

# Notes from the Hill

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## PAYING IT FORWARD ...

*"I have great affection and respect for the graduate education I received at UNC, and the idea of simultaneously paying it back and paying it forward appealed to me."*  
Marcia J. Citron, Ph.D. 1971

Read more on p. 4



## ... AND BACK



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Book Notes: Michael Figueroa's *City of Song* • New Faculty and Staff Spotlights  
Updates from Students, Faculty, & Alumni



COLLEGE OF ARTS AND SCIENCES  
Music

# Letter From the Chair

The Department of Music and the College of Arts and Sciences have both launched new and exciting undergraduate curricula for the twenty-first century Carolina student. After two years of imagining, discussing, and planning, the music department put into action transformative degree programs in music studies that harness tradition, innovation, and collaboration. As our home page of the new undergraduate curriculum notes, any Carolina student “who wants a life in music or music in their life” can find a degree path—Bachelor of Arts in Music, Bachelor of Music, Minor in Music, or Musical Theatre Minor—that best meets their artistic and academic needs.

To help keep the department at the forefront of music studies at the undergraduate and graduate levels, we welcome new faculty colleagues Dr. Naomi André (David G. Frey Distinguished Professor) and Maya Shipman, whose records of excellence in the fields of opera studies and electronic music, respectively, bring exciting and groundbreaking expertise into our classrooms. They join a dedicated music faculty and staff who have served Carolina for decades with distinction in music creation, education, performance, research, service, and technology.

A crucial component to the department’s mission to deliver the highest quality music education for the twenty-first century Carolina student are our donors and community of supporters. Since 2007, the Kenan Music Scholarship has brought Carolina’s finest students to the department where they have excelled in their academic studies and performance training.

The department warmly welcomes its newest donor, alumna Dr. Marcia J. Citron, who earned her Ph.D. in Musicology from the Department of Music in 1971. A groundbreaking scholar, forging the field of women, feminism, and music in musicology, Dr. Citron who is Emerita Lovett Distinguished Service Professor of Musicology at Rice University established the Marcia J. Citron Graduate Research in Musicology Fund to provide critical funding for advanced graduate students who are nearing the last stage of their work in the program.

Our beloved donors Thomas S. Kenan III and Marcia J. Citron join a long list of esteemed donors to the department who make it possible for our undergraduate and graduate students to realize their fullest potential as music students. From masterclasses, research, and travel support to general needs of the department’s operations, donors serve our missions in crucial ways, and for them and their support, we are grateful.



*David F. Garcia, Professor and Chair,  
UNC-Chapel Hill Department of Music*

A final word of gratitude goes to faculty colleagues who have recent or upcoming retirements. The importance of the stellar careers of Professors Allen Anderson, Robert Anderson, Mark Evan Bonds (Cary C. Boshamer Distinguished Professor), Tonu Kalam, Susan Moeser, John Pederson, Terry Rhodes (former Dean of the College of Arts and Sciences), and Philip Vandermeer is immeasurable, and their dedication to music education at Carolina will be felt for generations to come.

**David F. Garcia**  
Professor and Chair

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## 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](https://music.unc.edu), email us at [music@unc.edu](mailto:music@unc.edu), connect with us on Facebook, Instagram, or Twitter, or give us a call at (919) 962-1039.

# Paying it forward (and back)

The department is fortunate to have many generous alumni donors, who help fund programs and scholarships which benefit students. However, alumni donors (and unaffiliated prospective donors) typically focus their attention on their undergraduate programs' institutions which makes graduate donors a bit rarer. One such donor is Marcia Citron, Ph.D. 1971 and Emerita Lovett Distinguished Service Professor of Musicology at Rice University, where she taught for most of her illustrious career.

Dr. Citron has generously established the Marcia J. Citron Graduate Research in Musicology Fund designated for Ph.D. candidates nearing the end of their time at Carolina in hopes that this extra funding for research will help them complete their degree. Citing her own time at UNC and the support she received from faculty as much of the reason for establishing the fund, Dr. Citron also noted how impressed she has been over the years with the quality of scholarship by UNC's graduate musicology students.

The first students to receive funding from this new fund will be selected for the upcoming academic year, and the department is thankful for the positive effect this funding will have on the students chosen this year and in the years to come. Most graduate funding comes in the form of teaching fellowships and travel grants. At this critical time in graduate students' final dissertation research and writing, this funding will help enable them to do things such as step away from teaching, acquire materials for their dissertation research, or take that one final research trip needed to finish their dissertation.

"Professor Marcia J. Citron was a groundbreaking scholar, forging the field of women, feminism, and music in musicology. As an alumna of the Graduate Program in Musicology in the Department of Music, her immense contributions to the discipline



LEFT: Dr. Marcia Citron in January 1968, outside the Ackland building which held at that time both the Museum the Art History Department.

RIGHT: Dr. Marcia Citron now.

of musicology are particularly important to UNC," remarked department chair and former Director of Graduate Studies Dr. David Garcia. "I am grateful to Dr. Citron for establishing the Marcia J. Citron Graduate Research in Musicology Fund, which will provide critical funding for advanced graduate students who are nearing the last stage of their graduate work in the program. Her legacy in the Department of Music will continue for generations to come."

In anticipation of announcing the first recipients of the Marcia J. Citron Graduate Research in Musicology Fund, we reached out to Dr. Citron to learn more about what inspired her to create this fund, the impact she hopes it will have on students at UNC, and to catch up on her distinguished career since her time in Chapel Hill.

"I have great affection and respect for the graduate education I received at UNC, and the idea of simultaneously paying it back and paying it forward appealed to me."

**T**ell us a little bit about yourself and your career.

I've focused on two main research areas: women and music, and opera and the media. I came into women & music in the early-mid 1970s,

when feminism generally was sweeping the US and musicology was making initial forays into neglected women. My first project was on female composers of Lieder. Fanny Mendelssohn Hensel was one of them, and I became excited by her life, milieu, and music. Besides several articles, my interest led to a book-length edition of her letters to her brother Felix Mendelssohn (1987). Next, I switched gears to France and delved into the once extremely popular composer Cécile Chaminade. Using primary documents & manuscripts in the family's possession, I published a Bio-Bibliography of Chaminade (1988).

Meanwhile, like scholars in other disciplines, I became intrigued by the urgent questions surrounding canonicity and canon formation—for music, the fundamental issue of how one becomes a composer and how a reputation is formed and passed on, all with an eye to gender. This resulted in *Gender and the Musical Canon* (1993, reprinted with new introduction 2001). It won the best book award from the International Alliance for Women in Music and, I'm proud to say, has become a classic of feminist musicology. It's a high point of my career.

Soon I turned to opera and film, which grew out of the practical situation of teaching about opera in the classroom. My first book on the topic, *Opera on Screen* (2000), laid out basic principles of the opera-cinema and opera-TV intersection, and treated key opera films in depth. A decade later came my second book, *When Opera Meets Film* (2010), where the medial landscape also included opera in regular films, as in *The Godfather* trilogy. Opera and the media is still my main research area, and it's been gratifying to see the field expand as it targets new combinations, venues, technologies, and musics.

I received a lifetime achievement award from the American Musicological Society in 2012 in the form of Honorary Membership.

I received my doctorate from UNC in 1971 and taught continuously until my retirement from Rice University (Shepherd School of Music), where I was a faculty member from 1976 to 2015 and awarded an endowed chair in 1999 (Lovett

Distinguished Service Professor of Musicology). Now I'm "Emerita" with that title.

Piano is my performing area. I play by ear (always have), and I started formal lessons at age 6. I've played ever since, and in retirement I've had the chance to practice regularly, improve technique, and learn new repertoire, including doing chamber music with a violinist. It's been tremendously satisfying.

### What inspired you to establish the Marcia J. Citron Graduate Research in Musicology Fund?

There are many reasons. I have great affection and respect for the graduate education I received at UNC, and the idea of simultaneously paying it back and paying it forward appealed to me. As a career professor I'm obviously a great believer in education, and supporting musicology going forward is a "no brainer." At UNC I was supported with fellowships all four years in residence, and believe that grad students in the humanities, which include musicology, should be supported financially.

Before I made my decision on what to fund in UNC musicology, I saw there was a need for greater support for doctoral students in the later years of their program. That gave me the initial idea, and after I spoke to a few of UNC's musicology faculty the decision was clear. I purposely fashioned the fund so that it's open to all areas within musicology, not restricted, say, to my own interests. This is crucial, as musicology is now a very big tent and promises to expand further.



*Citron in her dorm room in Winston Hall (for female graduate students) in the late 1968.*

And finally, in January 2020 I attended a conference in Fort Worth on opera and heard some papers by current and former UNC musicology grad students. I was very impressed. And when I asked if additional graduate funding was needed, they said “Yes, it definitely was.”

### What do you hope students will be able to accomplish with this funding?

The idea is that worthy students will be able to use the funds for materials and/or travel related to their dissertation project. Funding by this point in their graduate schooling is often hard to come by, and the fund will help defray expenses associated with their research.

### What do you envision the broader impact of the fund being on the graduate program in the UNC Department of Music?

One hope is that it will assist in recruiting the best students into the doctoral program in musicology. As a state school, UNC depends on the legislature for its budget, which makes it harder to compete for the top students who are offered more money at private institutions. UNC boasts an outstanding musicology faculty—there’s none better anywhere—yet top students tend to gravitate to the Ivies and ignore other programs.

Perhaps the additional funding for dissertation research can help attract the top students to UNC.

Another hope is that the fund will encourage other musicology alumni or members of the larger UNC community to contribute to the graduate program in musicology. As I understand it, prospective donors to universities are much more likely to consider undergraduate programs in their giving plans, and the fund might help focus attention on the graduate program.

### Is there anything else you’d like readers to know about you or this new fund?

I had full support and encouragement as a budding woman musicologist when I was at UNC. In the late 1960s/early 1970s there were few female musicologists in the field; it was still a male domain. In this regard, I know of a very prominent university at the time where a brilliant female student whom I knew well from undergraduate days was told plainly that as a woman she had no business pursuing a musicology doctorate; she quit! I never experienced that at UNC. Quite the opposite: My mentor, William S. Newman, was always fully supportive and actively helped me get jobs. The same was true for Howard Smither.

*by Catherine Zachary, B.Mus. '10*



*Citron in the kitchen of her off-campus apartment in the fall of 1969.*

# First Fridays Rewind: 2021-2022

## Fall 2021: Return to Live Performances

After a year of virtual First Fridays concerts, we were excited to return to the Hill Hall rotunda for these musical creative interruptions. This year's theme celebrated the sights and sounds of Carolina by showcasing a wide variety of different genres and styles of music.

The First Fridays season kicked off with the UNC Harp Ensemble, who performed live outside of Hill Hall. The UNC Harp Ensemble was one of the first groups who were canceled due to the COVID-19 Pandemic so it was nice to come full circle by opening our First Fridays season – our first live performance since March 2020 – with this group!

October featured Charanga Carolina, the only



*Charanga Carolina performs on November 5, 2021 in the Hill Hall rotunda (Kayden Hunt/DTH)*

university-based Cuban Charanga ensemble in the state of North Carolina! This group of 22 musicians performed a varied program featuring works by Orquesta Aragón, Freddie Hubbard, Cal Tjader, and Ray Bryant.

In addition to our regular First Fridays performance on November 5, we were delighted to have a special First Fridays performance on November 19 which featured the premiere of *Intimate Distance*, a special piece commissioned by Matt Svec ('23) and Julia Holoman ('23). With support from Arts Everywhere's Student Arts Innovation Grant, *Intimate Distance* celebrates the inherently collaborative nature of music and incorporates distance and isolation as integral components of musical performance through the retelling of the myth of Orpheus.

Finally, we were excited to close the semester with the UNC Chamber Singers who sang carols on the steps of Hill Hall. For this closing concert, we also offered special treats in the form of candy canes and UNC/holiday-themed coloring books, made by UNC alum Dara Burg and commissioned by Arts Everywhere and Carolina Performing Arts.

## Spring 2022: Ukuleles, Bluegrass, & Beats

With the momentum from the Fall semester, we carried on with more performances in the spring, still taking advantage of the good weather to perform outdoors when possible.

The spring season opened with the Carolina Ukulele Ensemble. Active since 2010, they are the world's first collegiate ukulele ensemble and are made up of students of all skill levels and backgrounds.

March brought us back outside to the steps of Hill Hall with the Carolina Bluegrass Band who performed a selection of traditional and contemporary bluegrass pieces. When they're not performing for First Fridays, you'll often find the group performing for packed auditoriums on campus as well as at IBMA's annual World of Bluegrass festival.

Finally, we were excited to close the semester with the UNC Beat Lab, a community space where musicians can use a wide variety of DJ gear, electronic music tools, and digital resources to practice, create, and collaborate. Kelli Smith-Biwer, the 2021-2022 Arts Everywhere Graduate Fellow in Music Technology, led two demonstrations so attendees could learn the mechanics behind the turntables and equipment used by DJs. After the demonstrations, people were able to play with the instruments and make their own beats!

Thank you to the performers and all the supporters who celebrated the sounds of Carolina with us in 2021-2022!



*The team behind this year's First Fridays concert series (L-R): Cat Zachary ('10), Crystal Wu ('13), Erin Wadsworth ('22), Nuria Shin ('23) (Jess Abel/College of Arts and Sciences).*

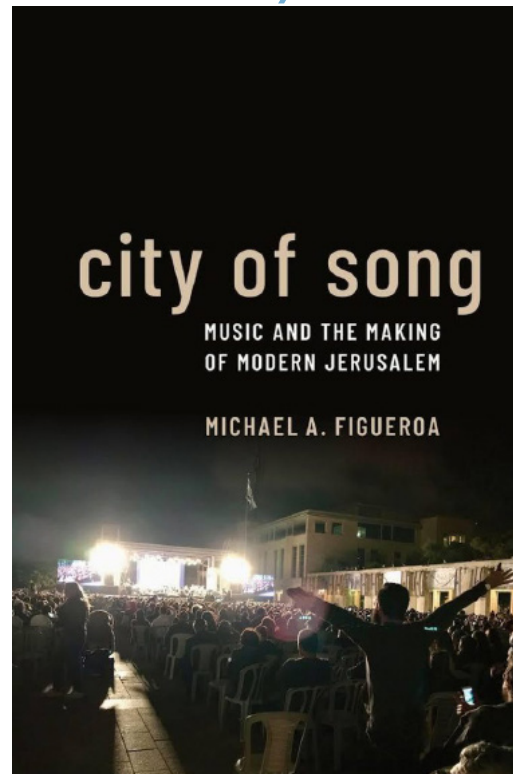
# Book Notes: Michael Figueroa's *City of Song*

In this installment of *Book Notes*, we dive into Associate Professor Michael Figueroa's latest book, *City of Song: Music and the Making of Modern Jerusalem*, published on January 31, 2022. Prof. Figueroa specializes in music and politics in the SWANA region (South West Asia and North Africa) and its diasporas. His latest research on post-9/11 Arab American life and music has been featured on the Institute for the Arts and Humanities' podcast and by the Center for Urban and Regional Studies' *Viewpoints* podcast. He is also co-editor with Professor Annegret Fauser, of *Performing Commemoration: Musical Reenactment and the Politics of Trauma* (University of Michigan Press, "Music and Social Justice" series, 2020).

## Can you give us a short synopsis of your book?

**Figueroa:** In the book, I present a genealogical approach to the study of musical discourse, arguing that popular song has been an essential discursive site for the production of spatial knowledge about Jerusalem, the main contested territory within the Israeli-Palestinian crisis. Through my sustained focus on Zionist and Israeli cultural production, I offer a new kind of analysis to seemingly timeworn questions about the city's troubled modernity and its status as the epicenter of one of the world's most protracted human-rights crises. In political terms, my study demonstrates how the present political and humanitarian crisis in Jerusalem is not—as often claimed—a timeless problem of cultural and religious incompatibility but, rather, one that was produced in modernity, as musicians and associated figures grappled with the question of the city's meanings.

Thus, I produce a musical genealogy of Jerusalem through listening to Zionism's musical apparatus—represented by songwriters, poets, performers, media institutions, and other kinds of historical agents—from the origins of Zionism in the late nineteenth and early twentieth centuries through the late 1960s and early '70s, which coincided with rampant social and political changes, developing conceptions of national identity and culture, and transformations of the very cultural geography of Jerusalem as a lived city. The music that I discuss, largely consisting of canonical popular songs and poems as well as lesser-known examples that present musical images of the contested city, has



never before been treated as a thematic repertory in the scholarly literature.

## How does *City of Song* fit into your overall research interests?

**Figueroa:** My research is driven by an interest in the entanglements of music, politics, discourse, and identities in the Middle East and its diasporic contexts. To date, my work has examined a number of intersecting issues within this framework: nationalism, territorialism, the politics of commemoration, the production of space, religiosity, aesthetics, music-text relations, and historiography. In order to do justice to the nuances and complexities of these issues, I embrace whole-heartedly interdisciplinary and cross-disciplinary research. A notable facet of my research outputs is the championing of mixed musicological methodologies that combine historical, ethnographic, and analytical modes of inquiry, with a particular attention to how music is embedded in non-musical aesthetic practice—chiefly poetry, film, and theater.

These issues and methodological approaches are showcased throughout the book, much of which focuses on uncovering lost or forgotten histories, memories, and compositional details about well-known songs, such as Avigdor Hameiri's "From the



Summit of Mt. Scopus” (1929), Yaffa Yarkoni’s “Bab El Wad” (1949), and Naomi Shemer’s “Jerusalem of Gold” (1967). In those extended analyses, I trace the songs’ genealogies from biblical and medieval intertexts to borrowed operatic and folk melodies that came with their own cultural baggage. I contextualize the repertory in the political and aesthetic circumstances of composition and performance, and I chart their reception at significant historical moments until the ethnographic present. A key focus of my research is on recorded and live cover versions and parodies. Throughout the book, I illuminate issues related to Jerusalem’s urban development, the place of religion vis-à-vis constructions of nationalism, memorial practices, and especially national political discourse.

**What inspired you to write this book in particular?**

**Figueroa:** I was inspired to pursue this topic in a graduate seminar at the University of Chicago way back in 2008; the book is actually an evolution of my Ph.D. dissertation. Since joining the Carolina faculty in 2014, I transformed the manuscript from a dissertation focused on Israeli music after the 1967 War into an extensive history of Zionist musical discourse about the contested city of Jerusalem across the long twentieth century. I was initially drawn to Jerusalem because of the passions the city arises in both residents and onlookers and the utter messiness of the ideological entanglements involved. I had a sense that musicians played an important role in the city’s modern history, in terms of shaping public opinion and especially the discursive parameters around the city’s politics. This sense was substantiated by over a decade of archival and ethnographic research in the city, where I have spent most of my time outside of North Carolina in the past eight years!

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

**Figueroa:** Of course, the book’s narrative is filled with archival curiosities and unexpected encounters in the field. One thing I might point out is a discussion around graffiti in the beginning of the second chapter. I was walking from my hotel room to Shuk Mahane Yehuda (an open-air market in West Jerusalem), when I saw a strange reworking of a line from Psalm 137 spray-painted

on a wall. Psalm 137, verse 5, translates to “If I forget thee, O Jerusalem, let my right hand forget her cunning.” The graffitist had written (in Hebrew), “If I forget thee, O Jerusalem, it’s because of Tel Aviv!” This simple



*Associate Professor Michael Figueroa*

play on words is actually revealing of a larger phenomenon of articulating Israeli identity as a play between two cultural “poles” represented by Jerusalem (religious, provincial) and Tel Aviv (secular, cosmopolitan). Of course, the situation is more complex—as many musicians have articulated through direct lyrical comparisons between the cities, to say nothing of their many settings of Psalm 137. It wasn’t at all surprising to see a citation of Psalm 137 in an everyday context, as its referentiality is immense. What was surprising was when I returned to the city one year later and saw that the phrase had been crossed out in black paint and left as a trace of the projection of imagined geographies onto the Jerusalem cityspace. Naturally, in the book I use this example to show the layering of such projections that happen within musical practice.

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

**Figueroa:** I would hope that readers take away a sense of the everyday stakes of political conflict—that it is not merely some battle of competing symbols but rather a lived experience that can be difficult to navigate or even survive. I also would like readers to grasp the cultural authority accorded musicians in the context of Israel/Palestine (and beyond) and accept the fact that music is not always used to bring people together; sometimes, it is, but often music is used to divide people, to incite violence, or to erase the presence of others. Only when we approach music history with eyes wide open can we appreciate the power of musicians to shape our social world.

# Undergraduate Spotlight: Julia Holoman

Julia Holoman, class of 2023, is a Kenan Music Scholar majoring in vocal performance here at UNC. She spent her summer at the Aspen Music Festival in Aspen, Colorado. We were excited to talk with her and hear about her experience.

**Q: What did you do this summer?**

**A:** I attended Aspen Music Festival and School, an annual summer program for voice, orchestra, collaborative piano, composition, and conducting. As one of the nation's premiere music festivals, it is extremely selective and provides experiences working with renowned professionals of the present day.

**Q: How long were you there?**

**A:** I attended the full session, which is 8 weeks!

**Q: What brought you to the Aspen Music Festival for the summer?**

**A:** My private teacher, Dr. Fischer, mentioned that though it was a huge reach to be accepted at 21, I should consider applying in the fall of my junior year of college. I was convinced that I wouldn't be invited to attend, but I am overjoyed now that I decided to send in my application.

**Q: Describe your experience of what your time was like there.**

**A:** My experience at Aspen was life-changing. I feel like I returned with a much deeper understanding of my vocal technique because of my private lessons and with a rekindled inspiration for opera having witnessed such high-caliber artistry from my colleagues. My main projects as a studio artist were opera scenes and the composer collaboration project, along with participating in the chorus of the two mainstage productions, Verdi's *Falstaff* and Mozart's *Don Giovanni*.

**Q: What was one of your favorite parts?**

**A:** One of my favorite parts of the festival was working closely with composer Daixuan Ai and pianist Chris Vazan to create the 3-song cycle entitled *Good Bones*. I fell in love with Daixuan's composition style, and it was a unique opportunity to get to workshop the score in the rehearsal room and have a direct say in editing the final product. I've never had a piece of music fit my voice so well!

**Q: How do you feel this experience challenged you as both a musician and a person?**

**A:** Being surrounded by so many musicians who were further along in their careers was a massive source of inspiration for me, but it also had the potential to be intimidating at times.



*Julia Holoman, class of 2023*

The festival was one of the first times that I was consistently challenged to “color” my voice with dramatic intention in the given context, which is something I’ve always been aurally receptive to and aware of, but not something I had attempted myself very much in the past– I feel as though I just honed my own technique to sing healthfully at all times only about a year ago, so the thought of altering resonance and other facets of vocal production sounded like a risk. The overwhelming support and positive attitudes of every student in attendance at the festival were major agents in inciting this personal outlook, which I am very grateful to have as I begin my master’s in music applications and auditions this fall.

*Interview by Casey Mentch, class of 2024*



*Julia Holoman on stage during a performance in Aspen.*

# Undergraduate Spotlight: Elena Holder

In September 2021, Elena Holder, then a first-year student at UNC, had her Broadway debut performance after winning the Jimmy Awards. Holder won Best Actress in her category of the 2020 virtual national musical theater competition. Following her win, Elena was invited to New York City to perform at an outdoor concert in Times Square called *Curtain Up!*, hosted by American actor and singer Norm Lewis and producer Michael Urie. Professor Marc Callahan, Elena's voice instructor in the music department, said, "It's a huge honor for one of our students to be asked to perform for the re-opening of Broadway. We're so proud of Elena, her talent, and her hard work and dedication to the craft. As a friend of the event's host, Jelani Alladin, he wrote to me afterward to tell me how impressed he was by Elena's talent and warm personality."

Elena is a double major in psychology and vocal performance and plans to attend graduate school after her time at UNC. Elena would eventually like to move to New York, where she can pursue her passion for the performing arts. I recently had the opportunity to interview Elena about her experiences with winning the Jimmy Awards, performing on Broadway, and being a student at UNC. This is what she had to say.

**Q: Tell me a little about winning the Jimmy Awards last year?**

**A:** The Jimmy Awards is a virtual national musical theatre competition that I was so lucky to be a part of this year. Being in the Jimmy Awards meant that I got to spend two weeks online with passionate high school students from across the country, participating in coaching sessions, rehearsals, and talkbacks with Broadway professionals. I absolutely adore everyone I got to work with, and at the 2021 awards ceremony, I was awarded the title of Best Actress and given a scholarship. Winning the Jimmy Awards was so insane, and over the last few months, it's presented me with a ton of opportunities (ex. *Curtain Up!* in New York City). Having won and been in the Jimmy Awards, I have been immersed in a nationwide theatre community that I am so grateful for.

**Q: What was it like to perform in NYC at the *Curtain Up!* event?**

**A:** *Curtain Up!* was the coolest live event I have ever been a part of. Bryson (the 2021 Jimmy Awards Best Actor) and I, along with some incredibly talented Broadway performers, were given the



*Elena Holder, class of 2025*

opportunity to sing in a concert in Times Square for the reopening of Broadway. We sang on a stage in front of the iconic red stairs, and there was such an exciting energy throughout the day. Everyone I worked with in New York was so kind, and I loved being able to perform with people so plugged into the Broadway world.

**Q: How has it been transitioning from high school to college this fall?**

**A:** The transition from high school to college has been very smooth. I'm from Durham, so I was already very familiar with UNC when I moved in. My dorm hall has been super supportive of all of my performances (including *Curtain Up!*), and having such a supportive community at UNC has really been an aid in my transition into college.

**Q: What are you enjoying most about music at UNC so far?**

**A:** Music at UNC is so wonderful. The faculty in the department are so kind and really want the best for all of their students. I think I have enjoyed studio classes the most because I am able to hear people perform solo pieces live, which I haven't been able to do in a while because of COVID. Overall, I love how kind everyone is, and I appreciate the positive learning environment the music department has created here.

**Q: What do you hope to do after UNC?**

**A:** I am not quite sure what I want to do in the future, but I do think I will end up moving to New York and doing some auditions. I am also really interested in going to graduate school, and that may be a path I pursue.

*Interview by Rey Perez, class of 2025*

# Graduate Student Spotlight: Eduardo Sato



Eduardo Sato (Photo by Andrew Russell)

*Eduardo Tadafumi Sato is a Ph.D. candidate studying how music is defined across national borders and unpacks the social and political definitions of what makes music “national,” specifically within Brazil.*

**Q: When you were a child, what was your response to this question: “What do you want to be when you grow up?”**

**A:** I don’t remember having any particular response to this question. I remember that once I went to a school parade dressed as an engineer, but I think that this costume was just what was available at home because my father was an engineer. I recently heard that during a kindergarten activity, I mentioned that I wanted to be a writer when I grew up.

**Q: Share the pivotal moment in your life that helped you choose your field of study.**

**A:** During my last semester as an undergraduate student, I took a class that brought me into the archives of musicians. I enjoyed reading about past performances, imagining how the music sounded in the past, and uncovering the many curiosities lying inside those mysterious folders and boxes. While I’ve always been fascinated with the idea of traveling and learning about different cultures — which I did a lot during college, particularly watching and listening to a lot of music — diving into the archives seemed to open the perspective of traveling through time and unveiling an array

of different music histories.

**Q: Tell us about a time you encountered a tricky problem. How did you handle it and what did you learn from it?**

**A:** My research is about writing histories that I find in archives situated across borders. I try to find a balance between a history of Brazilian music written in Brazil and the way in which this history is received abroad. Most of the time I conduct research in an archive, I find documents that throw new light onto these historical narratives. Sometimes, the information I find has ethical implications or challenges a lot of the scholarship, which leads to new questions. So while archives solve some problems, they also create new ones — and I learn a lot in this process.

**Q: Describe your research in 5 words.**

**A:** Music that defi(n)es national borders.

**Q: What are your passions outside of research?**

**A:** I enjoy traveling to different places. The experience of being in another place — seeing other landscapes and people, tasting different flavors, hearing new sounds — always gives me energy and motivation. It reminds me of the diverse forms of living, which keeps me grounded and aware of my own position in the world.

*This feature was originally posted by UNC Research’s endeavors in Creativity, Research UNCovered, Society on January 26, 2022.*

# Alumni Spotlight: David VanderHamm

The department congratulates alumnus David VanderHamm, Ph.D. 2017, on winning the 2021 Richard Waterman Junior Scholar Prize by the Society for Ethnomusicology Popular Music Section. VanderHamm's winning article "I'm Just an Armless Guitarist': Tony Melendez, Disability, and the Social Construction of Virtuosity" was published in Volume 14 Issue 3 of the *Journal for the Society of American Music*.

Each year, the Popular Music Section of SEM awards the Richard Waterman Junior Scholar Prize in order to recognize the best article by a junior scholar in the ethnomusicological study of popular music published within the previous year in any publication. A junior scholar, in this instance, is defined by the Society as any scholar, regardless of employment status, who received his or her Ph.D. no more than seven years prior to the submission year.

Dr. VanderHamm noted that article has its roots in his time here at Carolina and the research he began for his dissertation "The Social Construction of Virtuosity: Musical Labor and the Valuation of Skill in the Age of Electronic Media" (under the direction of Professor Mark Katz). "This article draws on the first case study from my dissertation, and it is deeply indebted to the interdisciplinary field of disability studies," he explained.

"The initial fieldwork for it truly began on the day I defended my dissertation proposal, and that day was in many ways a microcosm of my time at UNC: in the morning I had my proposal defense, where my committee posed questions that challenged me in some very productive ways. I continued mulling over those questions as I drove to interview Melendez, after which I drove back to Chapel Hill because I was chair of CSMC and we had Alex Ross in town giving a public lecture that afternoon. I then hurried back to Burlington for Melendez's evening performance. It was all a bit overwhelming, but the mix of scholarly debate, fieldwork, and public engagement really shaped how I thought about my project and intellectual labor as a whole. Tony Melendez's music and reception became central to my whole approach to virtuosity as something that could be at once intensely personal—so focused on the details of one's individual embodiment—and irreducibly social."

Reflecting on the accomplishment of receiving the Waterman Prize, Dr. VanderHamm said that, "given the interdisciplinary nature of the article, the continued isolating effects of the pandemic, and the fact that my recent professional posts have been



David VanderHamm

in departments of humanities, philosophy, and art history rather than music, it was a challenge through many years of revision to feel that there was an audience for this work. Receiving the Waterman Prize was both an honor and an affirmation of scholarly community."

*Dr. VanderHamm's article is available to read via the UNC Music Library.*

*David VanderHamm, Ph.D. 2017, is Assistant Professor of Humanities at Johnson County Community College, where he teaches courses in interdisciplinary humanities. His current research pursues the theme of virtuosities through both fieldwork and archival methods, exploring how wide-ranging displays and discourses of musical skill carry meaning for audiences in the U.S. during the age of electronic media.*

*Dr. VanderHamm presents regularly at regional, national, and international conferences, and his published work has appeared in Oxford Bibliographies Online, The Public Historian, American Music, The Journal of the Society for American Music, and The Oxford Handbook of Music and Advertising. He is co-editor, alongside Harris Berger and Friedlind Riedel, of The Oxford Handbook of the Phenomenology of Music Cultures (2023).*

# Staff Spotlight: Elliott Chandler

The department is proud to welcome Elliott Chandler as the new department accounting technician! Elliott graduated in May 2021 from Carolina with a degree in mathematics and Russian language and culture and started working with the department in December of 2021.

During the week, Elliott can be found mainly in his office, Hill Hall 106A, at the bottom of the ramp by the band office. In his position as accounting technician, he handles all things financial for the department. This includes making/receiving payments, tracking account balances, and setting up independent contractors (such as guest artists). This vital role helps everything run smoothly from summer workshops to visits by guest artists to payroll for students, staff, and faculty.

While an undergraduate student, Elliott participated in several music classes, including playing with the Marching Tar Heels and singing with the Carolina Choir. Those courses and the time he spent in and around Hill Hall were a lot of what drew him to working here. Apart from singing, Elliott also plays the trumpet and piano.

Outside of work, Elliott enjoys traveling, particularly road trips, kayaking, and singing with friends. And something you might not know about him – Elliott and his roommate co-founded the UNC-CH Barbershop Club in the fall of 2019!

“We had a lot of fun, and even performed at a First Fridays pop-up concert.”



*Elliott Chandler*

# Staff Spotlight: Kaleigh O'Neal

The department is pleased to welcome Kaleigh O'Neal as the new band and facilities administrator! Kaleigh is the newest member of the staff team, having started in her new role in the summer of 2022. She can be found in the Band Office, Hill Hall 106B.

Kaleigh's job duties entail everything band-related (ordering band camp meals, organizing merchandise for students to receive for band camp, maintaining the member database, communicating with students, etc.) and a lot of facilities needs. For facilities, Kaleigh will oversee the scheduling of rooms, lockers, One Card, and keys requests, as well as submit facilities issues. Moeser Auditorium is the exception, which will still be scheduled through Jesse Moorefield, department production manager.

Having just graduated from UNC-Wilmington in May of this year, with degrees in political science and pre-law, this is Kaleigh's first professional position. While she works part-time with the department she'll also be studying for the LSAT. During her undergraduate and high school days, Kaleigh was involved in the band (she played the flute for nine years!), so this position was an enticing way to stay connected to the arts. Kaleigh grew up in the Chapel Hill area, Mebane specifically, so it was also a plus for her to be back in the area!

Outside of work, Kaleigh notes she loves doing puzzles and watching documentaries – “when I'm not studying for the LSAT.” She also enjoys spending time with her three pets, two cats and a whippet named Winston.



*Kaleigh O'Neal*

# Faculty Spotlight: Suzi Analogue

The department is thrilled to welcome renowned songwriter and producer Maya Shipman, professionally known as Suzi Analogue, as Teaching Assistant Professor of Music.

“The Department of Music at Carolina is excited to welcome Maya Shipman to our faculty. Professor Shipman brings an immense amount of knowledge and experience as a producer in electronic music,” remarked Professor and Chair David Garcia. “Her specializations in music production, technology, and diplomacy have had a global reach and will contribute greatly to the department’s and the university’s new curricular goals of preparing our students to be lifelong learners and creators in a 21st-century world.”

Suzi Analogue is already acquainted with the music department, having come just this past year as a guest artist with the Beat Lab for an exciting workshop on experimental beatmaking. Ph.D. Candidate Kelli Smith-Biwer, who was then the Graduate Music Technology fellow and helped bring Suzi Analogue for the workshop, wrote, “Suzi builds immediate rapport in the classroom because she relishes new sounds, finds joy in fresh takes, and encourages experimentation and play. When teaching or giving feedback, she listens with care and precisely pinpoints which ideas to amplify to take student music to the next level. Her relentless positivity and carefully honed production skills are a powerful teaching combination, and I cannot wait to watch students thrive under her mentorship.”

Suzi Analogue has also worked with other music department faculty members, including Professor Mark Katz. “I’ve had the pleasure of working with Suzi for several years now,” said Professor Katz. “I’ve seen her teach workshops and collaborate with a diverse range of students and artists in Ghana, Uganda, and here at Carolina, and she connects immediately with everyone she meets. She’s a wildly creative, internationally-known artist and successful entrepreneur who will bring so much to the department and university.”

When asked about her decision to come to Carolina, Suzi wrote, “I am thrilled to bring over a decade of my music experiences to the music department at UNC. Over the last few years, my practice has often intersected live performance, music production, cultural diplomacy and education and I cannot wait to share these areas with students who are looking to positively impact their world. Through my own experiences with the



*Professor Maya Shipman, pka. Suzi Analogue*

UNC Department of Music, I’ve come to realize that the program is currently evolving to offer diverse perspectives and strategies on utilizing music not only as a skill set, but as a resource to better engage community, locally and globally. This aligns with my mission as an artist, educator and member of the global music community. This year, I look forward to meeting students interested in production as well as directing the Hip-Hop Ensemble.”

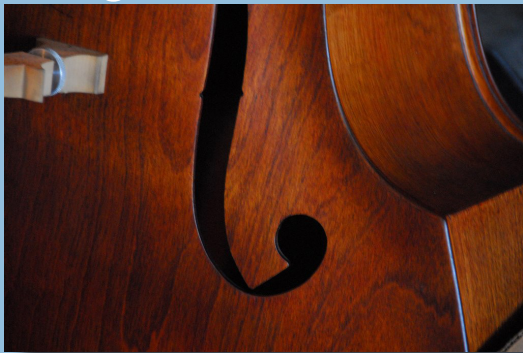
Quoting the biography on her website, “Suzi Analogue is a prolific Producer, Songwriter, Composer, Member Of The Recording Academy / Grammy’s, and Creator Of Never Normal Records based in Miami, FL. She is energetically pioneering the new wave of women producers in electronic music and beyond.

Gaining worldwide recognition for her own diverse electronic productions, her music has found homes on Billboard charts, New York Fashion Week runways, Networks like Nickelodeon, Comedy Central, Boiler Room, and worldwide radio including BBC.

Her music process includes electronic experimentation with cutting-edge music technology and synthesizers. Her global performances have been witnessed worldwide, spanning continents including Africa, Asia, Europe, and the USA.

Suzi’s work is shaping culture.”

# Distinguished Retirees



## ROBERT ANDERSON

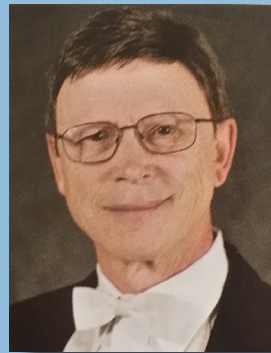
Robert "Bob" Anderson began teaching Bass at UNC Chapel Hill in 2007. He instituted the annual "Bass Blast" in 2008, and nurtured a positive spirit in the bass studio and the orchestra section.

Anderson's bass students loved him and his teaching style, which was full of wisdom and insight wrapped in wry humor.

Anderson's passion for music and music-making also found its way into his activism; in everything he did at UNC, it was always clear that his love for others was at the heart of his motivation and his message.

We are grateful for all he brought to the department and to his students, and we wish him the very best in his next chapter!

-Associate Professor Nicholas DiEugenio



## JOHN PEDERSON

Collaborating in the UNC Faculty Quintet with John Pederson for decades has been both an honor and great pleasure! His musical insight, his incredible familiarity with seemingly limitless repertoire, his dedication and inspiration challenged me to play my best, whether in concerts or rehearsals. He is a "Pro" in the very best sense. Over the years, John introduced me to so much great literature, often by unfamiliar composers. With few exceptions, many became part of our "book."

Especially not to be overlooked is his outrageous sense of humor. Often in rehearsals, all of us would be doubled over in uncontrolled laughter by remarks he offered, especially during particularly difficult passages we were working on. That broke the tension and we would find a way forward. I always wondered whether he would offer a one-liner during a concert that would totally derail what we were doing. It's hard to play when laughing!!!! One joke was so hilarious that he would occasionally utter one word referring to the punch line, and our rehearsal would just collapse! His timing was perfect!!!!

John Pederson – an artist, and most importantly, a dear friend.

-Professor Emeritus Brook de Wetter-Smith

## SUSAN MOESER

Susan Moeser taught organ for the department starting in 2000, until her retirement in 2022. During those years, she carefully introduced organ students to a disciplined technique that allowed them to play and perform difficult repertoire on department recitals, Baroque Ensemble concerts and in local churches. She was also an advocate for maintenance of department instruments, not a small thing in days of austere budgets.

Moeser is a superb performing organist who holds a D.M.A. from the University of Kansas and was First Prize Winner at the 1983 Fort Wayne National Organ Playing Competition, as well as organist of a large church in Richmond, Virginia. Previous teaching positions were at the University of Nebraska, Penn State, Susquehanna University, Emporia State (Kansas) and the University of Montana, and she recorded a significant CD of organ music by Bediant. North Carolina audiences will remember her accompaniment in Britten's Rejoice in the Lamb with the Carolina Choir in 2000, and a concert on the restored Tannenburg organ at Old Salem.

Many of us look forward to performances she might play in local churches when organists need a break on the bench. We also look forward to seeing her with James Moeser at area concerts and the Carrboro Farmers Market.



-Professor Brent Wissick





TERRY RHODES

Terry Rhodes, originally from Raleigh, NC, is a Carolina girl three times over. She earned her Bachelor of Music degree from Carolina in 1978, graduating Phi Beta Kappa, before heading to the Eastman School of Music at the University of Rochester in New York to earn her Doctor of Musical Arts and Master of Music. After her time as a Fulbright Artist-in-Residence/Lecturer at the Conservatory of Music in Skopje, Macedonia, where she taught voice and performed throughout the Balkans and Eastern Europe, she returned to UNC and joined the voice faculty in the music department in 1987.

A stunning soprano and superb vocal instructor, Rhodes taught voice lessons and directed UNC Opera until becoming chair in 2009. During this time, she also performed and taught in many European summer music programs, including in Spoleto and Tuscania, Italy and in Varna, Bulgaria.

Rhodes served as chair of the Department of Music until 2012 when she became senior associate dean of fine arts and humanities, and then dean of the College of Arts and Sciences in February 2019.

During her time as dean, she introduced groundbreaking initiatives such as *Reckoning: Race, Memory and Reimagining the Public University*, *Countering Hate: Overcoming Fear of Differences*, and *Southern Futures*.

Throughout her 35 years at Carolina, and across her numerous roles, she tirelessly championed the value of the arts and humanities, especially music, to a well-rounded education. Her love for her students, the music department community, and all of Carolina's constituencies shined through in everything she did.

-Catherine Zachary, B.Mus. 2010



PHILLIP VANDERMEER

Originally from Oak Ridge, Tennessee, Phillip Vandermeer earned a B.Mus. with honors and a Master's degree in Library Science from UT. Vandermeer also continued his passion for musical research, earning an M.A. in musicology from SUNY Binghamton and a Ph.D. in ethnomusicology from The University of Maryland.

After thirteen years as a music librarian at the University of Maryland at College Park, Vandermeer moved to Chapel Hill as Head of the Music Library in 2001. Among his major accomplishments in those first years at UNC was moving the entire music collection from Hill Hall to its current home in Wilson Library.

Throughout his career, Vandermeer also served in significant leadership positions within the Music Library Association and was a voting member of the National Recordings Preservation Board at the Library of Congress. At UNC he has served as the Chair of the Librarians Association of UNC-CH, on the Faculty Council, on the Administrative Board of the Libraries, and in various interim positions including Head of Collections and AUL for Collections and Services.

Vandermeer maintained an active professional life as an ethnomusicologist; he held an adjunct appointment in the Department of Music, where he taught graduate seminars and frequently advised theses and dissertations. He published regularly in both library science and ethnomusicology, and served as Book Review Editor for *MLA Notes*.

His intellectual generosity, wisdom, and insights have profoundly shaped our department, university, and library, and left a lasting imprint on the study and practice of music at UNC. We will miss him dearly but wish him many wonderful new adventures as he embarks on his retirement.

-Professor Jocelyn Neal

# Faculty Updates

**Juan Álamo** In September 2021, Professor Álamo published his solo marimba recording *Ensoñación* with Summit Records featuring his own composition, Bach's first and fifth cellos suites, and Beethoven's Eleven Bagatelles Op. 119.

During the 2021-22 academic year, Álamo maintained a busy performing and teaching schedule presenting recitals and master class at universities, conservatories and percussion festivals in Argentina, Colombia, Puerto Rico and USA. In the spring of 2022, Álamo participated in the UNC jazz faculty recording *Please Only Tell Me Good News* and completed the compositions and arrangements for his upcoming jazz recording. Dr. Álamo will be spending the fall 2022 semester on leave working on the completion of his second marimba method and recording his compositions for marimba and big band. Both projects are scheduled to be released in the fall of 2023.

**Allen Anderson** composed the electronic drone tracks for UNC Opera's performance of Hildegard von Bingen's *Ordo Virtutum*. *Ordo* was performed three times in April 2022 at the Contemporary Art Museum (CAM) in Raleigh. Using the voice of UNC Opera's director Marc Callahan, he created an electronic fantasy on Hildegard's words from *Ordo*, "O plangens vox, et hex maximi deloris." Other electronic works written for online installation videos for the Horace Williams House Gallery in Chapel Hill include, *Hsumei's Lantern*, *In Defense of Corrosion*, and *cym bow lick*. He wrote a set of five songs for mezzo-soprano and piano, *In Your Narrowing Dark Hours*, to poetry of Louise Bogan for Kenan Music Scholar Julia Holoman. He completed an a cappella choral work, "Once when the lawn was golden green", to a poem by Mark Strand.

**Stephen Anderson** At the 2022 Jazzomania Jazz Festival, Stephen Anderson was formally distinguished by the Ministra de Cultura, Señora Milagros Germán—a representative of the government of the Dominican Republic. The award states, "for his research and contributions to the national musical heritage, he has generated pieces and compositions whose contents are based on the roots of native Dominican music. In his works of fusion with jazz, our rhythms have traveled with our seal of identity." In conjunction with the festival, Stephen Anderson and members of the Dominican Jazz Project were invited to the Palacio Nacional for the condecoración ceremony of bandmate, Guillo Carias, that was led by President Luis Rodolfo Abinader Corona, President of



Professor Stephen Anderson and Guillo Carias pose with Anderson's award from the Ministra de Cultura of the Dominican Republic.

the Dominican Republic.

The Dominican Jazz Project *Desde Lejos* CD was released July 2021, representing Summit Records at the 64th Grammy® and 17th Annual Latin Grammy® Awards and remaining on the top 50 Jazz Weekly national radio charts for seven weeks. Anderson's composition, *Un Cambio de Ritmo*, was listed in "Popular Jazz Songs: 2021" by All About Jazz. The recording received several feature reviews, including in JAZZIZ, Latin Jazz Network, All About Jazz, Jazz Weekly, Musical Memoirs, as well as various feature news articles in the Dominican Republic—Vivir Alegria, Arieto, and REPORTEEXTRA.

UNC Jazz Studies faculty and students recorded the 360° Jazz Initiative, *Please Only Tell Me Good News* CD together with guest artists Rachel Therrien, Roland Barber, and Michael Shekwoaga Ode in the days following the February 2022 Carolina Jazz Festival and performed at the national Jazz Education Network Conference in Dallas, Texas (January 2022).

Pianist, Jeffrey Jacob published *Contemporary Eclectic Music for the Piano, Volume 18* (New Ariel Recordings) which featured Anderson's composition, *Drones* (June 2021).

**Andrea Bohlman** was the Edward T. Cone Member of the School of Historical Studies in Princeton from September 2021-May 2022. She was able to undertake several research trips from her base in central New Jersey—to New York, D.C., and up the Hudson River Valley, while also working on a new book project on the history of tape recording, knowledge

production, and social intimacy—a book that is going to take on the structure of a mixtape. She developed one piece of that project into a video essay, “Who Is A River?”, for an online festival and conference in honor of the composer Annea Lockwood. In June 2022 she participated as a faculty member in the Flying University for Ukrainian Students, organized by the Kościuszko Foundation (Warsaw). Bohlman is currently the executive editor of the online publication of the American Musicological Society, *Musicology Now* ([musicologynow.org](http://musicologynow.org)).

**Nicholas DiEugenio** (Associate Professor and Head of Strings), violinist, continues to be in-demand as a soloist, chamber musician, and ensemble leader, creating powerful shared experiences in music ranging from early baroque to contemporary commissions.

In March 2022, DiEugenio appeared as soloist in Memorial Hall with the UNCSCO in Bruch’s beloved Scottish Fantasy. He also collaborated throughout the academic year with UNC violin students to create the project “When the violin,” inspired by the solo violin works of Reena Esmail, Missy Mazzoli, Errollyn Wallen, Eddie Mora, Sean Chen, and other traditionally underrepresented voices in the field.

The 2021-22 season also included the video project “Recalibrating Romantic,” in which Dr. DiEugenio teamed up with Prof. Mimi Solomon and staff members Jesse Moorefield and Jay Harper. The video series features performances by DiEugenio and Solomon using historical instruments owned by the UNC Chapel Hill Department of Music as well as from his own collection, and explores repertoire by Pauline Viardot, Teresa Carreño, and Clara Schumann.

A core member of the New York-based group The



*Professor David Garcia*

Sebastians, DiEugenio also appeared in 2021-22 as soloist and ensemble leader at venues including the Princeton Festival, Washington National Cathedral, New York’s St. Vincent Ferrer, the Charlottesville Festival, Electric Earth Concerts, Duke Chapel, and others.

Nicholas DiEugenio continues to be passionately committed to collaboration, and performed in 2021-22 alongside members of the Finnish Meta4 Quartet, violinists Johnny Gandelsman, Ingrid Matthews and Aislinn Nosky, and members of Tafelmusik, Philharmonia Baroque, Tempesta di Mare, Apollo’s Fire, the Handel and Haydn Society, and TENET.

[www.nicholasdieugenio.com](http://www.nicholasdieugenio.com)

IG and TikTok: @dieu\_violin

**Annegret Fauser** has published a book chapter on music and the Statue of Liberty and an article on Beethoven in the United States. She presented a keynote address at the Sixth Symposium in Music History: *Agents and Actors: Networks in Music History* at the Sibelius Academy in Helsinki as well as papers in conferences in Germany and the United States. In spring, she was elected to the Directorium of the International Musicological Society.

**Evan Feldman** In January 2022 Professor Feldman made his second trip to Milan, Italy and led conducting masterclasses for graduate students at the Conservatorio di Milano. In February he led an online conducting masterclass with the Escuela Internacional De Dirección Y Composición De Banda Tutti.

He was the invited conductor for three honor bands: the NC East Central All-District 11-12 Honor Band, the Alamance High School All-County Band, and the Cabarrus 11-12 All-County Band.

This was Professor Feldman’s fifth year as Principal Guest Conductor of the Greensboro Symphony Orchestra. He helped officially open the Tanger Center for the Performing Arts with a gala concert on August 31, plus three additional pops concerts, including collaborations with Steep Canyon Rangers, Jim Curry, and BOYZ II Men.

**David Garcia** was invited by the Herb Alpert School of Music at the University of California, Los Angeles to deliver the Robert Stevenson Lecture in March 2021. The title of Garcia’s lecture was “Spain and Spanish America in Early US Entertainment Culture, 1783–1801: For Robert Stevenson.” Garcia also accepted an appointment to serve on the Scholarly Advisory Committee of the Smithsonian’s National Museum of the American Latino.

**Tonu Kalam** The UNC Symphony Orchestra, under the direction of Professor Tonu Kalam, returned to performing in its full configuration of 85 musicians, with live audiences attending its four-concert season in Memorial Hall and Moeser Auditorium.

Highlights included a performance of Max Bruch's *Scottish Fantasy* by UNC violin professor Nicholas DiEugenio, and a collaboration with Susan Klebanow's Carolina Choir and UNC Chamber Singers in Francis Poulenc's *Gloria*, which also featured faculty voice professor LaToya Lain as soprano soloist.

The student winners of the annual UNC Concerto Competition were violinist Hannah Lee, mezzo-soprano Mackenzie Smith, and pianist David Green. They shared the stage in the orchestra's December concert, performing music by Coleridge-Taylor, Handel, Rossini, and Schumann.

Major orchestral works presented during the year included Sibelius' Symphony No. 2, Vaughan Williams' Symphony No. 5, and Dvořák's Symphony No. 8.

**Mark Katz** received a contract from UNC Press to write, with Alim Braxton, a book called *Rap and Redemption on Death Row*, which will be published in 2024. He also gave a number of invited talks and conference presentations, including virtual presentations for the University of the West Indies (Barbados), the IV Congreso de Investigación en Música, (Colombia), and the Museu de la Música de Barcelona (Spain). He developed a new course as well, Music and Incarceration in the United States, which he taught first as a graduate seminar and will teach to undergraduates in the future.

**Michael Kris** In October, Michael Kris directed a four-week COIL (collaborative online international learning) module focused on music education and funding for the arts with Universität Mozarteum. In November, he performed concerts in Austria with a period instrument orchestra and then several concerts of renaissance music with the Washington Cornett and Sackbut Ensemble in Tennessee. Kris was a featured performer in January for the Distinguished Artist Concert Series at Gardner Webb University. During March, he was Artist in Residence with the Duke University Wind Ensemble. The residency included several master classes and a concerto performance. Kris served his sixth season as Low Brass Mentor of the National Music Festival in June, and his international early music collaboration ensemble performed at St. Peter's Archabbey during the Salzburg Festival in July. Following the Salzburg



Jessica Kunttu, Lecturer of Bassoon

event, the collaboration traveled to the US for concerts and a recording scheduled for release in 2024.

**Jessica Kunttu** joined the music department faculty in Fall 2022 as the new Bassoon Instructor, following the retirement of her former teacher, John Pederson. The 2021-2022 season was a whirlwind of the return of performances with orchestras throughout NC and VA as a freelance bassoonist and contrabassoonist, and in October 2021, she gave a faculty recital at Duke University.

One highlight of the past year was performing the world premiere of Korean-American composer Seong Ae Kim's new work for solo bassoon, titled "Gravity-Levity," at the International Double Reed Society (IDRS) Conference in Boulder, Colorado. Kunttu and Kim enjoy a long friendship and working relationship bringing light to social justice issues of the present day through music.

**Stefan Litwin** The concert season 2021/22 began with the world premiere of Stefan Litwin's monodrama »Flegeljahre«, based on the 19th century novel by Jean Paul. The 3-hour work was written for renowned German actor Ulrich Noethen and the GrauSchumacher Piano Duo, who presented it twice at the Musikfestspiele Saar, Germany. The work will be recorded for CD in July 2023.

Three other compositions by Litwin were completed this past season: »...in dürrftiger Zeit« for voice and piano (on a text by Hölderlin); »An die Römer« for voice and piano (on a text by Horace); and a new Epilogue to Brecht/Eisler's »Kriegsfibek« (War Primer) for solo-baritone, mixed choir and chamber orchestra (on a text by Volker Braun.)

The season's highlight was the world premiere of

Litwin's second music-theatre on a play by Peter Weiss —»*Wie dem Herrn Mockinpott das Leiden ausgetrieben wird*« — a Chaplinesque opera, commissioned and staged by the Staatstheater Braunschweig, Germany, where it was performed 10 times.

Litwin also gave several piano recitals and lecture-recitals in Germany, Switzerland, and Italy, with a variety of repertoire including Schubert's Sonata in B-flat Major D 960 and the Concord-Sonata by Charles Ives. Chamber music and Lieder performances featured appearances with tenor Christoph Prégardien; oboist Heinz Holliger; and bass-clarinettist Michael Riessler.

Stefan Litwin has signed a contract with *Verlag Neue Musik Berlin*, where all his compositions will be published.

**T**imothy Sparks served as a faculty member and opera director for the International Young Artists Project (<https://www.iyaproject.org/>) on July 30-August 5, 2022, hosted by the Department of Music.

This summer, IYAP brought their international faculty stateside instead of traveling to the Tuscany region of Italy. Along with 35 participants (high school, undergraduate, graduate/young professional), IYAP welcomed Italian Master Teachers Stella Peruzzi, soprano and Andrea Sari, baritone, Maestro Romolo Gessi, Professore Conservatorio Tartini, Triesti, Italy, and Michael Dixon, Professor of Music Theater, Universität der Künste, Berlin, Germany. This week-long intensive workshop included faculty recitals, voice lessons, and Italian coaching sessions, as well as culminating performances by the participants of Mozart's *Le nozze di Figaro*, a Stephen Sondheim Musical Revue, and an Italian Art Song recital.



*IYAP Summer Session 2022 students and faculty.*

**L**ee Weisert's composition *Gol Gumbaz or: The Echo King* for orchestra and electronics was commissioned and performed by the Greensboro Symphony Orchestra as part of their 2022 educational concerts series at the Steven Tanger Performing Arts center in Greensboro, NC. The piece applies electronic echo effects to the full orchestra and is inspired by the striking acoustic effects of the Gol Gumbaz temple in Karnataka, India. In April 2021, Weisert received a grant from New Music USA to fund the completion of a large-scale sound installation in collaboration with Jonathon Kirk. The installation, titled *Murmuration*, consists of 100 computer-controlled robotic woodblock instruments spread throughout a forest. *Recesses*, a new album of original compositions, will be released in April 2023 on the New Focus Recordings label. The album features performances by fellow UNC faculty Allen Anderson, Nicholas DiEugenio, Melissa Martin, and Matthew McClure.

**B**rent Wissick is enjoying the return to live concerts, both in NC and away. The UNC Baroque Ensemble and Consort of Viols presented concerts on campus in both December 2021 and April 2022; and the UNC Cello Choir performed in February 2022, premiering a work by Allen Anderson. During June 2022, he played both cello and viola da gamba with the Charlotte Bach Academie in several concerts of Bach Cantatas. Bach was featured again in concerts at Duke Chapel with Mallarme Chamber Players in September 2022. The summer months saw performances at the Mountain Collegium workshop at Western Carolina University, and a concert at the National Conclave of the Viola da Gamba Society of America in Ohio, in music of Coprario about which he had recently published an article in the Society's journal. During August, he joined faculty colleague Mike Kris in performing and recording 17th-century music at Duke Chapel. Later in the month, he and colleague Nick DiEugenio finally presented a Beethoven chamber music concert with two faculty members from UNC-Greensboro (on both campuses) that had been attempted many times during the pandemic.

# Faculty Publications

Juan Alamo

*Ensoñación (Reverie)*. Summit Records, 2021.

Stephen Anderson

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

Jeffrey Jacob, *Contemporary Eclectic Music for the Piano, Volume 18*. Stephen Anderson, composer of *Drones*. New Ariel Recordings, 2021.

Andrea Bohlman

“Next Time Won’t You Sign With Me: Joan La Barbara on Sesame Street.” *Tempo* (2022), 50–60.

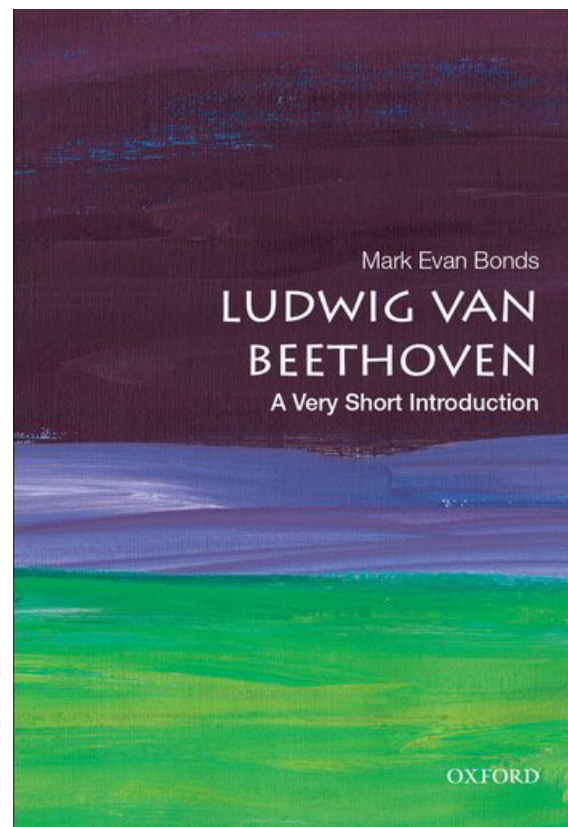
“Who Is A River?” Video Essay for Wild Energies, Live Materials, CRISAP, London/virtual, April 2022.

Evan Bonds

*Ludwig van Beethoven: A Very Short Introduction*. New York: Oxford University Press, 2022.

Annegret Fauser

“Beethoven in den USA – Lokale Traditionen und diasporische Identitäten während des Zweiten Weltkriegs.” *Beethovens Vermächtnis: Mit Beethoven im Exil*, edited by Anna Langenbruch, Beate Angelika Kraus und Christine Siegert. *Schriften zur Beethovenforschung* 32 (2022): 61–73.



“*La Liberté éclairant le monde: Transatlantic Soundscapes for the Statue of Liberty.*” In *America in the French Imaginary, 1789-1914: Music, Revolution and Race*, edited by Diana Hallman and César Leal, 233–62. Woodbridge: Boydell & Brewer, 2022.

David Garcia

“Trumpism and Hauntological Reckonings of Latinidad and Music.” *Colloquy: Early American Music and the Construction of Race*, convened by Rhae Lynn Barnes and Glenda Goodman. *Journal of the American Musicological Society* 74, no. 3 (Fall 2021).



# Graduate Student News

**M**elissa Camp received an Off-Campus Dissertation Fellowship from the Graduate School.

**M**ichael Carlson won the AMS-SE Student Paper Prize for his paper “Aquilino Coppini, A New Orpheus: Voicing the Erotic Desires of Mary Magdalen.”

**K**en Ge published “Resurrecting Masculinity: Gender, Jazz Timbre, and the Afterlife of Dennis Irwin’s Bass,” in *The Routledge Companion to Jazz and Gender*. His second publication, “Ship of Darkness: Jazz and/as Affect in the Global Cruise Industry,” is forthcoming in the Fall 2022 special issue of *Jazz & Culture*. ken filed his master’s thesis, entitled “A Harlem in Every City: Cab Calloway and the Sonic Geopolitics of *Quizzicale*, 1941-1942,” in May. He also traveled to Tübingen, Germany in July as part of the 2022 Royster Global Conference, “Disruption, Digitalization, and Disinformation”, presenting “That Funny Feeling: Studying the Climate Crisis through Music Videos and Emotion.”

**A**ldwyn Hogg Jr. received a Dissertation Completion Fellowship from the Graduate School. His research was also featured on [unc.edu](http://unc.edu) in December.

**S**ara Lindmark completed her Master of Arts degree with her thesis, “The Underwater Sound: Timbre and Beatmaking Process in Hip Hop Production, 1997-2018” (advised by Aaron Marcus).

**K**ari Lindquist presented her research at the Feminist Theory & Music Conference at the University of Guelph this summer. She also completed the Smithsonian Folkways Certificate Program in World Music Pedagogy.

**D**estiny Meadows was the summer 2022 Pruett Fellow and worked on the Sammy Nestico papers and Henry Donch papers. Her work as a Pruett Fellow in the Library of Congress Music Division centered on the intersection of sound and physical fitness in 1980s popular culture.

**B**riana Nave completed her Master of Arts degree with her thesis, “‘But Now I’m Gonna Move’: Embodiment and Desire in the Rock Criticism of Ellen Willis” (advised by Mark Katz).

**E**duardo Sato received the Howard Mayer Brown Fellowship from the American Musicological Society, the Mellon Foundation Short-Term Resident Research Fellowship from the American

Philosophical Society, and the Donald and Alvene Buckley Summer Research Fellowship from UNC Graduate School. He presented “Transnational Musicology in World War II Brazil: Mário de Andrade, Luiz Heitor Corrêa de Azevedo, and the U.S. Good Neighbor Policy” at the Narrating Musicology Conference in Bern, Switzerland, “Modernist Musical Displacements: Heitor Villa-Lobos and Vera Janacopulos in Paris, 1924” at the Ibero-American Study-Group of the American Musicological Society, “Itinerâncias Modernistas: Vera Janacópulos entre Brasil e França” at the Brazilian Studies Association International Conference and “Teaching From the Borders: De/Centering ‘Music of the Américas’” at the Teaching Music History Conference 2022. He also organized and chaired the workshop “Writing as an International Student” at the Society of Ethnomusicology Annual Meeting.

**M**ary Shannon had her first article, titled “Female Agency in the Chanson de Mal Mariée Genre,” published in UCLA’s MUSE Undergraduate Research Journal.

**K**endall Winter is making slow and steady progress on her dissertation, “Suffragist and Anti-Suffragist Music and Sound in the United States, 1865–1920,” with generous research support from the American Musicological Society’s Ora Frishberg Saloman Fund (2021) and the Society for American Music’s Margery Lowens Dissertation Research Fellowship (2022). Her first article, “Genre, Class, and Gender in a Suffragist Operetta: *Melinda and Her Sisters* (1916) at the Waldorf-Astoria,” is forthcoming in *Cambridge Opera Journal*. Kendall maintains an active service profile, serving as Senator for Musicology in UNC’s Graduate & Professional Student Government, where she is also a member of the State of Graduate & Professional Students Committee, and as a Student Representative, Southeast Chapter, to the AMS Council (2021-2023).

**K**elli Smith-Biwer was awarded the inaugural Arts Everywhere Music Technology Graduate Fellow and led the Beat Lab and Electronic Music Club.

**S**ierriana Terry won an American Dissertation Award from the American Association of University Women.

# Undergraduate Student News

Alex Upton, class of 2023, was winner of North American Saxophone Alliance (NASA) competition in March 2022. This competition is held biannually and Upton competed against students of the undergraduate and graduate level from across the country.

"This is very exciting news for our department and for UNC Jazz Studies, as it is a major competition comprising students from across the most renowned university programs in the field across North America," noted Professor Stephen Anderson.

Upton is a student of Assistant Professor Rahsaan Barber.

Isabelle Kosempa, class of 2024, won first place in June 2022 at the national auditions for the National Association of the Teachers of Singing.

"It makes me proud of how far I've come vocally. It really showed me that my hard work is paying off and it has inspired me to continue working toward a music career," Kosempa noted. She has been competing in NATS competitions since high school and attended nationals as a senior, although due to the pandemic the competition was solely



*Alex Upton, class of 2023*

online. This was her first time attending nationals in person.

Kosempa also attended the prestigious Songfest art song summer program at the San Francisco Conservatory of Music this summer. She is a student of Dr. Jeanne Fischer.

Matthew Svec, class of 2023, was a co-winner for first prize in the Kathleen Price and Joseph M. Bryan Concerto Competition with the North Carolina Symphony in May 2022. He won a cash prize and will get to play the Francaix Clarinet Concerto with the symphony in 2023. Matthew was also selected by Ricardo Moralis, principal clarinetist of the Philadelphia Orchestra, for a master class on Zoom, and played Elliot Carter's *Gra*.

Svec is a student of Professor Donald L. Oehler.

The UNC Symphony Orchestra's Annual Concerto Competition Winners this year were pianist David Green, class of 2022, violinist Hannah Lee, class of 2023, and mezzo-soprano Mackenzie Smith, class of 2022. All three students performed in concert with the UNC Symphony Orchestra in Moeser Auditorium, Hill Hall on November 18, 2021. The concert featured repertoire by Aleksandr Borodin, Samuel Coleridge-Taylor, G.F. Handel, Gioacchino Rossini, Louise Farrenc, and Robert Schumann.



*Isabelle Kosempa, class of 2024, with her first-place certificate.*



# Alumni News

**C**harles M. Atkinson (Ph.D. 1975) On Wednesday, 8 December 2021, the University of Würzburg, Germany, conferred upon Charles M. Atkinson the degree of *Doctor honoris causa*. In his *laudatio* for the award ceremony, Professor Andreas Haug stated that in conferring the honorary doctorate the university "honors one of the world's leading representatives of research in medieval music, whose work on the history of music and music theory of the Middle Ages is unanimously regarded by experts as groundbreaking, a scholar whose standard-setting scholarly oeuvre has made a lasting contribution to the reputation that historical music research enjoys in our discipline to this day, despite all the changes in research paradigms, methods, and fashions." Atkinson retired from The Ohio State University in 2017, where he was Arts and Humanities Distinguished Professor of Music and University Distinguished Professor. Since his retirement he has been living and working in Würzburg, where he is a member of the editorial staff for the project *Corpus monodicum: the monophonic music of the Latin Middle Ages*.

**J**amie Blake (Ph.D. 2022) successfully defended her Ph.D. dissertation, "Architects of Russian



Charles M. Atkinson (Ph.D. 1975)

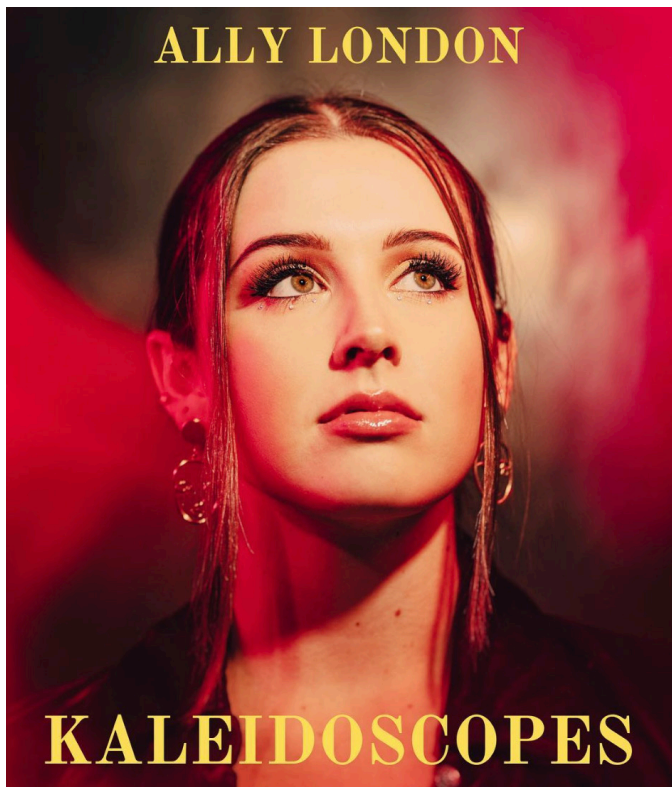
America: Transnational Musical Networks in the Early Twentieth Century" (advised by Annegret Fauser).

**A**lly Dunavant (B.Mus. 2021) released her debut EP, *Kaleidoscopes*, under the stage name Ally London, on July 1, 2022. She wrote all 7 songs during her time at UNC, and she recorded it just after her graduation in 2021 with a band at Farmhouse Recording Studio in her home state of Tennessee. You can stream it on all major streaming services. She has just begun her second year of graduate study at the Royal Academy of Music in London.

**R**yan Ebright (Ph.D. 2014) received one of the 2021 Kurt Weill Prizes from the Kurt Weill Foundation for his article "Doctor Atomic or: How John Adams Learned to Stop Worrying and Love Sound Design," published in *Cambridge Opera Journal* in 2019. The judges were complimentary about Ebright's work, saying, "This article opens up new pathways of understanding and reinvigorating the way we think about a much-discussed genre. It is already making a splash for helping define a new arena of study: sound design in opera."

**E**lias Gross (M.A. 2022) completed his Master of Arts degree with his thesis "All for One and One for All: The Feminist Musical Labor of Aunt Molly Jackson" (advised by Jocelyn Neal). He also played viola on the award-winning album "Pretty Little Cabin: A Quarantine EP" by Lexington, KY musician Vanessa Davis.

**H**unter Hoyle (B.Mus. 2022) is currently a first-year Ph.D. student in Music Theory and Cognition at Northwestern University in Evanston, IL.



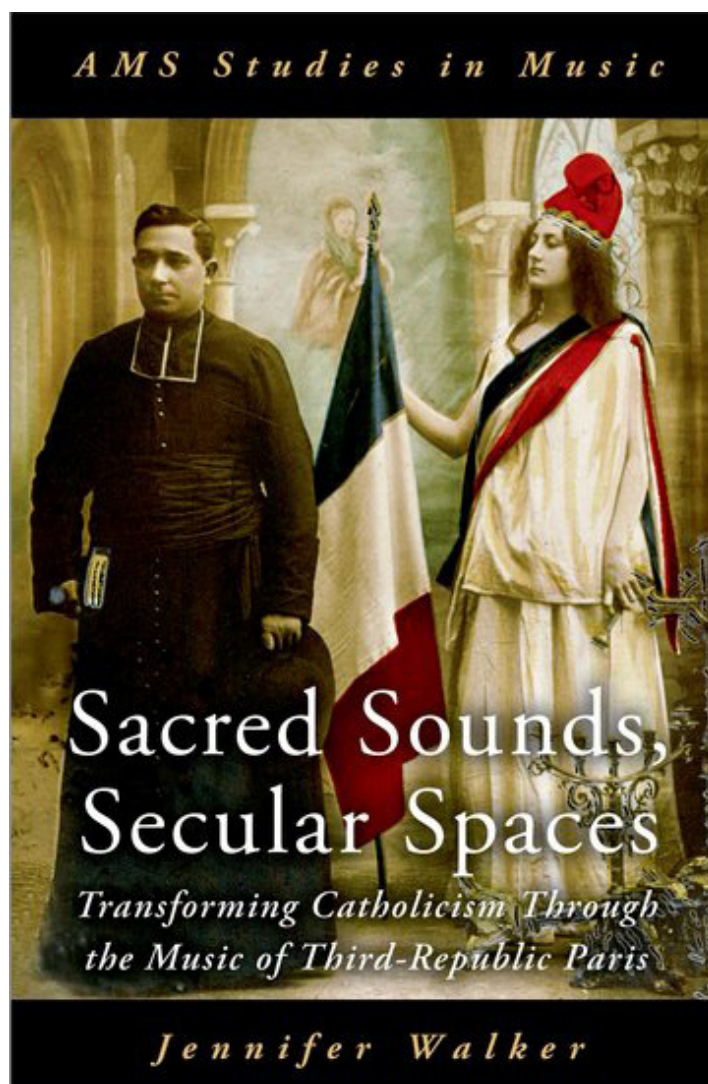
The cover image for Ally Dunavant's debut EP, *Kaleidoscopes*.

**M**ike Levine (Ph.D. 2022) successfully defended his Ph.D. dissertation, “Lo encontré en el paquete: *Reperto* Music, Media Piracy, and Cultural Exchange in Cuba’s Offline Internet” (advised by David Garcia), and has been selected as an AMS summer intern, and will be an assistant professor at Wichita State University starting in the fall. Click here to learn more. Levine also won a LASA Award in February for his paper titled, “‘Exchanging Cuba for 1 Million YouTube Views’: Piracy, Virality, and ‘Patria y Vida.’”

**J**onathan Nussman (B.Mus. 2006, M.M. Boston Conservatory), completed a Doctoral Degree in Contemporary Music Performance from University of California-San Diego, conferred in 2020. Jonathan lives with his wife Meg in San Diego where he teaches voice and performs works from the 20th and 21st centuries. [www.jonathannussman.com](http://www.jonathannussman.com)

**J**ennifer Walker (Ph.D. 2019) published a monograph titled “Sacred Sounds, Secular Spaces: Transforming Catholicism Through the Music of Third-Republic Paris.” Described as a “tour de force of music and cultural history of the fin-de-siècle,” this monograph was published by Oxford University Press as part of the prestigious American Musicological Society Studies in Music Series.

**U**NC Bands Alumni Association In November 2022, we celebrated the one year anniversary of the UNC Bands Alumni Association. The Association was founded to provide alumni of UNC Bands the opportunity to connect, give, and serve. Highlights from year one include hosting the first alumni social, providing an expanded slate of activities on homecoming weekend, and helping to raise nearly \$25,000 for band student scholarships. The nearly 800 members have shown incredible commitment to the student experience and their generosity to UNC Bands is unwavering. You can learn more about the Association at [www.uncbaa.org](http://www.uncbaa.org).



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The Department of Music's Friends of Music honor roll recognizes donors who make gifts of \$100 or more during the fiscal year. The 2023 Friends of Music will recognize gifts made between July 1, 2022, and June 30, 2023, and will be published in early Fall 2023. Please visit <http://music.unc.edu/support/donate> to make your secure online gift and be counted in our 2023 Friends. If you have questions about making a gift, please contact Kathryn Banas at the Arts and Sciences Foundation: [kathryn.banas@unc.edu](mailto:kathryn.banas@unc.edu) or (919) 843-2745. Annual gifts of \$1,500 or more also qualify donors for membership in the Arts and Sciences Dean's Circle. Gifts of \$2,000 or more also qualify donors for membership in the University's Chancellor's Clubs.

Donations may also be made via the tearable donation slip on the back cover of this publication as well.



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Professor and Chair

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