

Notes from the Hill

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EL FISSEHA NAMED COLLEGE MANAGER OF THE YEAR

El Fisseha received the 2022-2023 Award in Management in the College of Arts and Sciences for her outstanding service.



ALSO IN THIS ISSUE

Professor Jocelyn Neal named department chair • Recent graduate receives Fulbright Award
New Faculty Spotlight • Updates from Students, Faculty, & Alumni



COLLEGE OF ARTS AND SCIENCES
Music

Letter From the Chair

So many musical projects are in progress in the Department of Music this year, as we build on new opportunities and work to realize even more of our potential. Some of the best news of the year is tied to our faculty, staff, students, and alumni, as is usually the case. We have welcomed to campus Anna Gatlula, assistant professor of musicology, whose research centers on cultural theory and sound studies, and who writes persuasively about how musical spectacle can produce narratives of power. And Naomi André, David G. Frey Distinguished Professor, has joined us on campus after spending her first year on our faculty as a Fellow at the National Humanities Center. Our students and recent alumni are making a difference around the world, in ways both large and small; stories about their work and travels are featured in this newsletter, and their successes are the motivation for everything we do as faculty. Finally, I want to take this opportunity to celebrate the work of our staff: Department Manager El Fisseha was awarded the distinction of Manager of the Year for the College last year, and that occasion lets us shine a spotlight both on her remarkable work and on all our staff's integral contributions to our department's core mission.

Last May, we celebrated commencement with four dozen brand-new music department alumni who earned bachelor's degrees; we also honored two M.A. recipients and two Ph.D. recipients. Our commencement speaker drew together many facets of what makes our department special and connects us: Dr. Marcia Citron (M.A. '68, Ph.D. '71) delivered the commencement address, a moment that I particularly savored as she had been my music history professor when I was an undergraduate student at Rice University, and she spoke movingly about the performances she remembered from her time at UNC as a student.

With commencement, we also marked the retirements of Allen Anderson, Professor Emeritus of Music, Evan Bonds, Cary C. Boshamer Distinguished Professor Emeritus of Music, and Annegret Fauser, Cary C. Boshamer Distinguished Professor Emerita of Music. Each will be sorely missed by colleagues and students alike.

It seems like around every corner in our department, something new is in the works. As just one small example, over the summer, we set up a classroom in Kenan Music Building as a state-of-the-art audio engineering teaching space, with the audio and video connectivity between the classroom and our large rehearsal hall that will allow the rehearsal hall to be used as a recording space. All of this marks an expansion in our curriculum in music technology, production, and audio engineering offerings: with



*Jocelyn R. Neal,, Professor and Chair,
UNC-Chapel Hill Department of Music*

the new teaching space, we were able to more than double the number of students who could take those courses this year, and all the courses are filled to capacity.

I hope you will dive into this newsletter and find all sorts of new recordings to listen to, articles to browse, and books to read from our faculty and graduate students. I am excited to have this opportunity to serve the department as chair, and to continue building on the excellent work of my predecessors, most recently, David Garcia. I look forward to meeting many more of you, our alumni, friends of the department, music fans, and generous donors who support us in so many ways. Please make plans to connect with us however possible: at our concerts on and off campus, lectures, workshops, conferences, and more, whether you are in Chapel Hill or reaching out virtually.

Yours truly,

Jocelyn R. Neal
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, email us at music@unc.edu, connect with us on Facebook, Instagram, or Twitter, or give us a call at (919) 962-1039.

El Fisseha named College Manager of the Year



El Fisseha

El Fisseha, business manager for the Department of Music, received the 2022-2023 Award in Management in the College of Arts and Sciences at a ceremony on April 24.

The award, established in 2005, is given annually to a business or administrative manager in the College in recognition of outstanding accomplishments, including leadership and teamwork; creativity, innovation and resourcefulness; technological expertise; and effective human resource and budget management.

“I am so fortunate to work with an amazing staff team in the department of music and amongst so many dedicated and talented College managers, all of whom have played an important role in my ability to succeed as a department manager,” Fisseha said. “I will forever be grateful to them for their help and support.”

Fisseha graduated from UNC, where she was a member of the Marching Tar Heels, with a B.A. in

music and psychology in 2002 and began working for the UNC Bands full time in 2004.

“During the 15 years I worked with the band program, I observed the unwavering dedication with which Director of University Bands Jeff Fuchs supported and advocated for band students,” Fisseha said. “It has motivated me to provide the best learning experiences possible for undergraduate and graduate students as well as staff seeking to develop professionally and faculty conducting research and exploring opportunities beyond teaching.”

She began her current role as business manager in June 2019. Colleagues praise Fisseha for her professionalism, efficiency, personability and commitment to departmental and student success.

She has promoted unity and collaboration among staff through a new staff mentoring program, which includes updated onboarding documentation and small group welcome lunches for new staff. She has also implemented a new Welcome Back event for students, a reimagined

Welcome Back event for faculty and staff and a new open house event for Family Weekend.

Through her role in budget management, Fisseha has found creative ways to meet department needs throughout the pandemic, including securing funds to create a low-latency pod system that allowed students and faculty to continue lessons and ensemble practices during the pandemic. She also created new digital account documentation files that made tracking the department account balances significantly easier and more transparent.

“El Fisseha is an invaluable asset to the Department of Music, to the College of Arts and Sciences and to the University,” said David Garcia, professor and chair of the Department of Music. “Her leadership of our staff has been crucial in our ability to carry out the department’s educational, research, artistic and administrative duties.”

Music department colleagues also offered more words of praise:

“She is an outstanding manager in terms of efficiency and responsiveness, but she is so much more: a brilliant thinker, deeply aware of complexities in a department that has many moving parts.”

“She has an excellent understanding of the history, mission and vision of the department and has been instrumental in helping the music department move into a new era that focuses more on diversity and inclusion and making the department accessible to all students who love music.”

“Not only is she incredibly competent, she is dependable, resourceful, thoughtful and kind.”

“She is an outstanding manager and individual who helps each of us rise to our best and has moved the department forward with her leadership each and every day.”

by Andy Little '24, College of Arts and Sciences



College of Arts and Sciences Dean James White, Senior Associate Dean of Fine Arts Elizabeth Engelhardt, El Fisseha, and Professor Jocelyn Neal at the award ceremony.

Professor Jocelyn Neal named department chair

The department is pleased to announce Professor Jocelyn Neal as the next chair, beginning her appointment on July 1, 2023. Professor Neal specializes in music theory, analysis, popular music, country music and culture, songwriting, and bluegrass. She has served as Associate Chair for Academics since 2015 and was instrumental in shaping many of the department's recent accomplishments, including the curriculum revitalization effort led by outgoing chair Professor David Garcia.

Neal joined UNC's music department faculty in 1999 after completing her graduate program at the Eastman School of Music. "I was particularly excited to be at a university with an established legacy of studying the American South, and a music department that was already doing progressive curricular work with popular music," she noted. Since joining the faculty she has taught a broad range of courses from music theory to songwriting and analysis of popular musics.

"I love the students who choose to come to Carolina," said Neal. "Our students are smart, creative, and interested in so many different aspects of music and culture!"

In 2016, she established the Carolina Bluegrass Initiative, of which she is still the director. "It's hard to identify any one aspect of my work that I'm most proud of, but that list would definitely include bringing both bluegrass and songwriting into our curriculum," she remarked.

In her own words, while her training is primarily as a music theorist, her research has focused on four main areas: "country music, broadly and inclusively defined to include many different traditions and styles; second, fan culture and especially the ways that dance connects to music; third, songwriting practices; and fourth, new frontiers in music theory pedagogy." And she added, "I'm particularly excited about how my research interests intersect with my teaching at UNC."

Neal has also served as Director of the Center for the Study of the American South (2012-13) and is an Adjunct Professor of American Studies. Her administrative experience, combined with her broad research and teaching background, makes her an ideal chair for the music department as it continues to expand its offerings.

"I'm excited to support our faculty in their teaching, research, and creative projects, and



Professor Jocelyn Neal

hope we can find even more synergy to build on the amazing work that is happening in our department," she noted. "I want to see students from an even broader range of musical backgrounds find connections in the department and opportunities to grow as musicians in all sorts of genres and practices. This department is full of people for whom creating music and researching music and the arts is part of our core identities. What we offer to our students – both music majors and the larger Carolina student body—and to our communities both local and global is incredibly valuable!"

We're excited to see all that Professor Neal will be able to accomplish during her tenure as chair of the department as we continue to work towards expanding the repertoire and broadening our communities' understanding of what it means to study music at the collegiate level.

by Catherine Zachary, '10

New Jeffrey Fuchs Ambassador Scholarship



*Austin Seamster (left) announces the new scholarship as Fuchs (right) holds the plaque.
(Photo courtesy of UNC Bands)*

The UNC Bands Alumni Association created a new scholarship in honor of UNC Bands Director Jeffrey Fuchs. The scholarship's creation was first announced at the Marching Tar Heels' annual alumni band reunion at Homecoming 2022.

Fuchs was stunned when he heard the scholarship was named after him saying, "I was totally shocked and very humbled when they announced it at our annual alumni band reunion."

The Jeffrey Fuchs Ambassador Scholarship will be awarded annually to deserving students who seek to strengthen the bonds between UNC Bands, the University, and the greater Chapel Hill community. Fuch's advocacy for music education, drive to collaborate with campus and community partners, and tireless dedication to the student experience expanded the reach and visibility of UNC Bands. Selected individuals should demonstrate excellent leadership skills, contagious positivity, and commitment to amplifying the impact of UNC Bands and music education.

The first two students to receive the Jeffrey Fuchs Ambassador Scholarship, Joelle Mogabanga and Cassidy Dellinger, were announced alongside the creation of the scholarship. Each student received \$5,000.

"He announced my name, and I just remember being incredibly giddy and honored," Cassidy said. "I was also just super excited to be sharing the first-recipient title of this award with Joelle because we are fraternity brothers."

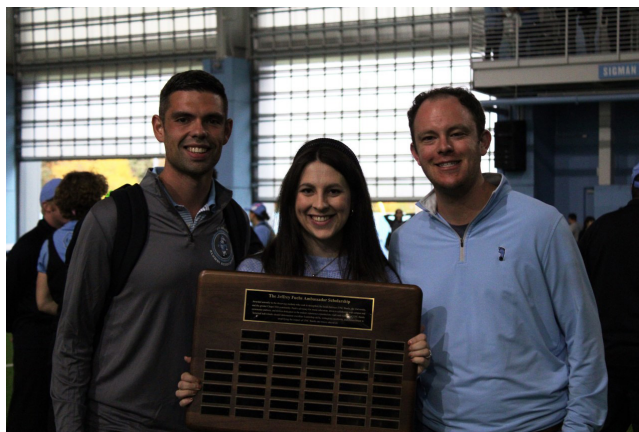
"To be recognized in this way is very special in

that it cements the legacy that we have worked so hard to establish within the band program," said Fuchs. "As with any honor like this, it is reflective of the efforts of everyone involved in the program for the past 28 years. No one accomplishes anything alone."

This scholarship will reaffirm and encourage students to strive to live to a high standard. It also will provide financial assistance to the students who receive the scholarships.

"I felt incredibly honored and grateful to have received an award named after someone I admire and really look up to," Joelle expressed. "UNC Bands is truly the highlight of my college experience."

by Casey Mentch, '24



*UNC Band Alumni Association leadership poses with new plaque after scholarship announcement.
(Photo courtesy of UNC Bands)*

A UNC Summer Gem: Exploring the Intersection



Summer Jazz Workshop journalism and history students practice playing complex jazz chords during the 2023 workshop.

The soothing sound of jazz chords and spontaneous melodies accompanied by the rhythmic tapping of fingers typing on laptops resonated throughout the corridors of Kenan Music Building during the UNC Summer Jazz Workshop. For one week in June, students of all ages came together for a unique five-day, high-paced, immersive jazz program.

Choose your own adventure

Founded by Professor of Music and Director of Jazz Studies Dr. Stephen Anderson, the workshop, now in its 13th year, continues to find ways to include participants of all types. Students have the option to pursue three different paths in this workshop: as a performer in the community jazz workshop, as a performer in the summer jazz workshop, or as a student in the music journalism and jazz history non-performance track.

While the workshop was originally for performers only, Anderson was approached by many of his “Introduction to Jazz” students about their hopes of participating in workshop as non-performers. So as director of the workshop, Anderson worked with the Dean of UNC Summer School at the time, Jan Yopp, to find a meaningful way for these students to participate.

“Dean Yopp and I began to consider a line of courses that would cater to the interests and needs of other students across campus. Since Dean Yopp formerly taught in the School of Journalism, she suggested that we open a course for students to study journalism where they could interview the faculty and guest artists and write about the evening concerts,” noted Anderson.

At the end of the day, the nightly performances featuring guest artists and workshop faculty bring everyone in the workshop together. These free concerts are a great learning experience for students regardless of the track they have chosen. Aspiring student performers have the opportunity to learn from seasoned professionals while the journalism and history students can gain experience covering a concert in real time.

The immediacy of journalism and the joy of music

Students on the journalism and history track are mentored by faculty from the department of music and the UNC Hussman School of Journalism and Media. Jazz drumset Lecturer Dan Davis has been teaching the jazz history and basic music skills courses for eleven years. His expertise as a musician helps guide students who are coming to world of jazz for the first time.

of Jazz and Journalism

While teaching students how to build jazz chords at the piano during the basic music skills class, Davis reminded students that “this class is for people who have never done this before – ever.”

UNC Hussman Associate Professor Andy Bechtel first heard about the program from Dean Yopp who told him that “it was a great way to collaborate with other units on campus.” Bechtel has continued teaching the journalism class at the workshop for eight years and it is something he looks forward to every summer.

Bechtel loves seeing how students progress during the week, quickly picking up new skills and putting those skills to practice. Given the short time they have together, his journalism class focuses on a few basic topics: interviewing, writing headlines and captions, working with WordPress and utilizing social media.

“Most of the students in the workshop have no journalism experience, so we start from there,” Bechtel explains. “Students learn how to interview a subject for a news story, how to write a review of a performance and how to write headlines and captions.”

All of Bechtel’s assignments offer students hands on experience to apply the skills they have learned in the classroom. Students are asked to interview a person involved in the workshop, write reflections on the performances and share takeaways from the camp which are then uploaded to a workshop specific WordPress site called Jazz Notes.

Kellie Finch ’25, who is pursuing a majoring in journalism with a minor in music, particularly enjoyed the profile assignment. “We had to pick a person, either performer or staff member, and got to talk to them about their experiences. I got to hear his growing up story and how he played jazz with [the Barber twins] when they were in middle school, which was really cool.”

One of Bechtel’s favorite assignments is asking students to use social media to cover an evening performance by the amazing musicians who come to the workshop. “The students and I use Instagram and Twitter to document what we see and hear in real time,” Bechtel explains. “This task blends the immediacy of journalism and the joy of music, so it’s a lot of fun.”



Taylor Betts, Kelli Finch, and Henry Swift outside Kenan Music Building.

Making connections

Henry Swift ’24 is an information science and psychology double major but has participated in various music department activities including the marching band, wind ensemble and symphony band. He was drawn to the workshop because he was eager to delve deeper into the world of jazz and journalism and understand the ways in which they intersect.

“I really liked the mix of learning about jazz history and journalism and then applying it when seeing the jazz ensembles and the performances.”

The workshop provides the journalism and history students with an opportunity to make connections between the various areas of the workshop as well as their own areas of study. It’s this unique combination that keeps students coming to the workshop.

Taylor Betts ’24 has attended this workshop twice and cites the live performances as his favorite part of the workshop. He adds that as a history major, he practices a very academic style of writing so learning about journalistic writing has been “different and refreshing in a way where I feel like I’m learning some unique writing skills that will help me later in life.”

All three students agreed that this experience is one they would recommend to anyone.

“Whoever reads this should definitely do it,” said Swift. “It’s really fun.”

By Catherine Zachary ’10 and Crystal Wu ’13

Undergraduate Spotlight: Madi Marks

Madi Marks, class of 2024, was one of five students selected in Spring 2023 for Honors Carolina's prestigious Burch Fellowship. Billed as the "ultimate 'go anywhere' fellowship," according to their website, the application and interview process for the fellowship is rigorous and the competition is fierce. That certainly didn't stop Madi though.

Madi, a music education major, studied abroad in the fall of 2022 and developed a love for travel almost as big as her passion for music. Shortly into the spring semester, this fellowship presented an opportunity for her to explore directions she hadn't considered for her music education career before her semester abroad. After weeks of refining her application materials, interviewing, and the agonizing wait for decisions, she received word that she'd done it – she was one of the 2023 Burch Fellows. The moment was full of joy and anticipation for more international travel.

Madi is a big proponent of funding opportunities like this and expressed how much she hopes other music students will seek out and take advantage of study abroad opportunities and funding opportunities such as this one or the Mayo Undergraduate Research Fund in Music through the department. There are so many ways to fund exciting projects across the globe, and many of them are right here on campus.

Q: Tell us about the Burch Fellowship and what your research this summer will entail.

A: The Burch Fellowship is a funding opportunity for summer research to any undergraduate student with at least one semester completed to six semesters at UNC. Burch specifically is a "create your own adventure" fellowship where the student creates, from the ground up, a project around something they want to research for a minimum of six weeks. Burch fellowships can be international as well as domestic, though most are international.

For my project, I am traveling to Florence, Italy and am going to study the differences between American versus Italian music making in the classroom in secondary schools. I will observe Italian secondary music education, participate in the teaching and mentoring process in Italian public schools, and prepare Italian music students for a final public program. My project will include two main institutions: The Il Trillo International School of Music in Florence, Italy, and Istituto Musicale Sammarinese located in the Republic of San Marino. I will also study with Orchestra Sinfonica Fiorentina in Florence.

Q: How did you find out about this opportunity and what inspired you to apply?



Madi Marks, class of 2024

A: I studied abroad in the Fall of 2022 in London and Italy, studying music as part of the Burch Musical Perspectives Field Research program. I had never been out of the country before or truly had any interest in international anything. Studying abroad changed my life. Not only did it open my eyes to how large the world truly is, but it ignited a newfound passion for travel in me. I have always been passionate about music and from a young age knew I wanted to pursue it as a career, but travel sparked a new excitement in me, a similar excitement to music. In early January I got an email about a fellowship called "Burch" through the study abroad email listserv and it clicked- a way I can combine two passions, music, and travel.

Q: How will this summer's experience impact your senior year? Similarly, how does it relate to your career goals?

A: I honestly think of my college career as two separate sets of two years. My first two years were a lot of detailed music work (music theory, history, lessons, aural skills, etc.) and once I reached my junior year with study abroad, and found a passion for research and travel on top of my passion for music, college shifted for me. This fellowship opens a large number of doors to further myself as a person, a musician, and an educator. I am trying to incorporate international music research into my career as a band director, as well as using my fellowship to apply for future grants to further research such as the Fullbright and Mayo Grant. My ultimate career goal is to be a college band director and further music education on an international level.

This story was originally posted on music.unc.edu on April 25, 2023.

Undergraduate Spotlight: Taylor Loyd

Over the last weekend in June, at the High Point Theater, senior Taylor Loyd was crowned Miss North Carolina 2023. Taylor is a music and public policy major set to graduate in December 2023. She is a voice student of Dr. LaToya Lain.

We caught up with Taylor to learn more about this incredible achievement and what's next for her.

Q: When did you get into competing in pageants?

A: I competed in my first pageant at age 13, but my intentions from my first pageant were all rooted in the goal of eventually representing North Carolina at Miss America. My mom competed at Miss North Carolina as Miss Statesville in 1993, exactly 30 years before I won Miss North Carolina as Miss Statesville. My dad was a local volunteer beginning as a teenager, so with that family history I've always been well aware of the incredible opportunities that are available through Miss America.

My first competition with the Miss America Opportunity was at age 15, and I competed for the title of Miss North Carolina's Teen 3 times between 2017-2019. Though I never won that state title, the growth I experienced has served me so well in all areas of my life and gave me the tools I needed to win Miss North Carolina on my first attempt.

Q: How has your time at UNC and your vocal studies here helped prepare you for these pageants?

A: There is certainly some kind of magic in the air here in the UNC Music Department! To my knowledge, I'm at least the third Miss NC to have majored in voice here along with Amanda Watson Bailey and Jennifer Vaden Barth— and each of us has sung in Carolina Choir with Prof. [Susan] Klebanow! In the top 5 this year, both my 1st runner-up and 4th runner-up are UNC graduates. Miss America being a scholarship program based around women's empowerment, it certainly makes sense to see the overlap with UNC-educated women.

Part of why I chose UNC was because I knew it would be a place where I wouldn't have to put myself in a box. I have been able to grow in my greatest passions and explore new interests.

Miss North Carolina is a role that requires that same type of mindset— every day looks a little bit different in the job but the depth and breadth of experience and knowledge I've had access to at UNC has been the ideal stepping stone. Miss America is unique from other pageants not just because it is the largest single provider of



Taylor Loyd, class of 2023

scholarships to women in the world, but because a performance talent has long been part of the qualifications for titleholders. My passion for music met with my love for public speaking, both skills honed through opportunities at UNC, made Miss America very appealing to me.

For my talent, I sang a cut of "Amour, ranime mon courage" from C. Gounod's *Romeo et Juliette*. Having the expertise of my teacher Dr. Lain and accompanist Tommy Bastable really helped me feel prepared for competition. I wanted to provide a professional performance to the audience and tell a story while expressing the importance of classical music. Each time I perform an aria in a pageant setting, folks will come up to me and share they had never heard opera before me. Knowing that I'm able to be someone's first experience with opera is something I do not take lightly and the training I've received here has provided me the ability to make that positive impact.

Q: What are you most looking forward to about being Miss North Carolina 2023?

A: Honestly, this is a hard question for me because there are so many things I'm thrilled to do this year. I have some big goals for my year to expand recruitment, retention and inclusion within Miss North Carolina and Miss America, network as an arts ambassador across the state and advocate for the arts through my community service initiative Healing Hearts Through the Arts, 501(c)(3). Living my little-girl dream of serving the people of North Carolina in this specific role still does not feel real, and words cannot express how thrilled I am to represent our state at Miss America!

This interview has been abridged. Read the full interview on music.unc.edu or the online version of Notes from the Hill.

Graduate Student Spotlight: Ken Tianyuan Ge



Ken Tianyuan Ge (Photo by Alyssa LaFaro)

Ken Tianyuan Ge studies the labor and capitalism of musicians on cruise ships. His research critiques the “oceanic postcolonial,” a system of power animating the production of entertainment, hospitality, and leisure aboard cruise ships.

Q: How did you discover your specific field of study?

A: I was in grad school for music performance at the University of Miami, where I took a seminar in jazz and cultural studies with my mentor, David Ake. Through that experience, I discovered that there was an entire community of thinkers interested in music’s entanglement — for better or for worse — with social, political, financial, material, and psychic worlds. This critical perspective was a far cry from the conservatory paradigm into which I’d been socialized, and it awakened a passion for research and writing.

Q: Academics are problem-solvers. Describe a research challenge you’ve faced and how you overcame it.

A: How to write about people in ways that honor the weight and velocity of their lived experience, delaying the move to fix them into a familiar story about oppression, resistance, or identity. It’s the old problem of power and representation, the tension between practice and theory. I tackle this through affective ethnography: a mode of writing and analysis that embraces the poetic, enlisting the reader into a project of feeling as a project of thought. For my dissertation, I am currently writing about music workers in the global cruise industry.

The cultural anthropologist Renato Rosaldo articulates this beautifully in his essay “Notes on Poetry and Ethnography”: “[Poetry] is not an ornament; it does not make things pretty. Nor does it shy away from agony and distress. Instead it brings things closer, or into focus, or makes them palpable. It slows the action, the course of events, to reveal depth of feeling and to explore its character. It is a place to dwell and savor more than a space for quick assessment.” So, it’s about carving out a dwelling space on the page and in conversation.

Q: Describe your research in five words.

A: Cruising through labor, music, affect.

Q: Who or what inspires you? Why?

A: Writers, musicians, and improvisers. More specifically, Keith Jarrett, Ornette Coleman, Cathy Park Hong, and Ocean Vuong. Scholars like Fred Moten, Katherine McKittrick, Kathleen Stewart, and Sianne Ngai. I always come away from their work feeling shifted. Additionally, my friends and colleagues in the Department of Music at UNC-Chapel Hill and at the University of Miami — who have provided loads of wisdom and solidarity in and about academic life.

Q: If you could pursue any other career, what would it be and why?

A: Maybe I would work with food. I love to cook for people.

This feature was originally posted by UNC Research’s endeavors in Creativity, Research UNCovered, Society on August 9, 2023.

Alumni Spotlight: Matthew Svec

Recent music graduate Matthew Svec, B.A. 2023, has big plans for his first year post-graduation. This spring, Matthew was awarded a Fulbright U.S. Student Program Award to study at the Liszt Ferenc Academy of Music in Budapest, Hungary.

In February 2023, Carolina was named a “top-producing institution for Fulbright U.S. Students” by the U.S. Department of State’s Bureau of Educational and Cultural Affairs. And in May, it was announced that 21 UNC-Chapel Hill students and recent graduates had been selected as recipients of this year’s Fulbright Award. Matthew joins an elite group of scholars, not only at UNC but across the world.

We caught up with Matthew to learn more about his plans for next year and what inspired him to apply for the Fulbright.

Q: Tell us a little about the studies you will conduct with your Fulbright grant.

A: For my Fulbright, I will be enrolled in the Liszt Ferenc Academy of Music in Budapest to study Hungarian clarinet repertoire. Most of the major Hungarian composers – think Liszt, Bartók, Kodály or Weiner to name a few – had strong ethnomusicological interests in the rich folk music traditions of the Magyar, Roma and other ethnic groups residing in Hungary. Performing this music can be vexing for non-Hungarian musicians unfamiliar with the culture. I’ll be studying both classical and folk music at the Academy to organically gain a better understanding of this idiomatic style.

Q: What prompted you to apply for the Fulbright?

A: I applied for the Fulbright to combine my loves for language and intercultural exchange with classical music. This will be my third exchange, and Hungarian will be my sixth language. Budapest is a bustling center for classical and folk music, and the Academy is one of the top performance institutions in Europe. This seemed like the perfect opportunity to grow both musically and personally!

Q: What are you most excited for with your upcoming studies in Hungary?

A: I’m most excited to study cimbalom, a dulcimer-like instrument that features prominently in folk music of the area. The Liszt Academy is one of the few places to offer instruction in the instrument!



Matthew Svec, B.A. 2023

Q: What will your “final project” look like for the Fulbright?

A: The final product of the grant will be a recital in Budapest featuring American and Hungarian repertoire. This is an interesting and important place for musical cultural exchange. Not only is this a chance to give back to the musical community for teaching me the Hungarian school of playing, but an opportunity for Hungarians to hear American music performed in the American style of clarinet playing.

Alumni Spotlight: Christina Lai

Alumna Christina Lai, B.Mus. 2015, was back on campus in Fall 2023 for exciting performances within the department, as part of The Process Series, and as a fellow with the UNC Asian American Center. These concerts explore stories of AAPI women, grapple with the rise in Asian hate crimes, and highlight the similar struggles we all face.

Q: Tell us a little bit about your Asian American Center Fellowship this year.

A: Previous Kenan Scholar Ina Liu and I were fortunate to be selected for the AAC fellowship to further explore the narratives of Asian American Pacific Islander women through music and mixed media art. These past two years, we felt helplessness and fear for Asians targeted by hate crimes. Now, we're just scratching the surface with these stories by Asian American Pacific Islander women. We want to share them with the community to help people connect with each other and to remind us not to alienate one another because of appearance. Ina Liu interviewed several women who reflected on their fears, traumas, and healing and we want others to understand that no one is alone. There are stories about being afraid walking in the grocery store, disappointment over the silence and lack of conversation, and confusion over identity. AAPI women have struggled and are still struggling with polarizing stereotypes like the model minority stereotype including myself and we hope to inspire everyone to create their own narratives.

Our concert [on November 18 & 19] will feature segments of these interviews read by actors, music written by Asian women composers, Liliya Ugay, Emily Koh, Kyong Mee Choi, and Melissa Hui and artworks created by Ina based on her reflections of the music and interviews. We hope that this interdisciplinary work will reach different people in different ways because there isn't only one way to understand our feelings.

Q: How does your recital with Pedro Maia fit into this?

A: The recital with Pedro Maia [on Monday, November 14] is just another way to share the stories of composers from diverse backgrounds. We're sharing the stories of Brazilian composer Heitor Villa-Lobos and female composer Sofia Gubaidulina through their music. Music from the traditional Classical canon is important to study and listen to, but Pedro and I believe it's important to also learn about other cultures' sounds and colors. When you learn about diverse cultures, you discover that we are all more similar than we think. The pieces we chose also have themes of discord, desperation, and danger, which relate to

some of the issues AAPI women brought up in their stories. People can all feel the same types of emotions just in different situations. If people can understand this, we would all be more open-minded to each other.

Q: What prompted you and Ina Liu to create "The Meditation" for The Process Series this year?

A: Ina Liu and I were brought together by the Kenan Scholar program in 2011 but it was amazing that we were able to connect in so many other ways, through love of travel, music, science, and dance (We were both on UNC's Moonlight Dance Crew). After our undergraduate years, we individually developed our passion for social advocacy; my passion for music education and hers for health advocacy. In the wake of the Asian hate crimes incited by the pandemic, we became more and more interested in the way the community was responding and how we were affected by our Asian upbringing. We went back and forth sending Instagram posts and interviews on YouTube that talked about Asian trauma. When I brought up the possibility of collaboration, she didn't even hesitate to agree. Only through UNC can you find such open-minded friends.

Q: What advice to current UNC Music students do you have to give?

A: Practicing your craft is important, but I would encourage students to search for their own purpose and to focus on the process and not the result. Whether it's to educate, to create, or to learn, we should find ways to communicate, collaborate, and listen to one another. I think that's one of the reasons why life is so beautiful because we have this opportunity to be with one another and it's a waste if we don't seize it. If we don't let go of trying to prove ourselves to others, it becomes difficult to invite people to listen to us and to collaborate with others. Once you let go, then you can begin enjoying the process. I'm still in the process of finding my own truth but I'm glad I've started.



Christina Lai, B.Mus. 2015

This feature was originally posted on November 9, 2022.

Faculty Spotlight: Naomi André

The Department of Music is pleased to welcome Dr. Naomi André as the David G. Frey Distinguished Professor in the Department of Music at the University of North Carolina at Chapel Hill. She officially joined the faculty on July 1, 2022 and begins teaching classes in Fall 2023 after taking leave during the 2022-23 academic year to conduct research at the National Humanities Center.

“Dr. André is a pathbreaking musicologist with research and teaching specializations in opera in the United States, Europe, and South Africa from the 18th century to the present; in the intersections of race, gender, nation, sexuality, and socioeconomic access in music; and in African performance studies,” remarked professor and [then] chair Dr. David Garcia. “She is an amazing addition to our distinguished faculty across the department!”

Dr. André already has numerous ties to the department, serving as a dissertation committee member for a handful of graduate students in the department. She was also the 2018 James W. Pruett Lecture speaker, for which she delivered a lecture titled, “Black Opera and Working Catfish Role: Engaging Black Experience in Opera.” As Mark Katz, professor and chair of the Frey professorship committee, remarked, “Although Dr. André will be a new addition to our faculty, she’s very well known to our department. Many of us have worked with her in various professional capacities, and some of us have known her for more than 25 years. We’re delighted to be able to call her our colleague now.”

Recent alumna A. Kori Hill enjoyed working with Dr. André, who served on Hill’s dissertation committee. “I am so, so happy that current and future UNC students will have the opportunity to study with Dr. André. She approaches research, scholarship, and mentorship with an eagerness and passion nothing short of inspirational,” noted Hill. “We are blessed to be able to read her work and hear her thoughts and learn from her in real time.”

“It is really a joy to have the opportunity to be in the midst of such a distinguished and thoughtful group of music scholars and artists. After spending twenty years outside of a music department, I’m very glad to be joining a top music program where the academic and performance worlds inform each other in exciting ways,” remarked Dr. André. “I’m impressed with the dedication the music faculty has shown in shaping their curricula to highlight music from the past and present while breaking down elitist hierarchies and creating a relevant path forward. How we tell the narrative of musical works and styles over time, how we create our

music historiography, says a lot about where we have been, who we are now, and what we can become.”

For more information on Dr. André’s prestigious career and research, please see her abridged biography below and her complete biography online.

Dr. André received her B.A. in music from Barnard College and M.A. and Ph.D. in musicology from Harvard University. She is currently a professor at the University of Michigan in the Departments of Afroamerican and African Studies, Women’s and Gender Studies, and the Residential College.

Dr. André’s research focuses on opera and issues surrounding gender, voice, and race. Her publications include topics on Italian opera, Schoenberg, women composers, and teaching opera in prisons. Her books, including, *Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera* (2006) and *Blackness in Opera* (2012, edited collection) focus on opera from the nineteenth to the mid-twentieth centuries and explore constructions of gender, race and identity. *African Performance Arts and Political Acts* (2021, co-edited collection) focuses on how performance and the arts shape the narratives of cultural history and politics on the African continent. *Black Opera: History, Power, Engagement* (2018) is a monograph on staging race and history in opera today in the United States and South Africa. She has served on the Graduate Alumni Council for Harvard University’s Graduate School of Art and Sciences, the Executive Committee for the Criminal Justice Program at the American Friends Service Committee (Ann Arbor, MI), and has served as an evaluator for the Fulbright Senior Specialist Program.

In 2019, Dr. André was named the inaugural Scholar in Residence at the Seattle Opera which has continued to the present. In her role, she advises Seattle Opera staff and leadership on matters of race and gender in opera; consults in artistic planning as it relates to representation of race and gender; and participates in company panel discussions, podcast recordings, and contributes essays to opera programs. She has continued to work with major and regional opera companies through panels, short residencies, and program essays.



Dr. Naomi André

Distinguished Retirees



ALLEN ANDERSON

Since coming to UNC in 1996, Allen Anderson has been an unforgettable colleague, friend, and mentor to countless students and faculty. He served as head of the composition area for his entire time at UNC and was Chair of the Music Department from 2018 to 2020, steering the ship through the chaotic early stages of COVID-19.

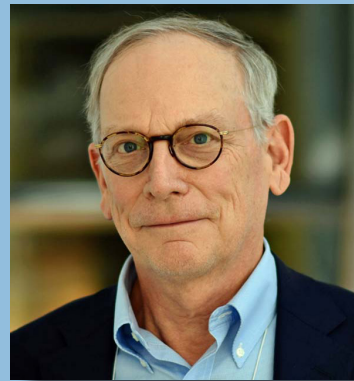
Allen taught courses in composition, theory, analysis, and counterpoint, and helped spearhead new course initiatives such as Foundations in Music and Improvisation Without Borders. As a teacher, he exemplified an ideal mix of humor and compassion with high expectations and an unrelenting dedication to a deep understanding and mastery of the material. His students adored him and took every class of his that they could. Many of his students went on to have successful careers in music composition, film scoring, and academia.

Allen's career as a composer of contemporary classical music was and continues to be highly distinguished. He is the recipient of a Guggenheim Fellowship, a Hettelman Prize, a Koussevitsky Foundation commission, a Fromm Foundation commission, an American Academy of Arts and Letters award, and a litany of other prestigious awards and accomplishments.

An infectious creative force, Allen collaborated on artistic projects with nearly every other member of the faculty at some point. He composed music for the UNC orchestra, choir, opera, and a wide variety of other ensembles and performers—both faculty colleagues and students. Never one to tread water, in recent years he has become an accomplished performer of improvised electronic music.

Thankfully, Allen will be staying mostly in Chapel Hill for the time being, with plans to compose music, practice guitar, and improvise on his ever-expanding collection of analog synthesizers. We are looking forward to seeing him around the department at concerts and events and hearing what he comes up with in his new-found free time!

-Associate Professor Lee Weisert



MARK EVAN BONDS

I first met Evan Bonds well before I became his colleague. I was visiting Chapel Hill as a prospective graduate student either in late 1992 or early 1993. One thing I remember clearly was what the graduate students at the time told me about him: that he was an excellent scholar, a fine teacher, and a genuinely kind person. It didn't take me long to understand why he was so respected and admired. I didn't end up going to Carolina, and went to Michigan, which Carolina beat in final game of the 1993 NCAA men's basketball championship game. I was eventually forgiven and was delighted to become Evan's colleague in 2006. I always appreciated his thoughtfulness, his wisdom, and his support of my career of the past seventeen years, whether I was a new assistant professor or department chair.

A world-renowned scholar and educator, Evan has had an exceptionally productive and influential career. His research on eighteenth and nineteenth-century music has yielded pathbreaking publications that have changed our understanding of musical form and aesthetics. Among his seven scholarly books—which have been translated into Chinese, Japanese, Russian, and Spanish—are *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (1991), *Absolute Music: The History of an Idea* (2006), and *Beethoven: A Very Short Introduction* (2022). Evan's legacy of teaching is equally monumental, with hundreds of students taking his courses over his thirty years at Carolina and even more learning from his popular textbooks, *A History of Music in Western Culture* and *Listen to This*, both of which have been published in multiple editions. Evan's exceptional career at Carolina may have come to an end, but his research and writing continue, and we can look forward yet more important scholarship coming out of his productive and well-earned retirement.

-Professor Mark Katz



ANNEGRET FAUSER

Annegret Fauser, Cary C. Boshamer Distinguished Professor of Musicology, retired from the University of North Carolina at Chapel Hill in June 2023. Professor Fauser's internationally-lauded research, mostly focused on music and culture in the 19th and 20th centuries, was a centerpiece of our musicology program for over two decades. But well beyond her research, Professor Fauser's investment in her students, in her colleagues, and in service to the discipline of musicology was unbounded. As a scholar, mentor, advocate, editor, and leader, she left an indelible imprint on music studies both at UNC and across the whole scholarly field.

Holding degrees from Rheinische Friedrich-Wilhelms-Universität, in Bonn, and Université de la Sorbonne-Paris IV, in Paris, Professor Fauser came to UNC in 2001 from City University, London. At UNC, she forged interdisciplinary relationships with the Department of Women's and Gender Studies, where she held an adjunct appointment. She brought a passion for seminar-style engagement with source materials into her undergraduate teaching, and designed several popular new courses that focused on cultural interpretation, including Introduction to Women in Music, Sounds of War and Revolution, and Introduction to Music and Dance, all of which expanded the reach of our department to a larger population of liberal arts students.

Professor Fauser's five monographs, six edited collections, and countless articles are telling artifacts of her love of archival research, cultural interpretation, and the dissemination of her ideas that enriched the department throughout her time here. In 2017, she co-organized an international conference, Performing Commemoration: Musical Reenactment and the Politics of Trauma. And her monographs Aaron Copland's Appalachian Spring (2017) and Sounds of War: Music in the United States during World War II (2017) were honored with book awards from ASCAP and the American Musicological Society.

Her scholarly contributions to our field have been rightly awarded many of the most prestigious honors in our discipline: in 2011, she received the Edward J. Dent Medal from the Royal Musical Association; and in 2022, she was acclaimed as an Honorary Member of the American Musicological Society. But those of us who knew her well were keenly aware that she seemed most proud of the tireless work she did as a graduate advisor and mentor. From 2017 to 2020, she held the Harold J. Glass USAF Faculty Mentor/Graduate Fellow Distinguished Term Professorship, a recognition of her profound impact on several generations of graduate students, including advising 15 PhD dissertations. At just about every conference I attended with her, I watched her joyfully laud the work of current and former students, junior colleagues from our department, and old friends, all to leading scholars from around the world, building networks of connections, resources, and camaraderie that not only lifted all of us in her circles but also spread her pure enthusiasm for studying music.

Those of you who know Annegret will be struck by all that I did not have room to mention here—a four-year term as editor-in-chief for the Journal of the American Musicological Society, the impact of her graduate seminar on alterity, residencies in Vienna and at the National Humanities Center, international keynote lectures, and so much more. We profoundly miss her presence in the department but wish her all the best as she moves into her retirement adventures: indulging in her love of travel, her amazing talent in thread art and fine-art quilting, and, yes, more writing projects.

-Professor Jocelyn Neal

Faculty Updates

Juan Álamo During the 2023-23 academic year, Dr. Álamo presented recitals and master classes in Latin America, the Caribbean, and the USA. During his research leave, Álamo completed the draft for his upcoming marimba book titled, *Marimbissimo: Pathways for Developing an Integrative Approach for Marimba Studies*, and recorded the music for his next marimba album which will feature original compositions for marimba and big band. Both projects are scheduled to be released in the Spring of 2024. In April, Álamo was featured as a soloist with the TCU Symphony Orchestra in a performance of Steve Anderson's concerto for marimba, percussion, and orchestra. He was also featured as a clinician and judge at the NC PAS Day of Percussion. In May, Álamo was featured as a soloist with the Puerto Rico Music Conservatory concert jazz band at the 25th Puerto Rico International Percussion Festival. In the summer of 2023, Álamo served as a guest faculty and performer at the American Percussion Seminar in Denton, Texas.

Naomi André drafted two chapters of her work in progress, *Writing Opera, Singing Blackness in the United States*. She published two short articles on the Lyric Opera of Chicago's premiere of *The Factotum* by Will Liverman and DJ King Rico (in the stagebill for the Lyric Opera and for *Opera News*, February 2023). She revised and proofread "Interlocking Themes: American Music, Race, and Music Scholarship" for *American Music* vol. 40, no. 4 (Winter 2022) and wrote a short essay, "La Traviata's Ways of Love" in the Seattle Opera stagebill (for their performance in May 2023). She submitted the article "Opera's New Realism: Engaging Harm, Care, and Repair" to *Opera Quarterly* based on themes from her book project.

She brought a research group of scholars to South Africa in the Black Opera Research Network, participated in three podcasts, gave seven guest lectures, and worked with three opera companies (Seattle Opera, Carolina Opera—Charlotte, and North Carolina Opera—Raleigh) and the Fellows at the New World Symphony.

Stephen Anderson and the Dominican Jazz Project were winners in two categories in the national 2023 Premios Indie Dominicano (Dominican Indie Awards) for which Anderson composed five pieces and served as pianist and musical director—Best Jazz Album, for their *Desde Lejos* CD release, and Anderson's composition, *Fuera de la Oscuridad*, won Best Jazz Song. The group was likewise nominated in two other "all musical styles" categories for Best Album and Best Song (*Fuera de la Oscuridad*).



Juan Álamo performing in the Texas premiere of Stephen Anderson's symphonic work *Concerto for Puerto Rico* (April 2023).

Anderson was formally distinguished by the Ministra de Cultura, Señora Milagros Germán representing the government of the Dominican Republic (May 2022). 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 a review, Raul Da Gama of Latin Jazz Net recognized Anderson's artistic work, stating, "Anderson is a wonderful composer...setting the tone for music that superbly captures the West African influences and inflections of the Taíno people, making for the unique Caribbean sound palette" (May 2022).

The Dominican Jazz Project was invited to perform in San Juan Puerto Rico for an event that was sponsored by the Consulado Dominicano and the Fundación Cortés (February 2023), and the group toured across the southeastern United States (October 2022). The Texas Christian University Symphony Orchestra, Maestro Germán Gutiérrez, Conductor, Dr. Juan Álamo, percussion soloist, gave the Texas premiere of Anderson's symphonic work, *Concerto for Puerto Rico* (April 2023). Anderson's new work, *...a time like no other*, was performed at the UNC Wilmington New Music Festival and at UNC by Trio Sureño, and Anderson appeared in concert with other ensembles at the Johnson City Tennessee Jazz Festival, the Duck Jazz Festival, the South Carolina Chamber Music Festival, and in other venues—in total, comprising over 50 performances during the 2022-23 season.

Andrea Bohlman participated in the 2022 Tar Heel Bus Tour across eastern North Carolina over Fall Break. She wrote and spoke about music by Allen

Anderson, Joan La Barbara, and Annea Lockwood, as well as on the history of field recording. In December, she co-organized a conference on the history of tape recording at the University of Cambridge, UK, with Peter McMurray and participated on the Advisory Council for an exhibition on arts and resistance at the Institute of the European Network Remembrance and Solidarity in Poland. She is at work on a new book project, *Magnetic Fields: Tape Recording and the Sounding of Consent*.

Nicholas DiEugenio (Associate Professor and Head of Strings) 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 February '23, Nicholas debuted his "Inspired by Bach" program at UNC's Moeser Auditorium with a three-hour marathon performance by heart of the entire Six Sonatas and Partitas for solo violin by J.S. Bach. Nicholas also presented his own original works of visual art, 31 in all, each corresponding to a specific movement of the Bach. In '23-'24, Nicholas will bring this program to the University of Michigan, Penn State University, the Green Hill Center for NC Art, and to New York City as part of The Sebastians' subscription concert series.

In March '23, Nicholas and his violin studio at UNC presented "Inspired by Bach: In The Studio," a direct involvement of UNC undergraduate students in the research of Professor DiEugenio. In addition to pieces by Bach, students also studied and performed pieces inspired by Bach, including music by female composer Lera Auerbach as well as Béla Bartók and Eugène Ysaÿe. Nicholas also serves as the director of the Luby Violin Symposium and MYCO.

The '22-'23 season also included many appearances as guest concertmaster or leader, including as guest Principal 2nd Violinist with the St. Paul Chamber

Orchestra and conductor Gábor Takács-Nagy. In addition, Nicholas served as guest concertmaster and/or soloist with the New York City-based choral group TENET, The Sebastians, and at the Staunton Music Festival as well as the Duke Bach Cantata Series. Additionally, Nicholas performed at the Washington National Cathedral and at the Princeton Festival, and was lauded this season in reviews for his "joyous, inspirational" performances (TAP into Princeton) and leading "captivating musical conversation" (New York Classical Review).

Nicholas continues to be passionately committed to collaboration and performed in '22-23 alongside members of the Finnish Meta4 Quartet, pianist Mimi Solomon, violinists Gabriel Richard, Mari Sato and Ingrid Matthews, violist Jonathan Bagg, cellist Raman Ramakrishnan, members of the UNC faculty, and members of Orpheus, A Far Cry, Tafelmusik, Philharmonia Baroque, Tempesta di Mare, Apollo's Fire, the Handel and Haydn Society, and TENET.

www.nicholasdieugenio.com

IG and TikTok: @dieu_violin

Annegret Fauser was made an honorary member of the American Musicological Society in November 2022. She presented a keynote address at the international conference, *Gender, Sexuality and Eroticism on the Lyric Stage* (Venice), and the Kenneth H. Peacock Lecture at the University of Toronto. Her recent publications include articles on Ludwig van Beethoven, Wanda Landowska, French song, and music's role in human flourishing. On 1 April 2023, her current and former PhD students honored her with a celebratory symposium. She retired from UNC on 1 July 2023.

Evan Feldman In June 2022, Professor Feldman made his debut conducting the North Carolina Symphony, leading four performances of a film music program in Wilmington, Southern Pines, New Bern, and at the Koka Booth Amphitheatre in Cary. He also led a performance of their Juneteenth program at Koka Booth, which included the world premiere of *Spirituals of Liberation*, by composer Anthony Kelley.

2022-2023 marked his fifth year as Principal Guest Conductor of the Greensboro Symphony Orchestra. These services included holiday pops and a collaboration with the Indigo Girls, plus 11 educational concerts, including eight in the Tanger Center for the Performing Arts. He was pleased to involve UNC voice students Julia Holoman and Nuria Shin, who sang with the symphony and helped present a piece for body percussion and orchestra.

He was a contributor to Andrew Boysen Jr.'s new



Professor Evan Feldman conducting the Greensboro Symphony Orchestra with soloist Julia Holoman, B.Mus. 2023.

book, *Developing Rehearsal Techniques Through Active Listening* and was the spring guest lecturer for Musical Empowerment.

Michael Figueroa When he wasn't on campus, Michael Figueroa spent time traveling to New York, Boston, and London to conduct field research for his current book project (*Music and Racial Awakening in Arab America*) and to give invited talks at the Center for Jewish History, Brandeis University, King's College London, and SOAS, University of London. This year, he won the American Musicological Society Jewish Studies and Music Study Group Publication Award for his article, "Behind the Sounds': Matti Caspi, Shlomo Gronich, and the Politics of Genre in Israel" published in 2021 in the *Journal of Musicology*. Figueroa also helped strengthen the UNC-KCL partnership by joining the advisory board for a European Research Council Advanced Grant-funded project directed by KCL colleague Martin Stokes: *Beyond 1932: Rethinking Musical Modernity in the Middle East and North Africa*. He will be on research sabbatical in 2023–24, having won a George A. and Eliza Gardner Howard Foundation Fellowship from Brown University.

Jeffrey Fuchs, Director of University Bands, served as a band host for the College Football Playoff Championship game in Los Angeles, CA in early January 2023. He was assigned to the TCU marching band and assisted them with logistics in addition to serving as a liaison between the TCU band staff and the CFP staff, game production team, transportation coordinator, and the band representative on the local hosting committee while in Los Angeles. Fuchs served in a similar role for the ACC men's and women's basketball tournaments. As the band liaison, he was responsible for transporting, assembling, and monitoring the two drum sets used by the bands during the tournaments in addition to working directly with the ACC band directors before, during, and after the games their teams play as a conference representative.

The UNC Athletic Bands, under the direction of Jeffrey Fuchs and Erin Cooper, collaborated to present halftime performances with the Florida A&M University Marching 100 and the Soul Rebels, a New Orleans-based brass band. Pep Bands traveled to away football games at Appalachian State, Duke, Virginia, and Wake Forest, and the Field Hockey Band made the trip to Storrs, CT to support the field hockey team at their national championship game. The Marching Tar Heels traveled to Charlotte, NC for the ACC Championship game and to San Diego, CA for the Holiday Bowl in support of the football team.



Associate Professor Clara Yang performing Brahms Piano Concerto No. 2 with the UNC Symphony Orchestra on October 13, 2022, conducted by Professor Tonu Kalam.

The spring bands enjoyed performing for men's and women's basketball games and a variety of other UNC sporting events both on and off campus.

David Garcia In March 2023 David Garcia was scholar-in-residence at the Research Centre for the Study of Music, Media, and Place, Memorial University of Newfoundland, where he led graduate seminars and delivered a lecture titled "La batalla de Angostura (1847) and the Soundings of Traumas and Manifest Destinies." He also presented portions of this lecture at the North Carolina Consortium of Latin American Studies, Duke University, and remotely for the Faculty of Arts and Humanities at the University of Southampton. These lectures are a part of Garcia's ongoing research project on the nineteenth century history of Latin music and dance in the United States. He also served his second of a three-year appointment on the National Museum of the American Latino's Scholarly Advisory Committee (Smithsonian).

Tonu Kalam The 85-member UNC Symphony Orchestra, under the direction of Professor Tonu Kalam, presented a full season of four concerts to enthusiastic audiences in Memorial Hall and Moeser Auditorium.

Three members of UNC's music faculty appeared as soloists with the orchestra during the year. In October, pianist Clara Yang performed Johannes Brahms' monumental Piano Concerto No. 2. On the November concert, newly appointed bassoon instructor Jessica Kunttu presented the Bassoon Concerto by Italian film composer Nino Rota. And Leonid Finkelshteyn, Principal Double Bass of the North Carolina Symphony in Raleigh and UNC's new bass instructor, performed the Double Bass Concerto by the Estonian symphonist Eduard Tubin on the season's final concert in April.

This year's student winners of the annual UNC Concerto Competition were soprano Taylor Loyd, pianist John Kees, and the orchestra's concertmaster, Siana Wong. They shared the stage in the orchestra's February concert, performing music by Carlisle Floyd, Stravinsky, Prokofiev, and Brahms.

The ensemble's repertoire also included a wide variety of orchestral works by Copland, Elgar, Sibelius, Wagner, Rachmaninoff, Humperdinck, Carl Nielsen, and Anna Clyne. All of the UNC SO's 2022-23 concerts are available for viewing on YouTube.

Professor Kalam also conducted a cello choir consisting of faculty, professionals, and alumni in a performance of Allen Anderson's *Memento*, on an October concert honoring Prof. Anderson upon his retirement from our faculty.

Mark Katz In 2022, Mark Katz's fifth book, *Music and Technology: A Very Short Introduction*, was published by Oxford University Press, both in print and audiobook formats. During the academic year, he delivered the keynote lecture at the conference, "78 rpm at Home," in Zagreb, Croatia, as well as a variety of invited and conference lectures, including at the annual meeting of the Society for Ethnomusicology, at Leiden University, Nova University Lisbon, the University of California Santa Cruz, and Utrecht University. He was also interviewed about his work for the BBC Radio 3 program Music Matters, for the journal *Cultural Trends*, and for podcasts hosted by the Council on Foreign Relations and Meridian International Center.

Michael Kris In November 2022, Michael Kris performed with System Five Brass Quintet during its tour of Belgium and Northern France. System Five is a chamber group of faculty from five different UNC system schools (UNC, UNCG, ECU, WCU, and ASU). The tour included eight concert performances and a broadcast presentation on Belgian National TV of an Armistice Day performance in Yeper, Belgium. In the spring, he collaborated with Joe Fort of Kings College, London, the KCL Choir, and UNC Students to perform concerts of late 16th-century music from Spain. The collaboration presented concerts on March 14 and 17 in the Chapel at Kings College, London. In June, he traveled to Maryland for his eighth season as a faculty mentor at the National Music Festival. In July, he participated in a historic presentation of Mozart masses at the famous Basilika St. Michael in Mondsee, Austria, and another concert of late 16th-century music from Salzburg in Sazburger Dom with Ensemble Musica Juvavensis.

Timothy Sparks was a featured Master Class clinician for the Mid-Atlantic Regional NATS Spring 2023 Conference held at Liberty University in Lynchburg, VA, and offered an on-campus Vocal Technique Clinic for H-B Woodlawn High School Choirs from Arlington, VA during March. In April, he was the tenor soloist for Felix Mendelssohn's *Lobgesang*, Op. 52 with the Greensboro Choral Society & Philharmonia of Greensboro. In June, he participated in a Brahms Celebration in Southern Pines, NC featuring the beloved *Liebeslieder Walzer*.

Lee Weisert's second album of original compositions, *Recesses*, was published on New Focus Recordings in April 2023. The album features performances by Allen Anderson, Nicholas DiEugenio, Jonathon Kirk, Melissa Martin, and Matthew McClure. The album was praised by critics as "dazzling," "rich," and "kaleidoscopic." Weisert's sound installation *Both Man and Beast and the Creeping Thing* was presented at the Ackland Museum in February 2023 as part of their "Good Object, Bad Object" exhibition, which featured subversive and unconventional sculptural works. In October 2022, the Chapel Hill Philharmonia performed Weisert's orchestral work *Gol Gumbaz*, in which electronic "echo" effects are applied to the music played by the orchestra.

Brent Wissick has now completed 41 years on the faculty at Carolina and still loves teaching, rehearsing, performing, researching, and even committee work. There were 21 cellists in the studio this year, and alongside UNC Symphony, chamber groups, solo recitals, Baroque Ensemble, and Charanga, they presented a Cello Choir concert in April focused on Latin American music. Wissick played a February concert here in Chapel Hill on the baryton, a viola da gamba with a total of 15 strings: 6 bowed and 9 plucked for which Haydn wrote almost 200 pieces. He also performed in NYC during April with the viol consort Parthenia in a program of Coprario's music, about which he also presented a lecture/workshop. Two UNC Alums returned to campus this year and worked with current cello students: Joe Kwon (2002) to share experiences from his career with the Avett Brothers, and Keith Nicholas (1995) of the Nashville Symphony to perform with the Elliston Trio and teach cello lessons. Several cello alums who live in the area (Lindsay Stipe, Emma Dunlap-Grube, Audrey Atherton, Paula Peroutka) joined with Wissick in a cello ensemble piece (conducted by Tonu Kalam) in an October concert celebrating the retirement of Allen Anderson.

Faculty Publications

Naomi André

"Expanding the tradition: *The Factotum* celebrates Black joy, merges influences, and widens our view of what opera can be." Lyric Opera of Chicago stagebill. February 2023.

"Interlocking Themes: American Music, Race, and Music Scholarship." *American Music* 40, no. 4 (2022): 453-458.

"*La Traviata's* Ways of Love." Seattle Opera stagebill. May 2023.

"*The Factotum* Transports Figaro to Chicago's South Side." *Opera News*. February 2023.

Andrea Bohlman

"Next Time Won't You Sign With Me: Joan La Barbara on Sesame Street." *Tempo* 76, no. 301 (2022): 50-60.

"2022 Charles Seeger Lecture: Philip V. Bohlman," *Society for Ethnomusicology Newsletter* (September 2022).

Annegret Fauser

"Rethinking Women's Music-Making through the Lens of Human Flourishing." In *Music and Human Flourishing*, edited by Anna Harwell Celenza, 160-74. New York: Oxford University Press, 2023.

Michael Figueroa

"Post-Tarab: Music and Affective Politics in the US SWANA Diaspora." *Ethnomusicology* 66, no. 2 (2022): 236-63.

Aнна Gatdula

"Working Collectively: Thoughts toward a Better Music Studies from the Project Spectrum Graduate Student Committee." *American Music* 40, no. 4 (2022): 444-452.

Mark Katz

Music and Technology: A Very Short Introduction. New York: Oxford University Press, 2022.

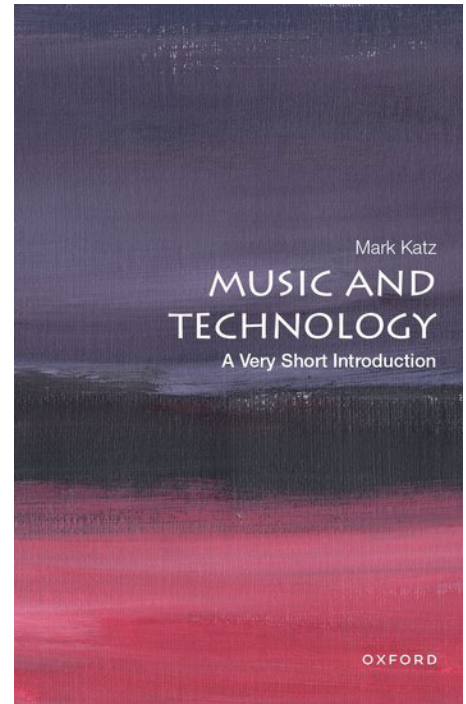
Jocelyn Neal

"Listening Beyond the Record: The Judds' 'John Deere Tractor'." In *Analyzing Recorded Music: Collected Perspectives*, edited by William Moylan, Lori Burns, and Mike Alleyne, 216-228. New York: Routledge, 2023.

"Cowboys on a Beach: Summer Country and the Loss of Working-Class Identity." In *Whose Country Music?*, edited by Paula Bishop and Jada Watson, 116-129. New York: Cambridge University Press, 2023.

Lee Weisert

Recesses. New Focus Records, 2023.



Graduate Student News

Kira Gaillard received a 2023 James and Lilian Pruett Graduate Research Fellowship and will be researching the 1970s “hollerin” contests of Spivey’s Corner, North Carolina at Wilson Library this summer. Her work examines connections to nostalgia, performativity, and the rural exotic in the American South through the expressive formats of the contest. Through the fellowship, she will conduct archival research on the library’s resources and process collections identified by the Wilson Library staff.

Ken Ge presented research at the annual meetings of the American Musicological Society and Society for American Music. In April, he defended his dissertation proposal and progressed to ABD status!

Tara Jordan received a Dissertation Completion Fellowship and a Graduate Student Research and Travel Grant from the Carolina Center for Jewish Studies. She traveled to New York City and Rochester, New York, Thessaloniki, Greece, and Bitola, North Macedonia to complete dissertation research.

Sara Lindmark was the 22-23 Arts Everywhere Graduate Music Technology Fellow and assisted Teaching Assistant Professor Suzi Analogue in leading the Beat Lab.

Kari Lindquist received the Kevin F. Satsky & Judith M. Thorn Summer Research Fellowship from the Graduate School and a Bordin/Gillette Fellowship for dissertation research at the Bentley Historical Library at the University of Michigan. She presented a paper at the Gender Relations in Wind Bands Conference hosted by the International Center for Wind Music Research in Oberschützen.

Destiny Meadows presented “Music Video Creation by Activists during the United States HIV/AIDS Epidemic (1987–1995)” at the 2023 Society for American Musicology conference in Minneapolis.

Briana M. Nave presented “Less is More: Performance of “Authentic” Personae in Minimalist Music Video” at the 2023 Society for American Musicology conference in Minneapolis.

Matteo Sammartano received a 2023 James and Lilian Pruett Graduate Research Fellowship and will be researching the American Conservatory at Fontainebleau Records at the Library of Congress.

Kendall Winter enjoyed a busy conference presentation schedule this year, giving papers on her dissertation research at the annual meetings of both the American Musicological Society and the Society for American Music, the UNC Music Department’s Symposium honoring Annegret Fauser, and the UNC-KCL Graduate Music Student Conference. With the return to in-person conferencing, Kendall is grateful for financial support she received from the Graduate Student Transportation Award (UNC), the Michael Pisani Student Travel Award (SAM), and the King’s College Fund (UNC Institute for Arts and Humanities). Though she delighted in serving as the Teaching Associate for two undergraduate courses in Spring 2023 and looks forward to teaching a 2023 Summer course, Kendall is eager to undertake dissertation writing full-time as the recipient of a 2023-24 Dissertation Completion Fellowship (UNC).



Display of books in the special collections area of Wilson Library. Photo credit Johnny Andrews.

Undergraduate Student News

Abigail Benzinger, class of 2026, spent the summer at Domaine Forget de Charlevoix solo strings program in Quebec, Canada honing her viola skills.

Cameron Davis, class of 2025, qualified for the National level of NATS in three different categories, and was also selected for an extremely competitive professional summer a cappella group, Hyannis Sound.

Annie Flanagan, class of 2024, spent the month of July completing her senior honors thesis fieldwork at local non-profit Girls Rock NC (GRNC). GRNC provides girls and gender diverse youth a space to express themselves via music making guided by social justice principles. Under the advisory of Dr. Jocelyn Neal, Annie's thesis examines how body positive messaging is conveyed to adolescent, female audiences through contemporary popular music (Lizzo, Meghan Trainor, Jax, etc.). Annie conducted focus groups and took observations at GRNC summer camp in Durham to gain insight from young musicians. She will use this ethnographic data to complete her thesis in Fall 2023 with the guidance of Drs. Jocelyn Neal, Andrea Bohlman, and Dorothy Espelage (School of Education).



Annie Flanagan, class of 2024

Isabelle Kosempa, class of 2024, spent the summer at the Brevard Music Festival where she was a member of the Janiec Opera Company.

Carrina Macaluso, class of 2024, performed the role of Isdrappe in Cavalli's *L'Erismena* in the Baroque Academy Opera Project at the Amherst Early Music Festival.

Ryan Phillips, class of 2024, worked as an intern with Wolf Trap Foundation for the Performing Arts in Vienna, VA over the summer of 2023. Interest in a career in arts administration, he worked in the education department and assisted their Institute for Early Learning Through the Arts.

Katherine Ropp, class of 2025, spent her summer studying bass at the Eastern Music Festival at Guilford College in Greensboro, NC after studying abroad in Paris during the Spring 2023 semester.

The UNC Symphony Orchestra's Annual Concerto Competition Winners this year were Taylor Loyd, soprano, John Kees, piano, and Siana Wong, violin. The three winners performed with orchestra on their February 2023 concert, featuring repertoire by Carlisle Floyd, Igor Stravinsky, Sergei Prokofiev, Sergei Rachmaninoff, Engelbert Humperdinck, and Johannes Brahms.



Ryan Phillips, class of 2024, with the Wolf Trap mascot.

Alumni News

Charles M. Atkinson (Ph.D. 1975) At the 2022 meeting of the International Musicological Society held in Athens, Greece, August 22-26, 2022, Charles M. Atkinson, Professor Emeritus, Musicology, The Ohio State University, presented "On Modulation in Early Medieval Chant: The $\phi\theta\omicron\rho\alpha\iota$ in Byzantium and the *vitia* in the West," a paper co-authored with Professor Gerda Wolfram of the University of Vienna, and participated in the IMS Roundtable "Translation, Transformation, and Mediation in Christian Music of the Eastern Mediterranean Region." His presentation for the Roundtable was titled "On Modulation in Eastern and Western Chant." In addition to his presentations he chaired the session "Tonality, Modality, Pitch."

Joshua Busman (Ph.D. 2015) received tenure and was promoted to Associate Professor at UNC-Pembroke.

Adam Canosa (B.Mus.Ed. 2012) is currently pursuing a Master of Arts in Educational Innovation, Technology, and Entrepreneurship at UNC's School of Education. He is also founder and CEO of Algorhythmic Labs, Canosa created Songcraft, a gamified tool designed for educators and students that provides personalized and attainable music instruction.

Michael Carlson (Ph.D. 2023) successfully defended his dissertation, "Musica fatta spirituale: Aquilino Coppini, Claudio Monteverdi, and Madrigal Contrafacts in Early Seventeenth-Century Milan" (advised by Annegret Fauser and Tim Carter), in May 2023 and graduated with his Ph.D.

Aly Dunavant (B.Mus. 2021) recently completed her Master of Music in Voice at the Royal Academy of Music.

Lila Dunn (B.Mus. 2021) recently completed her Master of Music in Voice at New England Conservatory.

Richard Drehoff (B.Mus. 2013) is an adjunct faculty member in music theory and aural skills departments at the University of Maryland and at the Peabody Institute of Johns Hopkins University. His piece "Every Night a Dream Visits Us" was commissioned and premiered by the Durham Symphony Orchestra while Composer-in-Residence during 2022–2023. His research on works by Galina Ustvolskaya, by Chaya Czernowin, and on the Library of Congress' Boccaccio Project



Kelli Smith-Biwer, Professor Mark Katz, and Alexandra Kori Hill at the May 2023 Doctoral Hooding Ceremony.

was presented at various conferences during the academic year, including the Society of Music Theory Annual Meeting, regional conferences of MTSMA and MTSNYS, and the International Conference on Timbre.

Alexandra Kori Hill (Ph.D. 2022) successfully defended her dissertation, "Make the Familiar New: New Negro Modernism in the Concertos of Florence B. Price" (advised by Mark Katz), in December 2022 and graduated with her Ph.D. Kori is currently working as a freelance writer, with publications on I Care If You Listen (.com) and program notes annotations with The Chamber Music Society of Lincoln Center, Baltimore Symphony Orchestra, and Seattle Symphony.

Julia Holoman (B.Mus. 2023) spent the summer at the Aspen Music Festival and is now pursuing a Master of Music in Voice at Rice University.

Hunter Hoyle (B.Mus. 2022) is currently a second-year Ph.D. student in Music Theory and Cognition at Northwestern University. Over the past year, Hunter has presented his work at various conferences, including annual meetings of the Music Theory Society of the Mid-Atlantic, West Coast Conference of Music Theory and Analysis, Midwest Graduate Music Consortium, and the International Conference on Music Perception and Cognition.

Shafali Jalota (B.Mus. 2017) is a chorus member at Royal Opera House in London and spent the summer performing at the Glyndebourne Festival.

Lena Kantz (B.Mus. 2022) is pursuing a Master of Music in Voice at Longy School of Music.

James F. Lane (B.Mus. 1999, M.A.T. 2000) was appointed CEO of Phi Delta Kappa International and began his tenure on July 17, 2023.

Mike Levine (Ph.D. 2022) was appointed Assistant Professor of Musicology at Christopher Newport University beginning in Fall 2023.

Evan Linett (B.A. Public Policy, Music Minor 2019) co-authored the report "Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023" with the League of American Orchestras on demographic trends in the orchestra field.

Vivek Menon (B.Mus. 2018) is currently working towards his Doctor of Musical Arts at Stony Brook University. He regularly performs in two avant-garde ensembles creating innovative music, Dot Iso and orchiddBB.

Kennedy Miller (B.Mus. 2022) is in her second year of her Master of Music in Voice at the Royal Academy of Music as a British Marshall Scholar.

Imani Oluoch (B.Mus. 2023) is pursuing her Master of Music in Voice in the Graduate Vocal Arts Program at Bard Conservatory.

Taylor Raven (B.Mus. 2013) performed last year in the world premiere of John Adams' opera, *Antony and Cleopatra* with San Francisco Opera. Highlights of her upcoming season include the role of Fatima in Rhiannon Giddens' *Omar* with San Francisco Opera, Rosina in *Il Barbiere di Siviglia* with Seattle Opera, and Flosshilde in Wagner's *Das Rheingold* with the LA Philharmonic.

JoAna Rusche (B.Mus. 2009) has been appointed Assistant Professor of Voice at the University of Central Arkansas.

Eduardo Sato (Ph.D. 2023) successfully defended his Ph.D. dissertation "Modernist Crossings in Brazilian Music, 1919–1954" (advised by Annegret Fauser) and is now an Assistant Professor at Virginia Tech. Eduardo was also a resident fellow at the American Philosophical Society in Philadelphia and received the Robert Walser and Susan McClary Fellowship from the Society for American Music.

Nuria Shin (B.Mus. 2023) is pursuing a Master of Music in Voice as a member of the Maryland Opera Studio at University of Maryland.

Emily Siar (B.Mus. 2014) performed the role of Mauxalinda in the Fall 2022 production of *The Dragon of Wantley* with Boston Early Music



Vivek Menon, Bachelor of Music 2018

Festival Opera, the USA's premiere baroque opera organization.

Kelli Smith-Biwer (Ph.D. 2023) successfully defended her dissertation, "The Hi-Fi Man: Masculinity, Modularity, & Home Audio Technology in the U.S. Midcentury" (advised by Mark Katz) in April 2023 and graduated with her Ph.D. Kelli is now a Teaching Assistant Professor in the School of Music at Ohio University.

Anne Sutton (B.Mus. 2018) completed her Master of Music in Voice at the Royal Academy of Music as a British Marshall Scholar. She is currently an Opera Directing fellow at Guildhall School of Music and Drama, and has a Voice Fellowship at St. Martin-in-the-Fields.

Christi Jay Wells (Ph.D. 2014) received an NEH Summer Stipend to support the research for his new book project in development: an institutional history of jazz patronage and programs at the Smithsonian. His book *Between Beats* (2021) received numerous recognitions including: Winner, Kealiinohomoku Award, Dance, Movement, and Gesture Section, Society for Ethnomusicology; Finalist, de la Torre Bueno First Book Award, Dance Studies Association; Finalist, Woodie Guthrie First Book Award, International Association for the Study of Popular Music - US Branch.

Melody Zhuo (B.Mus. 2021) completed her Master of Accounting at UNC's Kenan-Flagler School of Business in 2022. She has since joined Ernst & Young as a tax associate in New York. She hopes to combine her business and music education to create an arts café where young artists can perform.

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