings of the American Musicological

Society, the Renaissance Society of America, and the Sewanee Medieval Colloquium. At the Sewanee Medieval Colloquium, she was awarded the Susan J. Ridyard Prize for her paper “*Larboro captivo fa captivo fructo: Pastoral Politics in the Lyric Song of Late-Fifteenth-Century Southern Italy.*” In addition, in Spring 2021, she gave a number of invited lectures in both English and Italian on research topics drawn from her book project *Inscribing the Self in Occupied Southern Italy* at the University of Texas Rio Grande Valley, the Universidad Nacional de Colombia Bogotá, the University of Florida, Indiana University, and an international meeting of the Centro Europeo di Studi su Umanesimo e Rinascimento Aragonese. On issues related to teaching and professional development, she also gave invited talks at Iowa State University, Indiana University, and the University of Florida. Originally slated to take place in Spring 2021, her Fulbright grant to the Università della Basilicata in Italy (awarded in May 2020 and postponed due to the pandemic) will take place beginning this April 2022. She was appointed Visiting Assistant Professor of Musicology in UNC’s Department of Music in July 2021.

Annegret Fauser has published, together with Michael A. Figueroa, the edited volume, *Performing Commemoration: Musical Reenactment and the Politics of Trauma*. In addition, she has published seven book chapters, both in France and in the United States, on music and war, as well as on opera and eroticism. She presented a keynote address and three conference papers at (virtual) meetings in Berlin, Denver, Princeton, and Vienna, including on topics related to the 2020 Beethoven centenary. A particularly positive outcome of this year’s teaching is the public-facing website that the graduate students of her seminar, “Alterity in Western Music” created as



part of their course work; see: <https://music.unc.edu/alterity-in-western-classical-music>.

Evan Feldman In July 2020 the third edition of Professor Feldman’s textbook, *Instrumental Music Education*, was released by Routledge Publishing (an imprint of Taylor and Francis). It includes new materials and chapters on beginning band, sound-to-symbol pedagogy, teaching children with exceptionalities, and string education. The text continues to be one of the most-adopted texts for music education programs.

Like most performers, Professor Feldman spent much of 2020 and 2021 adapting to the realities of performing during a pandemic. In his role as the director of the Greensboro Symphony Youth Orchestra, he led outdoor rehearsals, and concerts were live streamed (sans live audience) from the brand new Tanger Center for Performing Arts (the first performance ever in that facility).

In January the Greensboro Symphony began to emerge, too, as Professor Feldman recorded an hour-long educational show with them that was distributed to all elementary and middle schools in Guilford, Alamance, and Burlington counties. The program included a new piece by Professor Lee Weisert, *Gol Gumbaz*, for orchestra and electronics.

Michael Figueroa was promoted to Associate Professor with tenure. Over the summer, he reprised his role as a Faculty Mentor for UNC’s Moore Undergraduate Research Apprentice Program (MURAP), where he worked with two undergraduate students to carry out individual research projects: one focused on Soviet-Jewish composer Vladimir Shainsky (by Isabelle Krieger of Vanderbilt University) and the other focused on representations of Muslim women in contemporary film and TV (by Sadia Tasnim of the City College of New York). He also completed several of his own writing projects, including two recently published essays: an article in the *Journal of Musicology*, entitled “‘Behind the Sounds’: Matti Caspi, Shlomo Gronich, and the Politics of Genre in Israel,” and a chapter in the edited volume *Music and Encounter at the Mediterranean Crossroads: A Sea of Voices*, entitled “Ensounding Exile: Yehuda Halevi and Israeli Musical Mediterraneanism.” Both essays appeared in print this fall.

Tonu Kalam The UNC Symphony Orchestra, under the direction of Professor Tonu Kalam, was able to reconstitute itself as a string orchestra of 30 musicians during the spring semester of 2021.

In this configuration it livestreamed performances via YouTube in March and in April, both of which included student soloists who had been chosen as winners of the annual concerto competition. The April program featured the very successful world premiere of *Dark Testament* by local composer/conductor William Henry Curry, a work specially commissioned for the orchestra by Professor Kalam, with support from UNC's Arts Everywhere. The two concerts are available for viewing at <https://youtu.be/aERFW-e5aL8> and <https://youtu.be/Dm4tmLj1mDY>.

Mark Katz spent a great deal of time in the past year on Zoom giving lectures to audiences in the United States and abroad, participating on panel discussions, and virtually visiting courses at other universities from the relative comfort of his home office, often while wearing slippers.

Michael Kris During the 2020/21 academic year, Michael Kris was busy with several projects. In October and November, Kris led a Collaborative Online International Learning module with his colleague from Kings College, London, Dr. Joseph Fort. The class focused on cultural, political, and artistic movements that have shaped and influenced the modern world and built cross-cultural communication skills. The module concluded with the premiere of "Protest" in *Seven Intervals* by KCL composer Kristina Arakelyan. In March, he performed an online premiere of a new composition for trombone and interactive electronics titled *Embers* by Duke composer Brittany Green. In June, he joined teachers and students from Europe, Canada, and the United States for a week of masterclasses and performances at the first International Trombone Summit. During July, he taught and performed at the 60th season of the Eastern Music Festival.

LaToya Lain, soprano and Assistant Professor of Vocal Music, maintained a very active teaching and performing schedule during the 2020 – 2021 school year. While even on maternity leave after giving birth to her twins, she remained engaged in her field through several recordings, virtual masterclasses, and vocal competition adjudications. LaToya has been a champion of contemporary composers and has premiered and recorded several new compositions. She recorded *Ramadan 20 vs. COVID 19* for the Sparks and Wiry Cries Song Festival. It was released December 2020 and the world premiere performance will be January 2022 in New York City. She also recorded operatic arias for North Carolina Opera



ABOVE: LaToya Lain at the opening night gala for the Metropolitan Opera's production of *The Gershwins' Porgy and Bess*. (Photo courtesy of LaToya Lain)

as a part of their new virtual series, *Opera about Town Online*. She presented virtual masterclasses at Miami University of Ohio, where she also served as an Artist-in-Residence, University of Colorado Boulder, where she also presented a virtual lecture recital, University of Illinois at Urbana-Champaign, and Memorial University, St. John's, Newfoundland. LaToya had the extreme honor of presenting a collaborative lecture with UNC Professor Emeritus Dr. Tim Carter and UNC Professor Dr. Annegret Fauser on *The Gershwins' Porgy and Bess* as a part of the lecture series sponsored by Carolina Meadows University. In honor of Juneteenth she presented a lecture, "Celebrating Juneteenth and The History of the Negro Spiritual" at the Mordecai Park (site of a former slave plantation) in Raleigh, North Carolina. She adjudicated vocal competitions sponsored by the George Shirley Vocal Scholarship Competition, The Schmidt Vocal Competition, hosted by The University of North Carolina School of the Arts, and the National Association of Teachers of Singing Regional Competition. She recorded her solo project *Narrative of a Slave Woman: Songs of Hope, Justice, and Freedom*, to be released on Albany Records February 2022 and her performance with The Metropolitan Opera Chorus was honored with a GRAMMY Award for Best Opera Recording for its production of *The Gershwins' Porgy and Bess*.

Stefan Litwin continued to maintain an active schedule last season with concerts, lecture-recitals and masterclasses (live and digitally streamed.) Highlights include a performance of Schoenberg's Piano Concerto op. 42 in Berlin, solo recitals in Switzerland and Italy, as well as performances in Germany with tenor Christoph Prégardien, featuring

Lieder by Eisler, Mahler, Schubert, Schumann and Ives.

Litwin's 3-hour monodrama *Flegeljahre*, based on the 19th century novel by Jean Paul and composed for renowned German actor Ulrich Noethen and the GrauSchumacher Piano Duo, was finally presented to great acclaim at the Musikfestspiele Saar, Germany, in September 2021 after having been postponed several times due to the pandemic.

In November 2021, Stefan Litwin completed his second music-theatre based on a play by Peter Weiss — *Wie dem Herrn Mockinpott das Leiden ausgetrieben wird* — a Chaplinesque opera commissioned by the Staatstheater Braunschweig, Germany, where it will be premiered on March 5, 2022 and regularly performed throughout the rest of the season.

Stefan Litwin's recording of two piano cycles by Robert Schumann (Fantasiestücke op. 12 and Kinderszenen op. 15), combined with a performance by the ensemble ascolta of Litwin's own composition *Kinderszenen* for 8 players and sampler (2018), was recently released on CD by *telos music recordings*.

Jocelyn Neal presented research papers at the national meetings of the Society for American Music, the International Bluegrass Music Association, and the International Country Music Conference. She also co-organized a session and presented research at the joint Society for Music Theory and American Musicological Society conference. She continues to lead pedagogy workshops for high school music theory teachers across the country, and to serve as an executive officer in the Society for Music Theory.

Donald L. Oehler As with his professional and academic colleagues, Donald L. Oehler, Professor of Music and clarinetist, has thoroughly enjoyed getting back into the studio for in-person music making after a year of learning the intricacies of 'zooming.' The year in front of the screen was not completely void of forward motion, though, as it offered him an opportunity to hone in on a long-term and on-going research project around music for string quartet with clarinet. In January of '22 he will travel to the University of Oregon as a Visiting Distinguished Professor, presenting concerts, lectures and master classes all based on his research. Renewed live performing allowed a live concert in September with his Department of Music string colleagues plus starting rehearsals, as conductor, with the Chapel Hill Phiharmonia. Professor Oehler had returned from a semester abroad as resident director of the UNC Honor's Burch program in music just in time

for the arrival of the pandemic. Undeterred, he will return in the fall of '22 to lead the program anew, with two-month residencies in both London and Florence, Italy. His clarinet studio is healthy and active, with the students presenting an end-of-term studio recital shaking off those pandemic-zooming blues.

Brent Wissick, like so many others, learned to teach lessons, classes and even ensembles on Zoom during the Pandemic months. But there were a few live concerts with masks and distance, including one outdoors with the Raleigh Camerata in Fall 2020, and several live streams, including a Buxtehude concert in Columbia, SC in March 2021. During these months, he presented numerous online master classes for the Cello Camerata, Amherst Early Music, Cascadia Viols (Oregon) and the Viola da Gamba Society of America National Conclave. The UNC Baroque Ensemble, Viol Consort and String Ensemble all recorded online video concerts during Spring 2021 that were released on the Music Department YouTube channel.

Fall 2021 saw the publication of an article about Coprario in the Journal of the Viola da Gamba Society of America, that will also release a recording of sound examples on its website that he recorded with the NYC viol consort Parthenia. They also performed that music here on campus in October 2021 joined by several UNC voice faculty; and in Tuscon, Arizona. Wissick was in Washington, DC for several days this fall to record a program of 17th-century English music with the Folger Consort, and was joined by his UNC cello students at the Smithsonian for a Bach master class and a chance to play the Stradivarius cellos in the collection there.

During the Fall 2021, Wissick was part of a faculty concert of clarinet quintets with Don Oehler and strings; and in November collaborated with UNC opera director Marc Callahan in Monteverdi's *Coronation of Poppea*.



ABOVE: Brent Wissick plays the Stradivarius cello at the Smithsonian.

Faculty Publications

Juan Alamo

Ensoñación (Reverie). Summit Records, 2021.

Stephen Anderson

Dominican Jazz Project. *Desde Lejos*. Summit Records, 2021.

Rahsaan Barber

Mosaic. Jazz Music City, 2021.

Andrea Bohlman

“Electronic Music, Sampling, and the Tape Snippet: How the Experimental Studio of Polish Radio Made Itself Useful,” *Contemporary Music Review* 39, No. 6 (2020), 708–32.

“Music and Europe.” In *Excursions in World Music*, edited by Timothy Rommen, 288–321. 8th Edition. New York: Routledge, 2021.

“Communication, Technology, Media.” In *Critical Themes in World Music: A Reader for Excursions in World Music*, Eighth Edition, edited by Timothy Rommen, 61–70. New York: Routledge, 2021.

“Friend and Force: Nadia Boulanger in Polish Musical Culture,” with J. Mackenzie Pierce. In *Nadia Boulanger and Her World*, edited by Jeanice Brooks, 229–53. Chicago: University of Chicago Press, 2020.

Evan Bonds

“‘Wozzeck’s Worst Hours’: Alban Berg’s Presentation Copy of *Wozzeck* to Eduard Steuermann.” *Notes: Quarterly Journal of the Music Library Association* 76/4 (2020): 527–34.

“Expression.” In *The Oxford Handbook of Western Music and Philosophy*, 705–22. Ed. Tomás McAuley, Nanette Nielsen, Jerrold Levinson. New York: Oxford University Press, 2021.

Tim Carter

“Epyllia and Epithalamia: Some Narrative Frames for Early Opera.” *The Italianist* 40/3 (2020): 382–399.

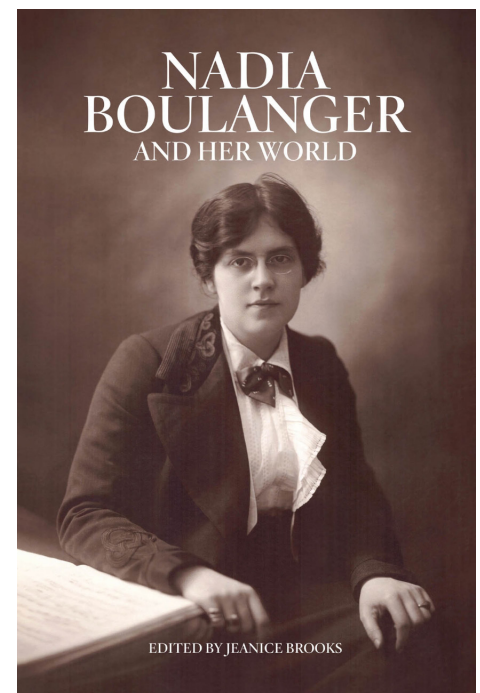
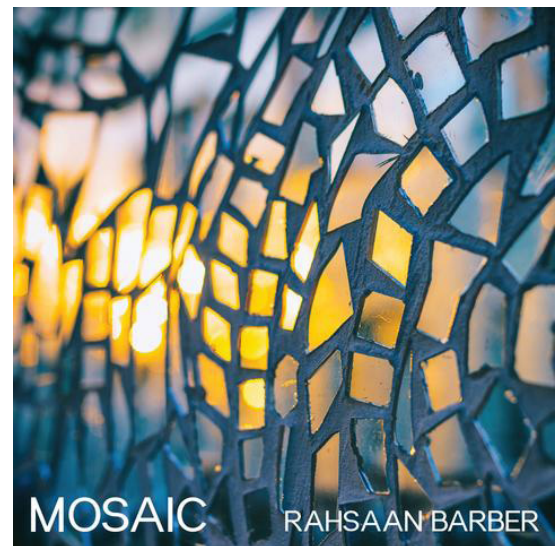
Annegret Fauser

“‘L’orchestre dans les sons brave l’honnêteté...’: Le rôle de l’élément érotique dans l’œuvre de Massenet”/“The Orchestra, in its Sounds, Defies Virtue...’: The Role of the Erotic in the Works of Massenet” (English translation), and “Réflexions rétrospectives”/“Retrospective Reflections” (English translation).

Transposition: Musique et sciences sociales 9 (2021): “Musique et Sexualité.” <https://journals.openedition.org/transposition/5467>

“From the Trenches: Extracts from the Final Issue of the Paris Conservatory Gazette.” In *Nadia Boulanger and Her World*, edited by Jeanice Brooks, 54–84. Chicago: University of Chicago Press, 2020.

“Compositeur, critique, champion de la musique américaine: les écrits d’Aaron Copland,” translated by Vincent Giroud. In *La Critique musicale au XX^e siècle*, edited by Timothée Picard, 1105–11. Rennes: Presses Universitaires de Rennes, 2020.



“Gendered War, Mobilization, Culture and Music in the Age of World Wars.” In *Oxford Handbook of Gender, War and the Western World since 1600*, edited by Stefan Dudink, Karen Hagemann, and Sonya Rose, 410-31. Oxford and New York: Oxford University Press, 2020.

“Afterword: Trans/national Soundscapes in World War II.” In *Music in World War II: Coping with Wartime in Europe and the United States*, edited by Pamela M. Potter, Christina Baade and Roberta Montemorra Marvin, 263-73. Bloomington, IN: Indiana University Press, 2020.

Evan Feldman

With Ari Contzius. *Instrumental Music Education: Teaching with the Musical and Practical in Harmony*. Third Edition. New York: Routledge, 2020.

Michael Figueroa

“‘Behind the Sounds’: Matti Caspi, Shlomo Gronich, and the Politics of Genre in Israel.” *Journal of Musicology* 38/4 (2021): 401–18.

Tatiana Hargreaves

Soledad. Bandcamp, 2021.

Mark Katz

Response to H-Diplo Roundtable XXII-5 on *Build: The Power of Hip Hop Diplomacy in a Divided World*, H-Diplo, September 28, 2020, <https://hdiplo.org/to/RT22-5>.

“Listening to Recorded Sound.” In *The Bloomsbury Handbook of Music Production*, ed. Simon Zagorski-Thomas and Andrew Bourbon, 383–91. London: Bloomsbury, 2020.

Jocelyn Neal

“Tennessee Whiskey and the Politics of Harmony,” Special Issue: *Uncharted Country: New Voices and Perspectives in Country Music Studies*, ed. Nadine Hubbs and Francesca Royster. *Journal of Popular Music Studies* vol. 32 no. 2 (2020): 214-237.

“Parton, Dolly,” *Biographie in: MGG Online*, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York 2016ff., 2020, <https://www-mgg-online-com.libproxy.lib.unc.edu/mgg/stable/57614>

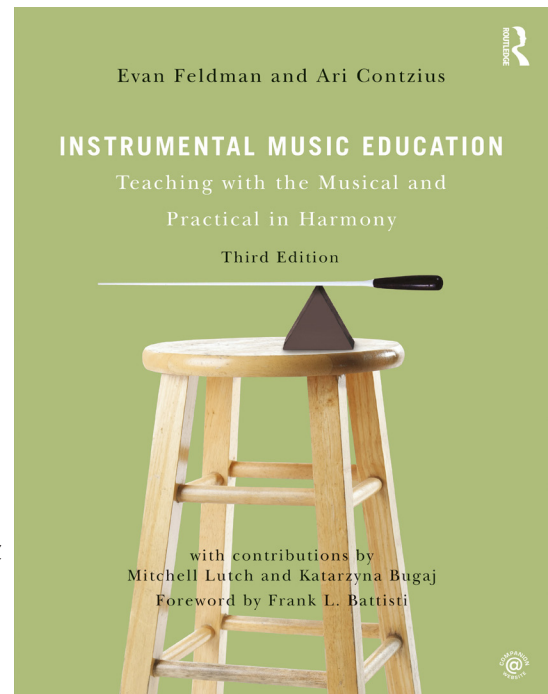


Photo credit Johnny Andrews

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Graduate Student News

Melissa Camp received her M.A. in May with a thesis titled “‘The Revolution Will Not Be Televised ... But It Will Be Streamed’: Spotify, Playlist Curation, and Social Justice Movements.”

Michael Carlson received a summer dissertation grant from the Program in Medieval and Early Modern Studies (MEMS).

Ken Ge has a chapter on jazz, gender, and the bassist Dennis Irwin is forthcoming in *The Routledge Handbook of Jazz and Gender*, titled “Resurrecting Masculinity: Gender, Jazz Timbre, and the Afterlife of Dennis Irwin’s Bass.”

Ge also served as one of the organizers for the new AMS Jazz Study Group, and is happy to share that the group is now approved and held its first (virtual) meeting this fall.

Elias Gross received a Summer Research Grant from the Center for the Study of the American South.

A. Kori Hill published “A Reflection and Call to Action” on icareifyoulisten.com as the “Out of Context” series finale and participated in the series wrap-up round table.

Aldwyn Hogg Jr. received the Howard Mayer Brown Fellowship from the American Musicological Society and will give a paper at the annual meeting of the Society for American Music in June titled “‘Whitey on the Moon’: Lunar Criticism in African American Poetry and Music.” He was also awarded a New York Public Library Short-Term Fellowship for summer 2021.

Tara Jordan received her M.A. in May with a thesis titled “Mobilizing Mary: Eleonora Gonzaga’s Religious and Political Influence as Shown in Two Settings of a Pianto della Madonna.” Jordan also earned the 2021 Graduate Student Research and Writing Grant from the Carolina Center for Jewish Studies.

Grace Kweon gave a paper at the annual meeting of the International Association for the Study of Popular Music, US chapter in May titled “Music From Chinatown’s Basement: Performing Race, Activism and Community In New York’s Asian American movement, 1970-1975.”

Mike Levine was awarded the University of North Carolina’s Graduate School Dissertation Completion Fellowship for the 2021-2022 academic year. He was also awarded the Summer Research Award from UNC’s Center for the Study of the American South to continue

research in Miami and Havana related to his dissertation.

Levine published “Sounding El Paquete: The Local and Transnational Routes of an Afro-Cuban Repartero” Refereed article in *Cuban Studies*, no. 50 (April 2021). <https://upittpress.org/books/9780822946229/>.

He presented “Sneaking Across the Digital Divide: Piracy and Music Making in Havana’s Bedroom Studios” at The American Musicological Society’s 86th Annual Meeting, Virtual Conference, Nov 7, 2020, and The Society for Ethnomusicology’s 65th Annual Meeting, Virtual Conference, Oct 29, 2020.

Kari Lindquist was awarded a graduate fellowship through UNC Humanities for the Public Good to partner with Carolina Performing Arts for the 2021-2022 academic year. She presented her paper “*So sweet and moving: Afro-Cuban Voice and the U.S. Tourist Orientation in Aaron Copland’s 1941 Letter to Leonard Bernstein from Havana*” at the American Musicological Society Southeast Chapter Fall 2021 meeting.

Meg Orita gave a paper at the annual meeting of the Society for American Music in June titled “Take that, Tipper Gore”: Alanis Morissette, US Suburbia, and the Politics of Consumer Friendliness.” She also presented the paper at the annual meeting of the International Association for the Study of Popular Music, US chapter.

Erin Pratt is a doctoral fellow with the Berlin Program for Advanced German and European Studies for 2021-2022 at the Freie Universität.

Kendall Winter gave a paper at the annual meeting of the Society for American Music in June titled “Political Contrafacta: Intersections of Race, Gender, and Power in Reconstruction Kansas.”

Kelli Smith-Biwer was awarded the Arts Everywhere Music Technology Fellowship for the 2020-2021 academic year, which will support her dissertation research as well as her work in the UNC Beat Lab and Video Presentation Lab. She presented her paper, “Masculinity and Modularity in High Fidelity Magazine” in November of 2020 at the annual meeting of the American Musicological Society. Her article titled, “‘The Silent Partner’: Tonearms and Modular Masculinities in U.S. Midcentury Hi-Fi Culture” is forthcoming in the *Journal for the Society of American Music*.

Undergraduate Student News

Audrey Walsh, music minor, and her indie folk-rock band Hiding Places wrote and recorded their debut album, *All at Once*. Hiding Places is composed of Audrey, Nicholas Byrne, Henry Cutting and Anthony Cozzrelli, who all share writing and instrumentation responsibilities. Reflection, inquiry, and enthusiasm sits at the heart of the group; Hiding Places represents growth. The four-piece write of gratitude, presence, childhood, groundedness, and transformation in their songs. Sonic influences range from fresh sounds like Fleet Foxes or Big Thief to gen-x folk pop and slowcore classics like Arthur Russell, Elliott Smith, The Sundays, Mazzy Star, Sun Kil Moon, or Acetone.

All at Once, is described as a “scrapbook of fleeting adolescence workshopped into a decisive and cohesive indie folk masterpiece full of textured guitar and vulnerable confessions.” The record was recorded both remotely and in-person inside of an old commissary in Smithonia, GA.



ABOVE: *Hiding Places* (Photo courtesy of Audrey Walsh)

Sam Gatlin, music minor, and his band The Magnolias released their debut album *An Exhibition* this year with the help of recording engineer and former UNC music faculty member Jason Richmond.

Sam described the album, saying “Lyrically, this album has a large focus on the personal consequences of depression, as well as the ways it can affect people around you. There are songs about self-harm, depersonalization, suicidal thoughts, the memorialization of art, growing up, and more. We wanted the album to flow in such a way that it feels like a story more than just a collection of songs.”



ABOVE: *The Magnolias* (Photo courtesy of Sam Gatlin)

Alumni News

Patricia Alessi (B.Mus. 2008) is now the CEO of Abmusic Aboriginal Corporation (started in June 2020). They offer training from Certificate I to Diploma in Music, have a federally funded Indigenous mentorship programme with the West Australian Youth Jazz Orchestra (running until 2023) and will be presenting our first arts festival in January and February 2023. They will also be performing again in Fringe 2022 this January and February.

Additionally, she conducts a choir, maintain a full voice studio as Australia's only Certified McClosky Voice Technician (CMVT), runs the non-profit arts group Curate, performs with Runs with Wolfgang and has produced for the Australian Broadcasting Corporation (ABC).

Charles M. Atkinson (Ph.D. 1975) Professor Emeritus, Musicology, The Ohio State University, held a seminar in the series of All Souls Seminars in Medieval and Renaissance Music, University of Oxford, UK, on February 18, 2021. His topic was "On Modulation in Eastern and Western Chant: Techniques, Texts, and Rhetoric." Because the seminar was held via Zoom, scholars from around the world could watch, listen, and ask questions. Altogether 156 people participated. Atkinson also delivered a paper titled "'Degenerate and Illegitimate' or 'Sweetest and Finest'? On the Aesthetics of Modulation in Eastern and Western Chant" at the 96th annual meeting of the Medieval Academy of America, which was held virtually via Zoom at Indiana University 15-17 April 2021.

Evan Atherton (B.Mus. 2013), trumpeter, and cellist **Audrey Cook (B.Mus. 2013)** celebrated their marriage in October 2021.

Neil Bakshi (B.Mus. 2000) left his violin teaching positions in 2009 to pursue a career in environmental protection. He now works for the Pennsylvania Department of Environmental Protection in Harrisburg, PA, after collecting a law degree and a Master's in Public Policy along the way. Neil previously taught at Westminster Conservatory, Moravian College, and a non-profit music school in Collegeville, PA from 2001 to 2009. His three-year-old daughter is learning the difference between a scale and an arpeggio, and his baby son sounds like he is desperately trying to sing.

Sam Barge (B.Mus. 2016) completed his MM in Choral Conducting at Temple University. He is currently the Executive and Artistic Director of

Berks Youth Chorus in Reading, PA.

Kent R. Brooks (B.A. 2000) accepted a joint appointment at Northwestern University, Evanston, Illinois as an assistant professor in the Department of Performance Studies and director of Religious and Spiritual Life (RSL). He designs and teaches classes that explore the language, performance, and social/historical influence of Black Gospel music in the United States in the 20th & 21st centuries. As director of RSL, he is part of a multicultural team that works to enhance the spiritual life of the students, faculty, staff, and the Evanston community through advising, diverse programming, and collaborative initiatives. Kent formerly taught music at Wittenberg University, Springfield, Ohio.

Emily Bruestle, MM, MT-BC (B.Mus. 2012) received her master's degree in music therapy from Florida State University in 2015 following her studies at UNC. She has been working as a board-certified music therapist since then at Levine Music, a community music school in the Washington, DC area. Her work at Levine takes her to the public schools and to community settings to provide music therapy services and adapted music lessons to children and adults with disabilities. Emily also oversees the internship program at Levine to provide clinical training to music therapy students who are finishing their degree program. She currently serves as the President of the Maryland Association for Music Therapy.

Molly Calabria (B.Mus. 2006) practices family medicine as a PA in Durham, NC.

John Caldwell (Ph.D. 2021) successfully defended his dissertation, "Songs from the Other Side: Listening to Pakistani Voices in India" in March and officially became Dr. Caldwell in May.

Devin Cornacchio (B.Mus. 2019) studied chamber music and Italian at UWC Adriatic in Duino, Italy through Luther College's International Music Festival of the Adriatic on the program's highest scholarship. He was trained in information technology at Revature and now works as a Business Analyst for GovPilot in New Jersey, while performing regularly as a cellist in both the New Inlet Chamber Orchestra and South Shore Symphony on Long Island.

Jim Crew (B.A. Chemistry 1983) almost double-majored in music. He earned a masters degree in jazz studies at NCCU. He is currently a member of the faculty at NCCU, teaching piano, improvisation, and arranging. He is also a media composer; recent projects include a computer game score for Ubisoft and a documentary about Dr. Andrew Fauci.

Rachel Despard (B.A. 2020) recorded an EP, *You Started a Fire*, in July 2021 at Overdub Lane in Durham, NC. The EP is set to be released on December 3rd, 2021, and everyone playing on the EP with her (Jakob Bower, Arvind Subramaniam, TJ Richardson, and Olivia Fernandez) is a current UNC music student or alumni. The EP was also produced/mixed/mastered by Jason Richmond, who she met through his production class at UNC.

Patrick Dow (B.A. 2019) received his Master of Music degree from the Royal Academy of Music in May 2021.

Richard Drehoff Jr. (B.Mus. 2013) presented his paper, “Deconstructing the ‘Lady with the Hammer’: New Ways of Hearing Galina Ustvolskaya’s Piano Sonata No. 6,” at the Music Theory Society of the Mid-Atlantic’s 19th annual conference. Members of the Talea Ensemble premiered his composition “sullen in this sable mire, For with unspoken words we cannot say,” as part of their virtual residence at the Peabody Institute during fall 2020. Richard was awarded an artist residency this summer at the Kimmel Harding Nelson Center for the Arts in Nebraska City and was named a finalist in the ASCAP Foundation’s Morton Gold Young Composer Awards Competition.

Aly Dunavant (B.Mus. 2021) received the Fernside Scholarship from the Royal Academy of Music in London and began graduate study in vocal performance there.

Casey Molino Dunn (B.Mus. 2005) is currently the Vice President of Innovation and Program Development at Music Academy of the West in Santa Barbara, CA. He began this position in 2020 after co-directing the Academy’s Remote Learning Institute. Before the pandemic, he was based in NYC, leading Manhattan School of Music’s Center for Music Entrepreneurship and freelancing as a singer, keyboardist, and music director.

Erica Fedor (Ph.D. 2021) successfully defended her dissertation, “Sounding Statecraft: U.S.

Cultural Diplomacy Programs in the Twenty-First Century” becoming Dr. Fedor in May.

Zachary Gossett (B.Mus. 2015) was awarded a grant by the Durham Arts Council in late 2020 to help fund a recording of original small group music in the Black American Music tradition, entitled “Can’t Forget Where You Come From,” self-released on October 22, 2021.

Aya Esther Hayashi (B.Mus. 2008) was promoted to the role of the Development Director at People’s Theatre Project in February 2021, where she oversees institutional fundraising and donor cultivation. For the last six months, she was part of the inaugural cohort of the New York Foundation for the Arts’ (NYFA) Incubator for Executive Leaders of Color. She also officially incorporated Okaeri Productions, a small theatre company that produces intimate musicals and plays featuring majority artists and creative teams of color. Their next production will be *Godspell*, which will be held at the Main Street Theatre & Dance Alliance, February 25-27, 2022.

David Möschler (B.Mus. 2005) and **Brian Adam McCune (B.Mus. 2007)** met as freshman playing tuba together in Symphonic Band at UNC Chapel Hill. Back then, they would have never guessed the friendship they forged in Hill Hall would lead them to creating and sustaining a unique orchestral community together in the San Francisco Bay Area over twenty years later.

After Möschler attended graduate school for conducting at University of California at Davis and McCune studied composition at the Mannes School of Music, they both relocated to Oakland and quickly discovered the strong sense of community and diversity in the musical ecosystem there. In 2013 Möschler founded Awesöme Orchestra Collective with a handful of friends, which included McCune, whose arranging and composition skills were central to the group’s success.

Their mission: to create orchestral adventures that celebrate the power of collaborative music-making with an entire community. With a strong focus on diversity and inclusion, over 4000 musicians have played with the collective over the years (including many fellow Tar Heels), which remains free and open to all to join, most often in a pop-up flash mob style in public spaces all over the San Francisco Bay Area.

Möschler (who works full-time as a conductor

in theater and opera) took the helm as Founding Artistic Director and Conductor, and invited McCune (who puts his musical training to use in the video game industry) to join the staff as Associate Artistic Director and Resident Conductor while remaining one of the orchestra's principal arrangers.

Since their inception, Awesome Orchestra has performed more than 300 works at over 100 events, including over 50 premieres of compositions for orchestra, and collaborated on over a dozen album recordings and multiple live shows with artists such as Sly and the Family Stone, Van Dyke Parks, A Tribe Called Quest, Green Day, the Harry Nilsson family, as well as bands like The Dear Hunter, Dia Luna, Beats Antique, among many others.

They remain grateful that much of their musical adventure-seeking, which began in Hill Hall, is able to continue to this day on the west coast.

Adam Pohl (B.A. 2002) left the music department and used his training to enter the field of sports broadcasting. He credits the lessons he learned at Carolina as having been influential in his career. He's the longest standing lead broadcaster in the Orioles system while also being the 10-year voice of Mount St. Mary's Basketball in the Division 1 Northeast Conference.

"Coming to Carolina and being a part of the music program and being influenced by great leaders and better people like Jeff Fuchs and Jim Ketch meant everything to me."

JoAna Rusche (BM 2009) finished her DMA at University of Michigan and is now Lecturer of Voice at the University of Central Arkansas.

Joshua Sawyer (B.S.P.H. & Mus.Min. 2002) is currently serving as a math educator in Elizabeth City, NC. In December 2019, he released his first two-track single, "Chillin Chillin," which he wrote as a jazz student at UNC. Featured on the track are UNC alumni Connie Sawyer ('00), Will Caviness ('05), and Raymond Sawyer ('13).

Emily Siar (B.Mus. 2014) is an Instructor of Voice at Boston Conservatory, and is a doctoral candidate in Vocal Performance and Pedagogy at New England Conservatory.

Patrick Smith (B.A. 2003) now a clinical health and neuropsychologist at Duke. He's been conducting NIH funded research for the past decade, mostly focusing on using behavioral interventions to improve brain function, particularly using exercise to mitigate the risk of

Alzheimer's disease. Much of his work involves learning, not just cognitively but experientially, emotionally and in context. His dissertation was covered on ABC world health news and was one of the first randomized trials to demonstrate that lifestyle change can decrease risk of dementia.

"Music could not have been more apt in preparing for such a career, I think of it daily. I have remained active performing and I've recorded about a dozen albums since graduating with bands like KC and the sunshine band, Fishbone, and Darius Rucker. I've also published more than 150 manuscripts, book chapters, and other scholarly works and serve on an NIH study section."

He met his wife, Angie, at UNC as a music major (she was as well) and they have two daughters together. She is now a prominent urologic surgeon at UNC winning the Hettleman prize last year.

Susannah Stewart (B.Mus. 2019) received her Master of Music from the Eastman School of Music in May 2021.

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

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- Update your address or mailing preferences.
- Receive regular email updates about Department events.
- Share what you've been up to for the next issue's Alumni News.

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