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 issue I start work on what will become that year’s edition of Noteworthy. A few months later when I receive and read the first issue I start work on what will become that year’s edition of Noteworthy. A few months later when I receive and read the first issue I start work on what will become that year’s edition of Noteworthy.
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.

304

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

818

Piano tunings, give or take one or two!

30

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

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.

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.

197

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

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—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.”
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“At first, we thought we might lose students who wanted to major in music in the evenings because of all the activities happening here. But it’s actually the opposite,” says Dr. Adams. “They want to be a part of it. The energy here and the excitement about the future of music at UT is really incredible.”

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Number of glass steps in the “monumental staircase.”

79

The water is used to irrigate the landscaping.

22,000 GALLONS

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

“‘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.’
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“‘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

Number of ensemble rehearsal rooms in the building.

8

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

17

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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

“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, Rock 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 obligation 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 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.”

—Alison 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 and with each meeting we had about how I could improve or adjust to become a better teacher. After finishing my Ed.D., 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 of us 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!”

—Deidra Elizur, Elementary Music Teacher for USD #346, Baldwin City, Kansas

“Hi, my name is Joe I have a wife and three kids and I live in a bucket 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 studying at the piano in Bearden Hall with her guidance, she continues to be active in my heart. I am ever grateful for the love that she gave us.”

—Joe Mills, 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 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 there were like none I had ever imagined. These formative years shaped and gave foundational structure to what I believed and do today as a university professor. My work with Dr. Moore inspired me to aspire to our 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 Symposia. The Cherokees spoke of their music with such passion, explain-
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 bond 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.

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. No cameras were allowed inside the facility. Performances are typically scheduled during the afternoon, so we were 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.

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.
IN 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 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 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 is comprised of women who sing folk ballads, funk jams, opera, jazz, and pop. The ensemble 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’ fifty-first 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.

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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 tinyurl.com/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, “Inukshuit 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.

“While 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.”

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 Huntington, 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 responsiveness and connection fractured were any.”

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.
New Triad Workshop Draws a Crowd

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. Dr. 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.

Watts Lights Up Stage

Internationally renowned classical pianist Andre Watts performed a full recital 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. 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

The first-ever UT Jazz Festival, held on February 22, 2014, brought in four high school jazz bands, eighteen 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 Student Union 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 primo 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.

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Parrel Appolis (BM) won the TMTA Senior Division in flute and competed at the Intercollegiate Competition in Kentucky.

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

Adam Ford (MM) served as the 2014-15 East Tennessee President for Tennessee C-NAfME.

Rachel Grubb (graduate artist certificata, violin) has been accepted into the PhD program in music education and conducted at Florida State University. She will study with Clifford Macdaniel, one of the most published music education professors in the country.

Lydia Kabalen (MM) 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 Karshava (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 Texas. In July, she also attended the prestigious InterHarmony International Music Festival in Texas. In July.

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 Tennessee Summer Music Festival, Tennessee Governor’s School for the Arts, Indiana University Piano Academy, and the Inter-Harmony International Music Festivals in Heinztagen, 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 January.

Ariel Buehler (BM, violin performance) 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 violinist. Gavin UT Symphony Orchestra, the UT Opera Orchestra, and the UT Chamber Orchestra. She has taught more than 360 hours of violin lessons to at-risk children as a volunteer at the Joy of Music School. In addition, she has served as a student trustee to the Knoxville Opera Board of Directors and production 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 Levell (DMA) gave her “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 Bailla.

Natalie Renfroe (MM) gave her paper, “Genre Differences in the 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 Whitman (MM) were accepted into the prestigious piccolo symposium this summer in Iowa.

Kimberly Simpkins (MM, violin performance) presented a two-week poster session on teaching student violinists to overcome the physical effects of performance anxiety during the 2014 American String Teachers Association Conference in Louisville, Kentucky.

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

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Sandra S. Chesney
Church Street United Methodist Church
Dale R. and Lauren Clark
Douglas Clark
Steven W. Clark and Rebecca L. Dunker-Clark
Karen J. Cobb
Stephanie C. and Janice C. Cranford
Lyn R. and Raymond J. Colker Jr.
Andrea L. Colbert
Senior Center of Corryton
Paul Darla H. Ham
Mary Costa
Christopher David Cory and Vee Panagkas
Betse Ambruster Crewe
James A. and Diane Crook
David H. and Linda D. Crompton
Mary F. Courtman
Dan R. and Susan A. Dasak
C. David and Jan Salaghy
Dolly C. and Frank W. Daniel
Harry Preston Davis
Samantha C. and Jimmy Davis
AnTHONY M. and Susan L. Deaton
Randall Oxford
Herald and Lucinda Denton
Adrienne Value Dulio
Thomas R. Dillon
Cathleen Dodge and Clark Miller
Debra S. and Michael W. Dorsey
Michael W. Orjedj and Elizabeth F. Fink
E. Ely and Phyllis N. Driver
Peter Dutten
Alison L. and Gene E. Dunn
James D. and Carol E. Durham
Charlene G. Edwards
Lynn W. Engledow
Carol J. Evans
Carlos Rios Evans
Glenda A. Farr
R. Kent and Susan A. Farris
Scott A. and Jami Faulkner
Harold Fire
Diane D. and Joe C. Feaman Jr.
James Fellerbaum
Marcus Felder
Thomas F. Fire and Patricia Maffei
Marcia Vanhoutte
First Christian Church
Melody, J. Fitzsimmons
Michelle Frank
Coy Freeman and KatRynn Homemade
Rosemary Seifter
Stephen F. and Mary Ann Geoffrey
David G. and Sharon W. Gorton
Charles W. Guen
Frank B. and Anna Greer
Evy A. and Yolls Graviss
Grace Wagner Math and Science Academy
W. Clayton W. and Kathleen A. Greene
Melvina V. and Donald David Greene
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. “I know this playing field well.” MacMorran was in graduate school when he was drafted for the Vietnam War. After landing a position with the US Army Band in Washington, DC (Pershing’s Own), he and four other bandmen 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 separately from the rest of the band, and they even purchased bands in Washington, DC,” he said.

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Paula Buijs (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 the University of North Carolina at Greensboro.

Sarah Campbell (BM, ’11) is teaching K-5 general music/chorus at Mountain Elementary in Owings, Maryland.

Sharon Little Cundiff (BM, ’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 Soloro 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 certifiﬁe, ’13) was appointed as the piano instructor at the Episcopal School of Knoxville.

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

Andrew Hunter (MM, ’04), conductor, ‘13) was appointed as the piano instructor at Marquette University School of Music.

David Northington (piano) released Aaron Copland’s 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 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—All Hot Holiday, and March of the Wildcats—with his band, the Original Wildcat Jazz Band.

Are you an alum with noteworthy news to share? Take a moment to send us your music-related stories and pictures about your graduation, degree, music ﬁeld, and year of graduation. Please send your updates to musicnews@utk.edu.
Carol Aebersold
BY CASSANDRA J. SPRIGGS

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 VT 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 music instruments—UT became an All-Steinway school in 2015.

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 students with the most up-to-date technology and the best music instruments—UT became an All-Steinway school in 2015.

“This is the footprint. Otherwise, the new building is filled with the most up-to-date technology and the best music instruments—UT became an All-Steinway school in 2015.”

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.”

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 fund 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, it’s still on. 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 is get new, 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 we can pull people there and expand the horizon in both ways. I think we have a lot of potential donors—people who are loyal to UT, but who haven’t been approached 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,” she said.

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.”