

THE UNIVERSITY  
OF TENNESSEE  
SCHOOL OF  
MUSIC, 2014

# Noteworthy

## Lifting Spirits

A UT professor's music instruction brings hope and joy to an unlikely group of Haitian music students. Page 8







**Every year** a wonderful creative team and I sit down to begin work on what will become that year’s edition of *Noteworthy*. A few months later when I receive and read the first proof, I’m continually amazed at the profound impact the School of Music is making not only on campus, but around the world. And, I know what’s going to be included!

We’ve had a wonderful first year in our new home, the Natalie L. Haslam Music Center. This magnificent building is certainly a Top 25 facility by any comparison. The stunning Sandra G. Powell Recital Hall has already hosted world-class artists, our wonderful faculty, and our top-notch students; all who continue to inspire and amaze with their talent. And let’s not forget the wonderful teaching, mentoring, and study that is occurring in classrooms, rehearsal rooms, studios, offices, and practice rooms.

I hope as you read this edition you’ll agree with me that whether it is happening on campus, in a nearby prison, in Haiti, or wherever else, the School of Music has made an impact this year. Our faculty and students have outdone themselves and we’re sharing just a small glimpse of all of our activities.

Finally, on behalf of everyone in our school, I would like to thank our many friends, patrons, and donors. You are with us in each of these endeavors, and we are grateful to you and for you for all of your support. I hope you’ll enjoy this edition of *Noteworthy* as much as I did!

Jeffrey Pappas  
Director, School of Music

Noteworthy

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On the cover: Billy, a student in Cange, Haiti, plays his oboe. View more photographs from Associate Professor Hillary Herndon’s summer trip to Haiti at [tiny.utk.edu/cange](http://tiny.utk.edu/cange).

Find more School of Music news and events online at [music.utk.edu](http://music.utk.edu).



Doc Severinsen Competition Blows Down the House

BY CINDY MOFFETT

**Three years of meticulous planning** and a clockwork schedule began to unravel in the pre-dawn hours of February 13, 2014. It was the first day of the College of Music Society joint regional conference at UT, and a once-in-a-decade snowstorm had closed the Atlanta and Charlotte airports. Even UT’s daily opening was delayed.



School of Music professors and conference co-hosts Brendan McConville, Barbara Murphy, and David Royse frantically reworked the schedule for a noon start only to learn that UT would be closed for the day. One day of their two-and-a-half-day conference vanished.

Beginning in 2011, this conference had been planned as a grand showcase of UT’s soon-to-be-completed Natalie L. Haslam Music Center. The hosts expanded the event to include the Mid-Atlantic and Southern CMS chapters as well as the Association for Technology in Music Instruction for their first-ever regional conference.

As this conference blended both research and performance, UT music students were able to attend presentations, as well as perform and work with composers.

How to make the conference even more exciting? The hosts approached legendary *Tonight Show* band leader Doc Severinsen, a good friend to the school. “We proposed an international competition for original, newly composed music for jazz trumpet and large ensemble,” Royse said. They asked if Severinsen would lend his name to the competition, judge it, and be the keynote speaker at the conference. If so, what would it cost?

“Doc said, ‘fifty thousand dollars,’” Royse said. There was a long pause. “Or nothing.”

The call for compositions brought in eighty-four works. After two rounds of judging, Severinsen was given seven to choose from, and even that was difficult. “He took his time and mulled it over. He came back at one point and asked if he could pick

four,” Murphy said. “So there was an honorable mention, but that one wouldn’t be performed at the awards night.”

The competition winners were “Up All Night” by Eric Knechtges, “The Tao of Infinity” by Daniel McCarthy, and “Concerto Alfresco” by Peter Lieuwen.

Lieuwen, the first-place winner, is composer-in-residence at Texas A&M University. A few weeks before the conference, Severinsen asked him to write an encore. “Lieuwen said ‘sure!’ and then got off the phone and said, ‘what did I just do! How am I going to do this?’” Murphy said. But write it he did, as well as make it to Knoxville before the storm began.

As the snow fell on Thursday, February 13, so did the number of conference attendees. Royse, Murphy, and McConville reworked the schedule yet again. Gaps that appeared because presenters could not get to UT were filled by presenters already in Knoxville and originally scheduled for Thursday. Performances shifted to fill every available moment on Friday and Saturday, and some performances were skyped in from the host schools.

“In the end it worked out pretty well,” Royse said. “We managed to play almost all the new pieces.”

“And it actually made the Friday night concert with Doc a real showcase for the school,” Murphy said. Most music students had stage time either with the choir, the opera theater, the wind ensemble, or the orchestra. Following these performances, Severinsen walked onstage and said, “don’t leave yet.” He, the DiMartinos, Vizzutti, and UT’s Cathy Leach blew the house down with Lieuwen’s freshly written encore, “Joy Ride.”

For the hard-working hosts, it was their proudest moment. “We had the great Doc Severinsen here and the greatest trumpet players in the world, and our students interacted and performed with them,” Royse said.

“I felt like an NFL franchise owner who just won the Super Bowl,” McConville said.

To hear performances of the winning compositions, visit [tiny.utk.edu/severinsen](http://tiny.utk.edu/severinsen).

**Above: Concert encore in Cox Auditorium with the three solo trumpeters and Doc Severinsen. From L-R: Vince DiMartino, Allen Vizzutti, Doc Severinsen, Gabe DiMartino, and Cathy Leach, UT professor of trumpet.**



# BY THE NUMBERS

The School of Music's first full year in its new home—the Natalie L. Haslam Music Center—has been tremendous, to say the least. Our students, faculty, and staff are energized like never before, and it shows. Activity and energy positively bursts from every usable space in the building. Here, we take a look back at how this state-of-the-art music center has been used since the doors opened in August 2013.



30 Number of wood panels that can be turned to become cloth panels (for changing the acoustics) in the ensemble rooms.

JENNIE ANDREWS



JENNIE ANDREWS

304 The number of lockers in the UT band's storage room for instruments and uniforms.

"I'm so happy that we have a place our students and faculty can take ownership of and be proud of."  
—Allison D. Adams, assistant professor of saxophone

"My students can spread out in a true artist's studio environment, all working on their own projects, but still together as we intersect and share ideas from week to week."  
—Andy Bliss, assistant professor of percussion

8

8 Number of speakers in the Sandra G. Powell Recital Hall for "directional sound" that allows audience members to sense that sound is coming directly to them.



DUSTIN BROWN

197

197 Number of performances held in the Sandra G. Powell Recital Hall during the 2013-14 academic year.

81



DUSTIN BROWN

81 Piano tunings, give or take one or two!

1,467

The number of separate sheets of glazing in the building's four floors. About 30 percent are opaque 'spandrel' panels, which comprise the exterior curtain wall of the building, with many sheets combining to form the windows in each teaching studio or faculty office. In many cases, the larger teaching offices may have upwards of twenty-five individual sheets of glass. Various colors and patterns of glaze diffuse the light, allow less heat to transfer inside, and—from a distance—reveal a subtle digital music pattern.



DUSTIN BROWN



Number of specifically designed walls to allow the building to withstand moderate seismic activity.

17



JENNIE ANDREWS



JENNIE ANDREWS

22,000  
GALLONS

The rainwater capacity of the cistern beneath the front lawn of the building. The water is used to irrigate the landscaping.



JENNIE ANDREWS

79

Number of glass steps in the "monumental staircase."



JENNIE ANDREWS

"We have state-of-the-art facilities and enough space to adequately meet the students' needs. Having everything under one roof allows the faculty to better produce efficient, effective instruction."

—David Royse, associate professor of music education

8

Number of ensemble rehearsal rooms in the building.

"I love my studio! I have to pinch myself when I come into the building! I have taught here for forty-two years and just can't believe I am alive and here to tell about this amazing new building."

—Fay Swadley Adams, associate professor of piano





# Memories of Marvelene

**What can you say** that hasn't already been said about Marvelene Moore, a professor, educator, mentor, and friend who touched the lives of so many people during her thirty-five years at UT? We asked ourselves the same question. Then, we asked those she has affected in so many ways—her students. Enjoy this glimpse into Marvelene's legacy through the remembrances and memories of six of her students, each continuing to touch and impact the world just as Marvelene taught them to!

—Jeffrey Pappas, Director, School of Music



**Moore throughout the years:** (clockwise from top left) as a graduate student at Peabody College of Vanderbilt University in 1970; with Chancellor Jimmy G. Cheek at the 2014 College of Arts and Sciences Commencement ceremony in May; performing in the Italian opera *Girello* as a graduate student in 1973; at her retirement reception—given by her former graduate assistants, the “Marvel-etts”—in May 2014; with students from the Lennon-Seney United Methodist Church Choir in 1985; and guest conducting the Arkansas Children's Choir at the Arkansas Music Education Association Conference in 1991.

Photos Courtesy of Marvelene Moore

**“I first met Dr. Moore** in 2003 when I enrolled at the School of Music to complete my teaching license. From the first class, I could tell she was going to challenge and motivate me to work hard. As time passed, I learned more about her impressive accomplishments and international work in the field of music education. As I had taken a long journey to my professional career, I was perhaps a more motivated student. Dr. Moore's teaching style resonated with me like no other teacher had in my undergraduate work. I remember sitting in class listening to Dr. Moore and feeling as if I had at last found my calling in life and was finally on the right path. Even though I felt like I had shortcomings as a musician (like sight-reading), she would gently but firmly give me assignments and opportunities to step up my skills and help me grow as an educator and as a person.

She often challenged me to do more than I thought I could handle—a trait that I hope to have as a teacher,

because it caused me to attempt and accomplish more than I realized I could.

One of my favorite life skills I learned from her is to “be the duck.” Whatever happens, if you want to give an air of calm, poise, and professionalism, picture a duck swimming across a pond; it glides across the water effortlessly. Under water, however, its feet are paddling like mad. This has come back to me so many times when the pressure is on, and she didn't just talk it, she lived it!”

—Sarah Boyd, Rocky Hill Elementary Teacher, Knoxville

**“During my time** as Dr. Moore's graduate assistant (2011–13), I often found myself thinking she was Wonder Woman. She has a passion for her profession, her students, and her faith, and balances her obligations with poise and grace. Dr. Moore has a way of making everyone she comes into contact with feel special. In my years at UT, she helped me explore and shape my ideas on philosophy and teaching practices

while providing meaningful advice and insight into current educational issues.

In my last semester, I accompanied Dr. Moore on a trip to Westminster Choir College where she presented a workshop to music education students and professors. As I watched her interact with the participants, I realized the breadth of Dr. Moore's impact on pre-service teachers, current teachers, and, really, all individuals who have had the privilege of working with her. She was and is a beacon of light in the realm of music education, and I think of her often as I teach my own students.”

—Allison Hendrix, Music Teacher, Northshore Elementary, Knoxville

**“The day I met** Dr. Moore I was extremely intimidated, but very motivated and determined to become the best music educator possible. Dr. Moore was the best mentor I could have ever asked for and she was always in tune to what was happening in education and could even sense when life was not going so well outside of school.

During my bachelor's and master's programs, Dr. Moore was always present and consistent with her expectations. She challenged me with each meeting we had about how I could improve or adjust to become a better teacher. After I graduated, Dr. Moore was always eager to hear about the students I was teaching and always willing to listen, give great advice, and share her vast wisdom. I truly appreciated her time and interest in all I was pursuing in my career. The University of Tennessee is losing a truly amazing music educator who has been a great inspiration to me. Thank you, Dr. Moore, for everything!”

—Debbie Ellebracht, Elementary Music Teacher for USD #348, Baldwin City, Kansas

**“Hi, my name is Joe,** I have a wife and three kids and I live in a button factory...” My life with Dr. Moore was a world of play. Elementary methods was my favorite class and the days that we spent moving to the music and sitting on the floor learning to feel the lesson before we put it to paper were among the most formative experiences of my musical life. I continue to use the inspiration and concepts that Marvelene gave us in my work today.

From learning that Dr. Moore did not quite understand that she had to add oil to her Mercedes, to my days student teaching at Bearden High School with her guidance, she continues to be active in my heart. I am ever grateful for the love that she gave us.”

—Joe Miller, Director of Choral Activities, Westminster Choir College, New Jersey

**“After transferring** to UT to complete my undergraduate degree in music education, my initial contact in the program was Dr. Marvelene Moore. I expressed to her my goals, and her response was charged with excitement for assisting me with pursuing my dreams. I knew I had met the individual who would inspire, challenge, and provoke me to forge ahead. In looking at my college checklist, I was able to place

a huge check mark by the word “mentor.” Dr. Moore had just filled that spot.

The course of study was exceptional. The in-depth and innovative classroom activities were like none I had ever imagined. These formative years shaped and gave foundational structure to what I believe and do today as a university professor. My work with Dr. Moore inspired me to aspire to her level of excellence in facilitating the learning process of every student I encounter.

I am exceptionally proud to have had the esteemed privilege to study and perform with Dr. Marvelene Moore. I congratulate her on an extraordinary career. Her work across the globe speaks volumes regarding her genuine passion for humanity as exhibited by the stewardship of her gifts.”

—Gregory Broughton, General Sandy Beaver Professor of Music, University Of Georgia

**“It is impossible to relay** all of the many ways Dr. Moore impacted my life; however, one of my fondest memories is watching an amazing performance by Cherokee Native Americans at one of the bi-annual Multicultural Music Symposiums. The Cherokees spoke of their music with such passion, explain-

ing how essential it is to their lives. Then, they began to chant and sing. I realized this was not just a performance for them, but something deeper that connected them to all those who came before and would come later in their tribe. It conveyed beyond what the spoken word can explain—their connection to their tribe, the creatures of the forest, and the land they loved.

Later in reflecting on the performance, I began to form an understanding of the limitless power of music to represent not only an individual and idea, but also a culture and a way of life. It is one thing to have this knowledge in one's head. It is entirely different to see music play out through authentic cultural sources, and for a brief moment, see the world through different eyes. To me, this was the purpose of just one aspect of Dr. Moore's work. She sought to provide, through her vast network of connections and knowledge of multicultural music, a window for musicians, music teachers, students, and the public at large to not just see, but experience and connect to others through music of all types.”

—Gaile Stephens, Assistant Professor of Music Education, Emporia State University, Kansas







## Lifting Spirits

By Hillary Herndon, associate professor of viola

**The residents of Cange, Haiti,** face many challenges in life. Among the poorest in Haiti, the village was relocated to the arid mountains when the Artibonite River was dammed to create Lac de Péligre. Residents have no electricity or basic sanitation, and until recently, the nearest water source required a strenuous walk down (and back up) the mountain.

The magnitude of suffering in Cange led Paul Farmer to open a health clinic in the village in the 1980s. Now known as Zanmi Lasante, the clinic has become the heart of the village, featuring a full hospital, a school, a work center, and a church. The facility hosts numerous guest aid workers, some of whom have donated band instruments for the village students. An amateur musician and employee of the hospital volunteers his time to lead a student band that is the pride of Cange.

After the 2010 earthquake, an annual music camp held in Port-au-Prince was relocated to the Zanmi Lasante compound. Guest teachers at this summer camp gave several introductory

string lessons and donated a few violins to the music program. Since 2010, Kathryn Dey from the South Carolina Governor's School has traveled annually to Cange, bringing additional donated instruments and teaching lessons. There are now more than sixty-five music students in the village, overwhelming the capabilities of their volunteer director.

During spring break 2014, I joined Dey on her annual weeklong trip to Cange and brought along Emily Zaita, a UT graduate student. We carried four string instruments, several clarinets, an oboe, reeds, extra strings, mouthpieces, sheet music, and even a xylophone to donate. We conducted daily rehearsals for three band groups, three string groups, a recorder class, and taught individual lessons in everything from percussion to conducting.

The students were incredibly hungry and grateful for our instruction. Before sunrise, they would gather outside our building for lessons. We'd teach until after 10:00 p.m. Until dark, all lessons were taught outside and drew a crowd of observers from the village. Many of the students did not speak English, but we were able to communicate most instructions by demonstration. When this was insufficient, invariably one of the adults watching rehearsal would step up and translate.

Many of the instruments were in serious states of disrepair. It is not possible to get replacement parts in Haiti, so the students rely on guests to bring equipment. The students never once complained about the state of their instruments and they would graciously share, taking turns playing and observing in rehearsal so that all could have the opportunity to play.

At the end of the week, the entire village came out for a celebratory performance of the pieces we had worked on together. Many beautiful speeches were given, relaying how music lifts the spirits of the entire community. Their passionate pleas for continuing music instruction in Cange have inspired me to look for ways to help make this a reality. I hope to work with other organizations, including the School of Music, to develop a sustainable music program for the students of Cange. *View more of Herndon's photos at [tiny.utk.edu/cange](http://tiny.utk.edu/cange).*



Kathryn Dey (fourth from left), Emily Zaita (center), and Hillary Herndon (fourth from right) with their students.



## Opera for Inmates

By Madeline Veenker, MM, voice, 2014

The group assembles before heading into the prison to perform. No cameras were allowed inside the facility.

**Throughout my graduate studies at UT,** my most unique and meaningful experience was organizing and participating in an opera theatre outreach performance at the Morgan County Correctional Complex in Wartburg, Tennessee.

With interests in the administrative side of the performing arts, I asked James Marvel, director of opera at UT, if I could work on an outreach performance project to mutually benefit the community and UT opera students. Ever the nontraditional thinker, James suggested we look into performing at a prison. We realized it would be both unusual and difficult to navigate, but if we could pull it off, it would be a truly unique opportunity to bring opera to an underserved audience.

With the help of Steve Cantrell, the prison's chaplain and volunteer coordinator, we scheduled a performance for April. The process was extremely detailed and well organized. We had to submit to background checks for our whole group, in addition to having all of our equipment and props approved before being allowed to perform.

The twelve graduate student performers had been working on performing and directing scenes as part of our performance techniques course. We used these same scenes to develop an hour-long performance of student-directed operatic scenes in English. The program included some of opera's greatest hits as well as a few new works. Our talented coach-accompanist Eileen Downey stepped in at the last minute to accompany our performance.

Upon arriving at the prison, we toured the yard as we made our way to the gymnasium to perform. About sixty inmates attended the performance, and they were so receptive and responsive. They laughed, applauded, and cheered, particularly for the high notes. I personally have never experienced such an actively engaged audience. When we finished performing, they lined up to shake our hands and were so appreciative, thankful, and polite.

Eileen remarked to me how interesting it was to notice the difference before and after—when we walked into the gym

it was pretty quiet with some people looking at us as we walked past. After the performance there was a noticeable buzz around the place with people talking about the performance and waving and smiling. Additionally, the prison filmed the performance and planned to rebroadcast it on their closed-circuit television channel so those unable to attend could still watch it.

All twelve performers, in addition to James and Eileen, felt fortunate to participate in such a unique presentation of our art to an often-forgotten-but-deserving portion of the East Tennessee community. It was also an excellent reminder that opera is still a vital and relevant medium of expression and communication in today's society.



The group rehearsing at UT prior to their performance.



## Throat Singers Bring Unique Sounds to Campus

Listeners new to the practice of Tuvan throat singing often describe the practice as eerie, haunting, meditative, or supernatural. Last October, a performance by Alash, a world-renowned Tuvan musical ensemble famous for throat singing, offered students, faculty, and the community an opportunity to experience this music firsthand.

“The Tuvan throat-singing style was rarely heard in the West before the collapse of the Soviet Union in 1991, but has since become popular among aficionados of traditional music and first-time listeners alike,” said Rachel May Golden, UT associate professor and area coordinator of musicology.

Prior to the concert, Alash hosted a workshop on Tuvan throat singing—a unique practice where multiple pitches emanate simultaneously from a single performer’s voice.



The ensemble hails from the Republic of Tuva, a tiny Central Asian nation. They have appeared on dozens of college campuses, performed at major music festivals, including Bonnaroo and South by Southwest, and collaborated with a wide range of prominent artists from the

Sun Ra Arkestra to Béla Fleck and the Flecktones.

The event was part of the Distinguished Lecture Series in Musicology and was sponsored by the School of Music and the Ready for the World initiative.

## Swingle Singers Visit UT on World Tour

The Swingle Singers, an internationally acclaimed a cappella vocal group known for pushing the boundaries of the human voice, performed at UT in November 2013, in the James R. Cox Auditorium. The group includes four men and three women who sing folk ballads, funk jams, fugues, opera, jazz, and pop.

“This group is easily the highest profile choral artists to ever perform on the UT campus,” said Angela Batey, director of choral activities at the School of Music. “The opportunity for our students and community to experience this group in a free concert is unprecedented.”

The group performed several tunes to a packed house, including “After the Storm” by Mumford & Sons, “Reservoir Kids” by Edward Randell, “Single Ladies” by Beyoncé, “Lady Madonna” by The Beatles, and “Don’t Explain” by Billie Holiday and Arthur Herzog Jr.

The Grammy Award-winning group was established in 1963 by American-born Ward Swingle, who assembled a group of Parisian session singers to sing some of Bach’s keyboard music. The subsequent album, *Jazz Sebastian*

*Bach*, launched the group to fame. The group, now based in London, England, has added new members to bring a fresh perspective to the group’s sound.

This year marks the Swingle Singers’ fiftieth anniversary. In celebration, the

group is touring and performing in Europe, the United Kingdom, Russia, and South and North America. The concert at UT was co-sponsored by the College of Arts and Sciences and the School of Music.



COURTESY THE SWINGLE SINGERS

## Pulitzer Prize-Winning Composers Visit Campus

This spring, the School of Music hosted Pulitzer Prize-winning composers John Luther Adams and Steve Reich.

In March, Reich played a recording of his original piece, “WTC 9/11,” to an audience of 200 students and faculty members before answering questions about the composition.

“It is a very touching piece, and everyone liked it a lot. The room was very quiet while it was played and for a few moments afterward,” said Barbara Murphy, area coordinator and associate professor of music theory.

At fifteen-and-a-half minutes, “WTC 9/11” combines three string quartets and pre-recorded voices from events during and after the September 11, 2001 attack.

“While composing it, I often tried to make it longer,” Reich said of the three-movement piece. “But each time it felt that extending its length reduced its impact. The piece wanted to be terse.”

*Listen to a recording of “WTC 9/11” at [tiny.utk.edu/reich](http://tiny.utk.edu/reich).*

In April, John Luther Adams visited campus as part of the community’s Earth Day celebrations. Adams worked

with students during rehearsals in the School of Music’s percussion suite. He also presented a lecture about his work and compositions and how they relate to his life as an environmental activist.

Following Adams’s visit, the UT Percussion Ensemble and guests performed his outdoor masterpiece, “Inuksuit for Nine to 99 Percussionists,” on a stunning evening at Ijams Nature Center in South Knoxville. Andrew Bliss,

assistant professor of percussion, directed the performance.

“When the performance time came at dusk, the air was clear and the audience was bustling around the space, soaking up the sounds,” Bliss said. “As the piece concluded, the bird songs and whistling faded into the trees and the quarry, leaving everyone acutely focused on the remaining sounds—those of Knoxville.”



Students Dan Ornowski (MM candidate) and Wade Jenkins (BM candidate) perform parts of “Inuksuit” at Ijams Nature Center.

## Musical Transcendence



Chinese musician Xiaojun Huo performed *A Harmony of Strings* in April 2014, at the University Center Auditorium. Miroslav Hristov, assistant professor of violin, performed alongside Huo. They were accompanied on stage by David Northington, professor of piano, and his graduate student Grace Lee.

Huo is the first-ranking erhu player in China. The erhu is a two-stringed bowed musical instrument that originated in China and is known in the western world as the “Chinese violin.”

“Huo spoke no English, and David and I do not speak Chinese, yet we communicated rather effectively through the music,” Hristov said. “After one short rehearsal where no words were spoken, we were ready to perform. Music is a universal language that transcends other barriers and geo-political divides. As humans, we all make natural inflections in our voice that reflect agitation, inquisitiveness, awe, resignation, and countless other transient emotions. When working with world-class musicians, it is quite

easy to follow each other’s phrasings and understand where our musical collaborators may want to go, and so the responses to one another came naturally.”

This connection between the musicians on stage was visible to those enjoying the performance.

“They truly showed ‘a harmony of strings’ by presenting erhu and violin together. It illustrates that music has no boundary,” said Shih-Lung Shaw, director of the UT Confucius Institute. “The performance was a true harmony of western and eastern music.”

Huo’s distinctive musical talent was recognized when she was eight years old. After graduating from the China Conservatory of Music, the highest educational institution of music in the country, she became a member of the China Opera and is now its erhu principal. She has performed worldwide in Greece, Turkey, Spain, and Australia.

The event was hosted by UT’s Confucius Institute and co-sponsored by the School of Music.



## Weeklong Festival Celebrates Legendary Pianist

For seven decades, legendary pianist Byron Janis has thrilled audiences around the world. This spring, he celebrated his eighty-fifth birthday by sharing his expertise with a younger generation of musicians and students at UT.

Janis hosted several master classes, in which fifteen outstanding young pianists performed. Discussions, presentations, and performances were also held at the School of Music, including a presentation by Janis’s wife, Maria Cooper Janis.

On the final afternoon, Janis enthralled attendees with intimate performances of Chopin—a composer with whom he has identified throughout his remarkable career.

Janis was the first American pianist invited to perform in the Soviet Union during the Cold War. He debuted with the Pittsburgh Symphony at age sixteen and has toured extensively throughout the world performing solo recitals and concerts. Several US presidents have honored Janis during his career.

“This celebration represents a once-in-a-lifetime opportunity to experience the genius of one of America’s greatest pianists,” said David Northington, professor of piano and a former student of Janis.



## New Triad Workshop Draws a Crowd



Steven Gross with New Triad works with UT student Caitlin Thomas.

Over the course of a career, a singer must sing countless auditions for agents, conductors, and directors. Professional progress often relies on successful auditions. In March, the School of Music hosted the New Triad for Performing Arts: Opera Master Class Series—an intensive seminar focused on preparing young singers for vocal auditions.

The event brought to campus five of the most recognized authorities in the world of classical music and stage training. Students received hands-on guidance by these gifted professionals.

Many in the audience traveled to Knoxville for the seminar, including one group from Ohio. All were thrilled by the enriching information provided at the sessions.

“You could see the delight on the clinician’s faces as each singer got up to participate in the master classes,” said Andrew Wentzel, professor of voice and organizer of the seminar. “The level of our students and their ability to respond and incorporate input on the spot energized each professional and elevated each of our students.”

## Jazz Fest Brings High-Schoolers to UT

BY CINDY MOFFETT

The first-ever UT Jazz Festival, held on February 22, 2014, brought in four high school jazz bands, eighty students, and five fire trucks. The fire had nothing to do with the festival—a recharging battery ignited carpeting in a different part of the Alumni Memorial Building—but everyone had to evacuate.

Mark Boling, associate professor of jazz and festival coordinator, seized the moment to walk the students across campus to the new Natalie L. Haslam Music Center.

“Even though there were rehearsals going on everywhere, we wanted them to see the recital hall and classrooms,” Boling said. “We want to use the building to help recruit the best students we can get. We need to get them on campus and show them what’s here.”

The festival did just that by pulling in jazz band students from Cocke County, Oak Ridge,

Morristown, and the Knoxville Jazz Youth Orchestra, which includes students from many Knoxville area schools. The bands played for and learned from the UT jazz faculty in a noncompetitive setting. “If it’s a competition, it becomes all about winning trophies,” Boling said. “We felt it was more valuable to have them interact with someone who’s had a lot of experience playing this music with big bands. That’s something the directors can get a lot out of, too.”

The day ended with a concert by the Knoxville Jazz Orchestra, featuring UT’s piano jazz great, Donald Brown. “We played a lot of his arrangements and music, and it was really fun. The kids ate it up. They were so pumped,” said Boling, who is already working on an impressive lineup of performers and events for next year’s festival.



## Watts Lights Up Stage

Internationally renowned classical pianist Andre Watts performed to a full house at the Sandra G. Powell Recital Hall in February. The program, including works by Beethoven, Chopin, Liszt, and others, was received with an immediate standing ovation from all in attendance.

“We are so pleased to welcome an artist of Andre Watts’s international stature to UT,” said David Northington, professor of piano. “Watts played an exceptionally beautiful and artistic performance of all of the pieces on the program.”

A Grammy Award-winning artist, Watts began playing with the Philadelphia Orchestra at age nine. More than fifty years after his first performance, Watts remains one of the world’s most celebrated musicians, having performed worldwide before royalty and heads of state.

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**Parrel Appolis** (BM) won the TMTA Senior Division in flute and competed at the regional competition in Kentucky.

In addition to winning the School of Music’s Concerto Competition, **Lauren Asimakoupoulos** (MM, flute performance) was an alternate in the TMTA College Young Artist Competition and has played in several high-level master classes.



**Adam Ford** (MME) served as the 2013-14 East Tennessee President for Tennessee C-NAFME.

**Rachel Grubb** (graduate artist certificate, violin)

has been accepted into the PhD program in music education and conducting at Florida State University. She will study with Clifford Madsen, one of the most published music education professors in the country.



**Lydia Kabalen** (MME) was awarded the Chancellor’s Excellence Award for Professional Promise. She also gave her paper, “A Turn in Music Education: The Tanglewood Symposium,” during the CMS Southern and Mid-Atlantic Chapters Joint Conference in Knoxville.



**Inna Karsheva** (BM, violin performance) presented her research on underrepresented Eastern European composers at UT’s Undergraduate Research Symposium in April. She also attended the prestigious Interharmony International Music Festival in Arcidosso, Italy, in July.

**Ariel Buehler** is passionate about an unlikely combination: science and music. A Haslam Scholar from Knoxville, she is a senior in food science and technology with a minor in music. This year, she was awarded the prestigious Goldwater Scholarship and was named a Torchbearer, the highest honor for undergraduate students that the university awards. Buehler is a violist for the UT Symphony Orchestra, the UT Opera Orchestra, and the UT Chamber Orchestra. She has taught more than 360 hours of viola lessons to at-risk children as a volunteer at the Joy of Music School. In addition, she has served as a student trustee for the Knoxville Opera Board of Directors and product development chair for the Institute of Food Technologists Student Association.



“Ariel is consistently demonstrating a pursuit of excellence, service, and initiative that goes well beyond expectations,” said a nominator for the Torchbearer award. “She will undoubtedly continue to excel at all she undertakes, and she will be a true Volunteer for life.”

Cello students **Willis Koa** and **Ben Rogers** were fellowship students at the prestigious 2014 Roundtop Music Festival in Texas.



**Amanda Lovell** (MME) gave her paper, “The Dalcroze Method: Integration Into American Music Education,” during the CMS Southern and Mid-Atlantic Chapters

Joint Conference in Knoxville.

This fall, graduating senior **Chris Miller** is headed to England to begin his MM in cello performance at the Birmingham Conservatoire, where he will be a student of renowned English cellist Alexander Baillie.



**Natalie Renfroe** (MME) gave her paper, “Gender Distribution: History of Women in the College Band,” during the CMS Southern and

Mid-Atlantic Chapters Joint Conference in

Knoxville. She also received the prestigious 2014 Extraordinary Professional Promise Award from the College of Arts and Sciences.

**Krysta Rutland** (MM) and **Megan Whiteman** (MM) were accepted into a prestigious piccolo symposium this summer in Iowa.



**Kimberly Simpkins** (MM, violin performance) presented a juried poster session on teaching student violinists to overcome the physical

effects of performance anxiety at the 2014 American String Teachers Association Conference in Louisville, Kentucky.

CELEBRATION OF EXCELLENCE COMPETITION

Part of the college-wide Exhibition for Undergraduate Research and Creative Achievement (EUR̃CA).  
**School of Music Winners: Yi-Ting Huang, PIANO; Carson Hayes, PIANO; UTopia Saxophone Quartet: Ryan Bright, SOPRANO SAXOPHONE; Mark Cook, ALTO SAXOPHONE; Jake Lane, TENOR SAXOPHONE; Nick Lloyd, BARITONE SAXOPHONE; Nathan Williamson, DJEMBE**

2014 STUDENT RESEARCH CONTEST IN MUSIC

**First Place: Nathan Reeves** for his paper “Claudio Monteverdi’s Pianto della Madonna: Marian Piety, Eroticism, and Lament in Seventeenth-Century Venice.”  
**Second Place: Tyler Mitchell** for his paper “Defiance in Tragedie en musique: Lully and Quinault’s Empowering of the Feminine in Armide.”

COLLEGE MUSIC SOCIETY SOUTHERN CHAPTER 2014 ANNUAL CONFERENCE

**Honorable Mention: Lydia Kabalen** in the Student Paper Contest for her paper “A Turn in Music Education: The Tanglewood Symposium.”  
**Honorable Mention: Natalie Renfroe** in the Student Paper Contest for her paper “Gender Distribution: History of Women in the College Band.”

MUSIC STUDY CLUB SCHOLARSHIP 2014-15: Jacob Lane

STUDENT AMBASSADORS, 2014-15: Olivia Anderson, Liza Cooper, Marissa Mitchell, Erin Murphy, Jasmeen Pantleay, Noah Tuten

OUTSTANDING GRADUATING SENIORS, 2013-14

Chosen by the faculty in their individual areas, recipients must have a 3.5 GPA, show professional promise, and have made a significant overall contribution to the program.  
**Landon Paul, MUSIC EDUCATION; Benjamin Stevenson, MUSIC THEORY/COMPOSITION; Carson Hayes, PIANO PERFORMANCE; Kyle Bothof, STUDIO MUSIC AND JAZZ; Alex Ward, VOICE PERFORMANCE**

SIGMA ALPHA IOTA SCHOLASTIC AWARD: Madison Witt

Presented to an active senior member of the Gamma Rho chapter of SAI who holds the highest grade point average.

PHI MU ALPHA SINFONIA COLLEGIATE HONOR AWARD: Evan Middleton

Given to a graduating Sinfonian who has made significant contributions to both his chapter and school and has demonstrated outstanding musicianship, scholarship, and service.

PHI MU ALPHA SINFONIA SCHOLASTIC AWARD: John David Clark

Presented to the graduating senior Sinfonian with the highest grade point average.

GERALD W. BARNES FUND FOR EXCELLENCE IN WOODWINDS AWARD: Megan Brooker

Established by the Arkansas Community Foundation to reward excellence in woodwind studies.

PRESSER SCHOLARSHIP: Elizabeth Cooper

Presented annually to a UT music major who is a rising senior with a high grade point average and has at least one third of his or her classes outside the field of music. The award is voted on by the faculty.

PI KAPPA LAMBDA HONOR SOCIETY

The only music organization recognized by the Association of College Honor Societies. Dedicated by its founders to the fostering of scholarly interest in the theoretical and historical aspects of music and to the pursuit of eminent achievement in performance, composition, music education, and research.

2014 NEW MEMBERS:

Rachel Brown  
Jessie Anne Compton  
Lindsey Cope  
Peter Johnson

Abigail Puzzo Lyon  
Kevin Nolan  
Zachary Pentecost  
Marshall Rollings

Shelise Washington  
Sandra Wells  
Elizabeth Williams



**Carson Hayes** (BM, piano performance, ‘14) was a featured solo pianist at a special concert at New York’s Carnegie Hall in April. The concert, The Rite of Spring: a Mix of Musical and Cultural Traditions, was part of the InterHarmony International Music Festival’s concert series.

Hayes has been an active music festival participant, attending the Sewanee Summer Music Festival, Tennessee Governor’s School for the Arts, Indiana University Piano Academy, and the InterHarmony International Music Festivals in Hinterzarten, Germany, and Arcidosso, Italy.

In 2013, Hayes won the UT Concerto Competition and played the first movement of Rachmaninoff’s Piano Concerto no. 1 with the UT Symphony Orchestra. He also won the 2013 Tennessee MTNA Young Artist Piano Competition and was selected as the alternate in the Southern Division this past January.

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- W. Clayton and Elizabeth A. Greene
- Melinda V. and Donald Davis Grohman



# Can't Stop the Music

BY CINDY MOFFETT

During Sande MacMorran's forty years of teaching tuba and euphonium (tenor tuba), he also directed, conducted, toured, and played principle tuba for the Knoxville Symphony. Like any good teacher, though, he is proudest of his students.

"My UT students have become outstanding private teachers and band directors. Others play professionally, such as in the nation's premier Army, Navy, and Marine bands in Washington, DC," he said.

He knows this playing field well. MacMorran was in graduate school when he was drafted for the Vietnam War. Soon after landing a position with the US Army Band in Washington, DC (Pershing's Own), he and four other bandsmen founded the prestigious US Army Brass Quintet. "We were sent to tour separately from the rest of the band, and they even purchased a plane ticket for my tuba," he said.

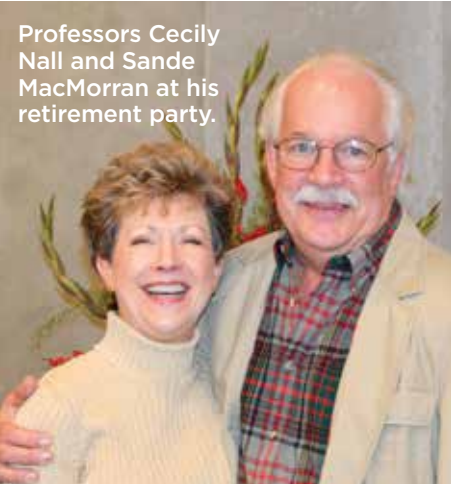
Over the years, MacMorran has had a baton in his hand almost as often as a tuba. This is his twenty-fifth season to conduct for the Appalachian Ballet, and he was assistant and associate conductor for the Knoxville Symphony for thirteen years. During his thirty years as music director and conductor for the Knoxville Symphony Youth Orchestra, it grew from a thirty-five-piece ensemble to an association of more than

280 musicians in five orchestras.

He has great memories of traveling with legendary trombone professor Don Hough and UT's Faculty Brasswind Quintet.

"It seemed that every time a cold front or snow storm moved toward Knoxville, we were already halfway to Florida."

Since retiring at the end of 2013, MacMorran teaches one day a week, conducts for the ballet, and continues to play with the Knoxville Symphony. He also has more time for flatwater canoeing and trips to his cabin on the French Broad River. "Life is exciting and well-balanced," he says. "I certainly have no complaints!"



Professors Cecily Nall and Sande MacMorran at his retirement party.

# Composer Says 'Farewell'

BY CINDY MOFFETT

Much-awarded composer Kenneth Jacobs joined UT's music school in 1974. During his forty-year career he directed the composition program, built UT's electronic sound studio, and taught acoustic and electronic music composition.

Jacobs, who retired this year, received his Doctor of Musical Arts degree from the University of Texas at Austin. His many composition awards include the International New Music Composers Award, the Brown University Choral Prize, the Tennessee Orchestral Prize, and awards from the Tennessee and Texas Music Educators Associations.

Jacobs's compositions range from synthesized to "elec-

tric-acoustic" to orchestral music and have been played across Europe, in North and South America, and in Australia. He has released seventeen solo compact discs of his music through the Opus One, Impact, and Zyode labels.

His talent extends to visual mediums, as well. He toured widely with a dozen presentations of his own mesmerizing artwork and photography coupled with synthesized music.

*American Record Guide* said Jacobs is "more interested in communication, mood, and style than in the complexities of 'academic' music. It is music of a deceptive kind—seemingly simple and accessible, but created with consummate skill."

## Want to give to the School of Music?

Did you know that the School of Music relies on donations to support the major portion of our scholarship funds, as a great majority of our students require financial assistance? Through a donation to the school, you can assist in ensuring that the best and most talented students attend the UT School of Music.

There are many ways to give. The School of Music Enrichment Fund allows the school to allocate money toward specific funds or other initiatives as needed. Specific funds, including the UT Opera Theatre, the Jazz Program, and the UT Symphony Orchestra, among many others, provide support to programs of your choice.

For more information on giving opportunities, visit [utk.edu/go/gv](http://utk.edu/go/gv) or contact Christopher Cox, director of development for the College of Arts and Sciences, at 865-974-7692, or [ccox65@utk.edu](mailto:ccox65@utk.edu).



Allison Adams (saxophone) was recently published in *Notes of Hope* (Mountain Peak Music), a collection of stories by musicians who have dealt with performance injuries. Adams writes of her struggle and triumph over focal dystonia, which led to her current research in the integration of yoga and music pedagogy. *Notes* was compiled by David Vining and is available through iTunes.

Fay Swadley Adams (piano) continues to teach at summer music institutes in Beaver Creek, Colorado; the McPhail School of Music in Minneapolis, Minnesota; and the Hart School of Music in Hartford, Connecticut. Adams continued her association with MTNA as the national senior competition coordinator at the national conference held in Chicago. In June she received the TMTA's Distinguished Service Award.

In fall 2013, Wesley Baldwin (cello) performed as concerto soloist with the Florence (SC), Oak Ridge, and Manchester (CT) symphonies. In April, he performed Shostakovich's Cello Concerto no. 1 in E Flat Major in two performances with the Chattanooga Symphony. This summer, Baldwin taught and performed at the ARIA and Wintergreen Academies, the Michigan City Chamber Music Festival, and was on the faculty at the Cincinnati Young Artists Summer Cello Workshop.

Last November, David Brunell (piano) performed Mendelssohn's Piano Concerto no. 1 in G Minor with the Knoxville Symphony Chamber Orchestra. At the Southern/Mid-Atlantic Joint Regional College Music Society Conference in February, Brunell collaborated with David Northington (piano) in a duo-piano performance of *Trepidations* by Doug Harbin of Arizona State University, and also presented "Two Roads Diverged in a Wood: 'A Little Night Music,'" and "'A Little Morning Theory'—Should We Take the One Less Traveled By?" Brunell also gave this presentation at the TMTA state conference in Knoxville in June where he performed piano duets with noted composer Catherine Rollin of Detroit, Michigan.

Patricia Carter (piano) self-published her latest sight-reading textbook, *Beginning Piano Artistry*. This unique "big picture" approach focuses on body position, sight-reading without looking at the keys, creative improvisation, harmonization, and discovering the spirit of the music.

Kevin Class (collaborative piano, opera) performed two recitals last September for the Festival of the Americas and recorded a compact disc in San Juan, Puerto Rico, with violinist Francisco Caban. Last fall Class visited Manila, the Philippines, where he conducted Mozart's *Die Entführung aus dem Serail* and a series of master classes at the University of the Philippines, Dilliman, for singers and chamber music. After conducting the Idyllwild Academy Orchestra in May 2014, Class traveled back to Manila to establish the Philippines Young Artist Opera Program. He also joined the faculty of the prestigious Oberlin in Italy Program as head of the Conducting and

Collaborative Piano Programs, as well as music director of the Emerging Artists Program.

James Fellenbaum (orchestra) continued his position as resident conductor with the Knoxville Symphony Orchestra, where he made his Masterworks debut in March in an all-Bach program that included all six Brandenburg Concerti. He continues to conduct education and community partnership concerts, including a Side-by-Side concert with Hardin Valley Academy, Pops, and the KSO Young People's Concerts. Fellenbaum is also music director for the Knoxville Symphony Youth Orchestra, which celebrated its fortieth anniversary season with special concerts and events. He also guest conducted the Portland Columbia Symphony Orchestra in Portland, Oregon, and the Asheville Symphony Orchestra in North Carolina.



Miroslav Hristov (violin) received the 2014 TMTA's Teacher of the Year Award, the Tennessee Governor's School for the Arts Outstanding Teacher Award, and the UT Faculty Distinguished Teaching Award. As part of the internationally acclaimed Kaleidos Duo, Hristov's compact disc,

*Italy's "Generation of 1880" and their Disciples*, was released by Roméo Record in April. Hristov presented his research, "Violin Treasures Unveiled: Bulgarian Pedagogical Methods and Literature for Developing Violinists" at the 2014 Joint Regional Conference of the College Music Society Southern and Mid-Atlantic Chapters in Knoxville and at the 2014 National Conference of the American String Teachers Association in Louisville, Kentucky. Hristov presented "Petar Hristoskov's Caprices for Solo Violin: A Hidden Treasure from the Bulgarian Violin Literature" at the Tennessee Music Educators Association Conference in Memphis. In November 2013, he performed *No Strings Attached* at Carnegie Hall as part of the Interharmony International Music Festival Faculty Series.

Cathy Leach (trumpet) performed at the International Women's Brass Conference with the Stiletto Brass Quintet and Monarch Brass, an all-star brass ensemble comprised of outstanding female musicians from around the world. In April, she played concerts and conducted master classes with the Stiletto Brass Quintet at Boston Conservatory, Keene State College, SUNY-Adirondack, Plymouth State College, and

- Joseph K. Grubb and Phylis J. Secrist
- John C. Habel and Dorothy Metzger Habel
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- Jon R. and Toni Lawler
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- Lawrence P. and Kay S. Leibowitz
- Ruth Ann Looney
- Jack Love and Theresa Michaelene Lee
- Mary L. Luper
- Sandra and James F. Lyon III
- Pearl A. Lyons
- Joseph H. and Ellen A. Macek



Spaulding High School in Rochester, New Hampshire. In March, Leach served as a judge for the high school division of the National Trumpet Competition at Messiah College in Mechanicsburg, Pennsylvania, and cohosted a Pro-Am clinic. Leach also serves on the Board of the International Trumpet Guild and attended the 2014 ITG Conference in King of Prussia, Pennsylvania.

**Keith McClelland** (bassoon) performed with MTSU flute professor Deanna Little at the Murfreesboro Youth Orchestra annual fundraiser in February. Last November, his group, Bea-UT-ful Bassoons, performed at the Veterans Day Luncheon held at the John T. O'Connor Senior Center in Knoxville.



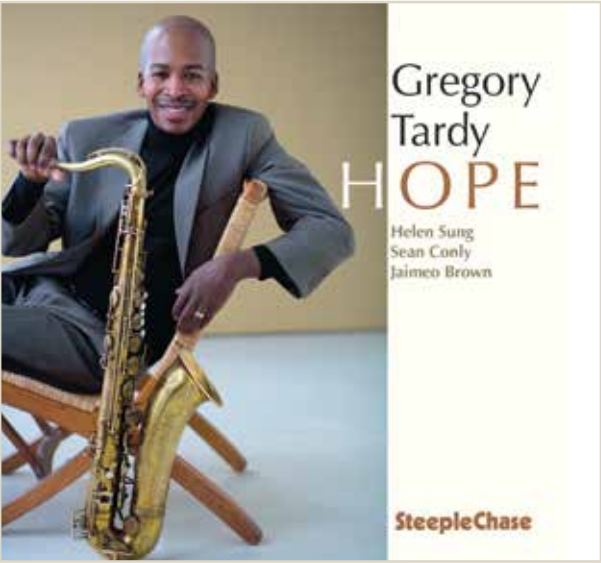
**David Royse** (music education) presented the Lightning Talk “Arts Integration for K-12 Schools: Progressive or Regressive?” during the fifty-sixth National Annual Conference of the College Music Society in Cambridge, Massachusetts, last November. He served as panel moderator for “The Broad Brush on Music-Science-Society” and as a panelist for “Next Steps: Research to Policy and Practice” during the College Music Society Summit: Music, Science, and Society in Seattle, Washington, in May. Royse also presented the session “Core Literature for School Bands and Orchestras” during the 2013 C-NAfME fall kickoff at Cumberland University in Lebanon, Tennessee, last September.

**Gary Sousa** (bands) traveled to Ball State University in December to guest conduct their wind ensemble in concert and serve as conductor and clinician for the Ball State University High School Honor Band. Sousa was recognized in January by having an endowed scholarship named in his honor by UT alumnus and longtime UT Band supporter, William Salmons. The Dr. William K. Salmons and Dr. Gary Sousa Band Leadership Award will provide scholarship support to undergraduate band leaders. As head of the American Bandmasters Association Commissioning Committee, Sousa oversaw the premiere of two new works for band at this year’s ABA National Convention in Montgomery, Alabama. Both premieres were the result of more than two years of work by Sousa and his committee of fifteen nationally recognized ABA members. In August, Sousa served as head adjudicator at the Victorian Music Festival in Melbourne, Australia.

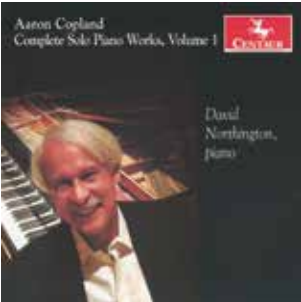
## New Faces, New Appointments

This year, we welcome new staff member **Kenon Steward** as assistant auditoria coordinator. We also are pleased to introduce seven new faculty members—**Loneka Wilkinson Battiste**, lecturer in music education; **Alex van Duuren**, lecturer in trombone; **Andrew Sigler**, lecturer in composition; **Ken Stephenson** and **Jorge Variego**, lecturers in music theory; **Angsumala Tamang**, lecturer in musicology; and **Kelly Thomas**, lecturer in tuba/euphonium. Finally, congratulations to **Victor Chavez**, who is now an assistant professor of clarinet.

## FACULTY RECORDINGS

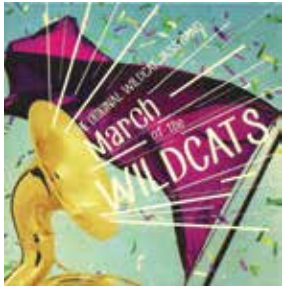


**Gregory Tardy** (jazz saxophone) released *Hope* in January 2014, a mix of original material, hymns, and jazz standards in a modern jazz format. With this release, “Tardy proves himself an artist of vision and depth, with a sound and purpose all his own.”—*New York City Jazz Record*



of musical line, an absolutely perfect voicing of the harmonies, and a sense of expression tailor-made for each piece.”

**Kelly Thomas** (tuba/euphonium) recently released two CDs—*A Hot Holiday*, and *March of the Wildcats*—with his band, the Original Wildcat Jass Band.



**David Northington** (piano) released *Aaron Copland: Complete Solo Piano Works, Volume 2* in fall 2013. A review by the *American Record Guide* states Northington’s performance is beautiful “with a clear, uncomplicated sense

**Paula Bujes** (MM, violin performance, ’10) is professor of violin at the Universidade Federal do Pernambuco in Recife, Brazil. In 2013, she received her Doctorate of Musical Arts in violin performance from Louisiana State University.

**Sarah Campbell** (BM ’11) is teaching K–5 general music/chorus at Mt. Harmony Elementary in Owings, Maryland.

**Sharon Little Cundiff** (BME ’60) is teaching private piano lessons and also performs for SAI, CU Music Interest Group, and other casual music clubs.

**Jennifer D’Agostino** (MM, voice, ’06) is the director for the Chicago Opera Theater for Teens program at Solorio Academy High School in Chicago. She also is a teaching artist for “Opera for All” with Chicago Opera Theater and teaches music education at Pilgrim Lutheran School in Chicago, Illinois. In 2014, D’Agostino toured as a resident artist with Knoxville Opera as Adina in *The Elixir of Love*.

**Rachel Dennis** (MM, ’12; graduate artist certificate, ’13) was appointed as the piano instructor at the Episcopal School of Knoxville.

**Cheri Elkins** (BME, voice, ’11) is now a graduate student in UT’s school counseling program.

**Olivia Ellis** (MM, piano, ’10) was appointed to the music faculty of Bryan College in Dayton, Tennessee.

**Andrew Hunter** (MME, ’04) left his position as director of bands at Louisiana College to become minister of music at Main Street Baptist Church in Hattiesburg, Mississippi, and enter the DMA program in wind conducting at the University of Southern Mississippi.

**Steve Ingle** (BS, ’94) continues to enjoy a very busy and fulfilling career as a freelance bassoonist in the Chicago area.

**Elizabeth Janners** (BM, flute, ’04) is a master’s candidate for school counseling at Marquette University in Milwaukee, Wisconsin.

**David Kalhous** (MM, piano, ’06) is an assistant professor of piano at The Florida State University School of Music.

**Young Kim** (MM, piano, ’10) was appointed to the music faculty of Lincoln Memorial University in Harriman, Tennessee.

**Ann Letsinger** (MME, ’10) has been working as a strings teacher in Nyeri, Kenya, since fall 2013. Previously, she was the orchestra director of the Miller Magnet Middle School in Georgia.

**Thomas Lovett** (MM, violin performance, ’13) is the orchestra director at Leonard Middle School in Fort Worth, Texas. He is also performing with the Pan American Ensemble and serves on

the B Sharp Youth Music program faculty in Fort Worth, Texas.

**Nicholaus Meyers** (MM, percussion performance, ’04) is the director of athletic bands and percussion at North Dakota State University.

**Mitchell Needham** (BS, EE, ’78) is the treasurer and managing partner of Proven Compliance Solutions Inc., an engineering consultancy that specializes in power system reliability and compliance.

**David Richeson** (BS, ’84) is an associate professor of music at the University of Arkansas at Little Rock, teaching jazz improvisation, history of jazz, history of rock, and introduction to music.

**Kris Rucinski** (BM, piano, ’12) is in the MM piano performance program at the University of Cincinnati College-Conservatory of Music. He won a CCM concerto competition by performing Lou Garrison’s Piano Concerto, receiving rave reviews.

**Travis Skeen** (BM, ’09) is a pastor of music and worship at Mon-Aetna Baptist Church in Union, South Carolina.

**Dax Stokes** (BM, euphonium performance, ’00) is a reference librarian and adjunct instructor of music at North Central Texas College, where he also served as the 2013-14 faculty congress president.

**Brooke Neal Wood** (BME, ’07) is pursuing a PhD in fine arts administration from Texas Tech University.

**Are you an alumnus with noteworthy news to share?** Take a moment to send us your music-related stories and photos, along with your degree, music field, and year of graduation. Please send your updates to [musicnews@utk.edu](mailto:musicnews@utk.edu).

- Julia and H. Cameron MacManus
- Joan Carolyn MacReynolds and Carmen J. Nappo
- Margaret Madden
- Michael L. and Regina A. Maggart
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- Brenda A. Maupin
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- Patsy L. and Wallace McClure Jr.
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- Music Study Club
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Carol Aebersold

BY CASSANDRA J. SPROLES

It’s easy to catch the Volunteer spirit. Just ask music education alumna and Elf on the Shelf creator Carol Aebersold, who hadn’t been back to campus since graduating in 1970. Last year, she and her late husband, Bob, visited at Homecoming and he fell in love with the energy of the university.

“He wanted to be a part of it all,” says Aebersold with a smile. “Even though he graduated from Virginia Tech, he would put on his orange tie and go out. He was an honorary Vol.”

The Aebersolds were impressed by the warm welcome they received on campus and the way faculty, staff, and students seemed to care so much about the university.

“You can tell everyone wants UT to be excellent in every way,” she says. “That mindset has changed the ambience of campus.”

They also were quite impressed with the newly opened Natalie L. Haslam Music Center. As a music education major, Aebersold attended classes in what was then known as the “new” music building, which was in the same location as the current Haslam Music Center. She has fond memories of her classes and teachers, including UT Singers Director Guy Bachman, whom she recalls being a mentor and a friend.

Today, the only similarity between the buildings is the footprint. Otherwise, the new building is filled with the most up-to-date technology and the best musical instruments—UT became an All-Steinway school in 2013.

Aebersold was “in awe” when she toured the new music building. “We were just so happy for the students,” she says. “To have such a facility is amazing for them.”

After all, there’s a soft spot in Aebersold’s heart for students and education. She was a music teacher for three years in Scott County and Cleveland, Tennessee, before she married Bob (they were set up on a blind date by a student in Cleveland). During her teaching years, Aebersold says she encountered many children who had never taken a music class.

“I know there are some people, not too far away, who are less fortunate,” Aebersold says. “And we wanted to help.”

Following their visit to campus last fall, the Aebersolds decided to make a \$100,000 gift to the School of Music to help students fulfill their music dreams.

The Carol and Robert Aebersold Endowed Scholarship for the School of Music is already helping to make a difference for students who may not have had the opportunity to attend college otherwise.

“It makes me feel happy to help someone else,” Aebersold says. And though she recently suffered the unexpected loss of her husband, Aebersold is taking to heart something that he often said: “The essence of living is giving.”



JENNIE ANDREWS

“The essence of living is giving.”

Advisory Board Funds Scholarships

BY CINDY MOFFETT

Glo Klarich came to the School of Music Advisory Board by way of a concert grand piano. When she wanted to get rid of the piano that had come with her house, the school gratefully accepted it.

Not long afterward, Ken Keeling, who was the head of the music school, asked if she and her husband would help found an advisory board. “Being involved in music for years—I had a short-lived career as a singer—it was a no-brainer,” she said. Bill Martin rounded out the board of three, and their mission was to raise funds for scholarships. Using the music school’s faculty and student talent, they organized a springtime gala of music and fine dining.

“Our first fundraiser was at Naples restaurant and it brought in a small amount,” she said. “We did it there for two years before outgrowing it.”

Both the number of board members and the amount of money raised continued to grow; now, twenty-three members are helping power fundraisers that net \$50,000 a year.

“The amazing thing is, I’m still on it. I think they’re afraid to get rid of me,” she chuckled.

“I just wish everyone in Knoxville knew what’s available to them as free concerts and recitals and the quality of musicians that we have here, both the professors and the students. We have to keep up the quality of excellence. And the only way to do it, to get great students, is by giving scholarships,” she said.

In its continued focus on growth, the board is now exploring a fundraiser in Tellico Village. New member Jane Tolhurst hopes to carry the effort even further.

“Perhaps we can have a music event in Blount County and I can pull in people there and expand the horizons both ways. I think we have a lot of potential donors—people who are so loyal to UT, but who haven’t been asked yet.”

A busy volunteer for the fine arts, music, and education, the board is a natural match for her interests and love of music. “The board exists to fundraise, and I’m a worker bee. I can really shine at parties, help decorate for the gala, help get people to turn out, and fill the tables.”

Board Chair Mark Hill has a Steinway grand and sheets of music in his office, but he’s not a professional musician. The businessman calls music an avocation that drives much of his volunteer effort.

“The School of Music is seriously deficient in scholarship funds. We have this world-class faculty, this glorious new building, and we lose some students to other schools because they have better scholarships,” Hill said.

“The challenge we face right now is to build on what we have and to become a bigger thinking, more effective fundraising arm. We’ll work with the development office to grow.”



Glo Klarich



Jane Tolhurst



Mark Hill

- Dan Robbins
- Patricia L. Robinson
- John K. and Georgina G. Rogers
- Emily Fretz and D. Morton Rose Jr.
- Kevin M. and Janet A Ross
- Pete L. and Virginia B. Rowlett
- Mary-Molly Royse
- William S. and Elisabeth Rukeyser
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L-R: Jim Haslam, Jeffrey Pappas, Natalie Haslam, Doc Severinsen, and Cathy Leach share a moment at the CMS Conference. **Page 1**