

THE UNIVERSITY
OF TENNESSEE
SCHOOL OF
MUSIC, 2015

Noteworthy



SOARING SONG

The UT Chamber
Singers travel to
England to fill
historic halls with
Volunteer voices.



People and experiences. We are shaped and influenced by them, and they have the capability to leave an indelible impression on us.

Last year, unfortunately, we said a final goodbye to two of our own who, in their individual ways, left lasting memories for all who came into contact with them. Rest in peace W J Julian and Kelly Thomas. Thank you for making all of us better. You are missed.

What would music study be without experiences? Each music class and course is intentionally designed to immerse both faculty and students in the learning process. The results include singing in historic English cathedrals, performing in a highly acclaimed marching band in front of 102,455 football fans and a national television audience, preparing and sharing papers at conferences and receiving critiques from experts in the field, and producing an opera with the composer sitting in the rehearsal room giving immediate feedback.

Every day a committed, experienced, and talented team enters our doors to teach, motivate, and inspire our students. As you will see in the following pages, the outcomes are remarkable. Our students complete the circle of learning by shaping and influencing those they will make contact with during their careers.

People and experiences. They are at the heart of our School of Music.

Jeffrey Pappas
Director, School of Music

Noteworthy

TABLE OF CONTENTS

WELCOMING WORLD-CLASS EVENTS AND CONFERENCES 1
The Natalie L. Haslam Music Center connects students, academics, performers, and audiences.

ANATOMY OF A BAND 2
The *Pride of the Southland* Marching Band by the numbers.

PIANO PROFESSORS REFLECT AND REMINISCE 4
In their final academic year, David Northington and Fay Adams chat and answer questions posed by their students.

DONOR SPOTLIGHT: SUSAN BOATMAN GARLAND ... 6
“I saw this wonderful room with its wonderful set of acoustics and the talent from UT up on the stage, and I started crying.”

REMEMBERING W J JULIAN 7
Memories of the man behind the *Pride of the Southland* Marching Band we know today.

DEPARTMENTS

IN PERFORMANCE 8

READY FOR THE WORLD 11

STUDENT NEWS 15

HONORS CONVOCATION AWARDS 16

ALUMNI SPOTLIGHT: KATHY OLSEN 17

ALUMNI NEWS 18

FACULTY NEWS 19

IN MEMORIAM: KELLY THOMAS 21

FACULTY RECORDINGS 21

On the cover: The UT Chamber Singers perform at Canterbury Cathedral in England. Photo by Tom Owens.

Find more School of Music news and events online at music.utk.edu.

Welcoming World-Class Events and Conferences

The Natalie L. Haslam Music Center continues to delight guests as a central location for music, special guest performances, and conferences on the UT campus.

This year, the School of Music hosted three major conferences, bringing academics, performers, and audiences together to experience a variety of music disciplines.

“When the School of Music hosts events, our students meet students and faculty from throughout the US and are able to hear performances that give them exposure to music outside their area, city, and state,” notes Fay Adams, associate professor of piano and coordinator of keyboard studies.

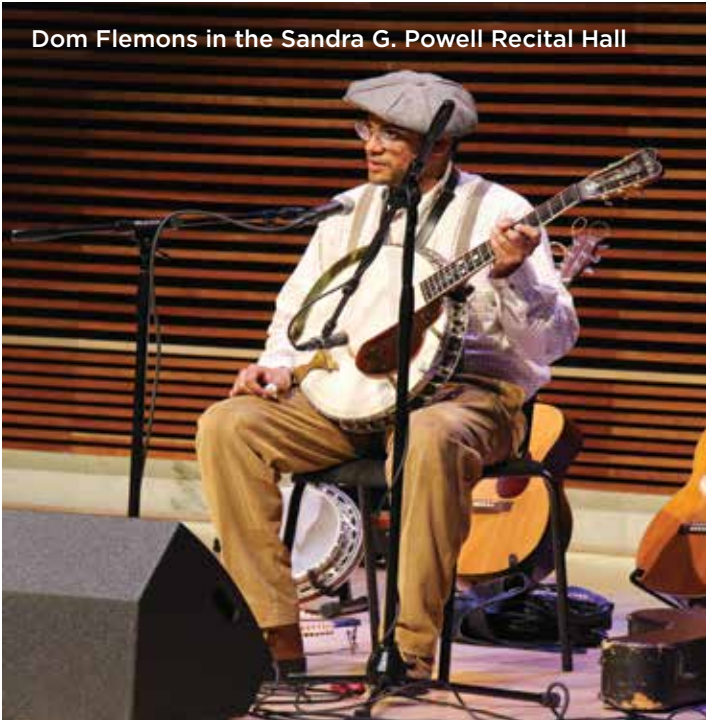
In March 2015, academics studying the music of diverse cultures gathered for the Peaks and Valleys Ethnomusicology Conference—the Society for Ethnomusicology’s annual Southeast/Caribbean chapter conference—to explore a variety of themes, from the impact of tourism on music to the role of music in psychological health.

“Historically, in our discipline, you went somewhere far away from where you grew up and studied the music there and came home and wrote about it,” says Leslie Gay, conference coordinator and associate professor. “That methodology happens still, but now we integrate with larger questions dealing with issues of race, ethnicity, gender, sexuality, and globalization,” Gay says.

Peaks and Valleys featured Dom Flemons, a performer known as the “American Songster.” Flemons is widely known for his role in revitalizing old-time string band music and the tradition of the African American banjo player. He and his earlier folk music group, the Carolina Chocolate Drops, continue to make string band and banjo music famous and bring an appreciation to a new generation.

The keynote address came from Jonathan Ritter, who presented “Deep Rivers, Vigilant Mountains, Sonic Geographies of War in the Andes.” Ritter is an ethnomusicologist whose research focuses on the indigenous and Afro-Hispanic musical cultures of Andean South America.

Also in March, the School of Music hosted the Southeast Regional Tuba and Euphonium Conference, which explored topics such as tuba ergonomics and issues facing twenty-first-century musicians.



Tony Tortora, a junior music education major, says his excitement for the conference began with late tuba professor Kelly Thomas, who showed his students the heights tuba and euphonium playing could reach.

“I had listened to recordings of these tuba rock stars and then to have them actually come to our house, so to speak, was just awesome,” Tortora says. “The energy was great. It was remarkable to be around people who are just as excited about the tuba as you are.”

The beginning of the spring semester brought the annual gathering of the Southern Division of the Music Teachers National Association to the School of Music for meetings and competitions. The competitions at the event were designed to encourage talented young music artists and to recognize the achievement of regional music teachers.

“It was exciting for UT to host the MTNA Southern Division competitions so university faculty and independent music teachers from nine southern states could see our new state-of-the-art building with our new Steinway pianos,” says Adams. “It gave our students the opportunity to hear the best pianist, string, woodwind, brass, vocal, and chamber musicians from each state at the junior, senior, and young artist levels.”



Anatomy of a Band



Five of the band's 319 members in full uniform during two intense weeks of band camp. Front row: Maggie Belew (majorette), Andrew Vogel (drum major) and Brianna Bingham (color guard). Back row: Meredith Harris (trumpet) and Tony Tortora (tuba).

ADAM TAYLOR

The University of Tennessee has had a marching band, in some form, for nearly 150 years. The very first was organized as a corps of cadets in 1869. The first official bandmaster, Ernest H. Garratt, was appointed twenty-three years later in 1892. The band made its first appearance at a football game in 1902 when UT took on Sewanee, but it wasn't until the 1940s that a reporter for the *Knoxville Journal* dubbed the band the *Pride of the Southland*. In the intervening years, the *Pride* has grown to become an integral part of the university's tradition with the innovation of the circle drill, running through the "T," and playing "Rocky Top."

GET TO KNOW A LITTLE MORE ABOUT THE CURRENT ITERATION OF THE FAMOUS *PRIDE OF THE SOUTHLAND MARCHING BAND*

BY THE NUMBERS	TOP 3 INSTRUMENTS REPRESENTED	SCHOLARSHIPS
319 Members <small>(including color guard, majorettes, graduate students)</small>	44 Trumpets	21 Named endowments worth nearly \$4M
CLASS BREAKDOWN	40 Alto Saxophones	\$100 Scholarship amount each member will receive this year per year of service to the band
109 Freshmen	34 Piccolos	20 Percentage of members who will receive a scholarship this year through endowments and the Band Scholarship Fund
80 Sophomores	TOP 5 MAJORS REPRESENTED	
66 Juniors	72 Music	
52 Seniors	13 Animal Science	
4 Fifth years	12 Biology	
4 Sixth years	10 Biochemistry and Cellular and Molecular Biology	
4 Graduate students	8 Psychology and Chemical Engineering (tie)	
"ROCKY TOP"		
43 Years of playing "Rocky Top"		
200 Average number of times "Rocky Top" is played each football season		
	REHEARSAL TIME	
	10-hour days for 15 days at band camp	
	183,200 estimated cumulative hours devoted by all 319 members to the band each year	



Piano Professors Reflect and Reminisce

BY ROGER HARRIS

If anything defines the tenures of piano professors David Northington and Fay Adams, it's their enduring passion for teaching and performing music. Northington, whose performances throughout the world have won him numerous prizes, and Adams, coordinator of keyboard studies at UT and director of the Suzuki Piano School of Knoxville, have shared their love of music with UT students since the 1970s. In a recent conversation, the two professors, who will both retire at the end of the 2015–2016 academic year, discussed their love of music and teaching, responding to questions submitted by their students.

Early influences

Adams: I've known I wanted to be a piano teacher since the second grade. I've never changed from that moment. I loved my teacher and my family—they were all teachers—and so my passion was teaching.

Northington: That's great! My [career] trajectory was not nearly so direct. When I was five I wanted to be a preacher. Then I wanted to be a clown. My idol was Emmett Kelly. After that, I wanted to be an actor, but I guess the bottom line of all of that was that I wanted to be an entertainer. When I first decided that I probably should go into music, I had a great teacher for ten years who inspired me so very much.

Challenges and rewards of working with students

Adams: Students come to the university, and they're not used to being disciplined and dedicated to practice. We have to help them understand the importance of dedication and discipline, of spending time going to concerts, and spending time in the practice room. The piano is a lovely instrument, but it can be a lonely instrument because you spend so much time by yourself. The best thing is to find students who take on that challenge.

Northington: For me, the challenge is getting to know each student individually and getting to know what that student needs. I'm sure I've failed miserably many times in my teaching career at not understanding, as I should have, my individual students' psyche and needs, and other times I think I have been successful. The rewards are self-evident. It's that sense of fulfillment that we as teachers experience when students, who came in struggling to perform, are able to get up on a stage in front of their peers and perform a very good recital that gives us a tremendous sense of accomplishment and satisfaction.

Fondest memory of years at UT

Northington: I would have to say it is the students' recitals because they've come so far and made such progress. As far as one incident, it was when my good friend Steven Maynard endowed a scholarship in my name.

Adams: Oh that's good, because that brings me to mine. My most memorable moment was when my sons, Andy and John, dedicated a practice room [in the Natalie L. Haslam Music Center] in my name.

Most memorable music trip or performance

Northington: I was performing the last movement of Beethoven's last piano sonata, Opus 111, and I had what I guess can only be explained as an out-of-body experience. For those moments, my soul and my spirit had separated from the mechanics of what my body was doing in a very surreal way.

Adams: It will always be that trip to Hamburg [Germany] to the Steinway factory to get the grand pianos we have for our new studios and concert hall. That was special. And thanks to Jim and Sandy Powell for raising the money to make that happen.

Favorite pieces to teach or perform

Adams: I love introducing students to great piano works that maybe they've had no experience with. We have a lot of students who come to the university and have played piano for a long time but haven't really been introduced to these works.

Northington: My favorite works would be the last piano sonatas of Schubert and Beethoven. They are in a class by themselves, the final testament of these great composers, who, in their last sonatas, reached levels of sublimity.

Retirement plans

Northington: I really look forward to spending more quality time with my wife [Stephanie] and taking trips and doing things that we have not done because of our busy schedules.

Adams: I'm going to still teach private lessons at my home, and I still want to practice and perform some. But I have four grandchildren, and they are my passion.



ADAM TAYLOR

Susan Boatman Garland

BY BROOKS CLARK

Susan Garland ('59) sat in the opening concert at the Natalie L. Haslam Music Center and cried.

"I heard the xylophonist. I saw this wonderful room with its wonderful set of acoustics and the talent from UT up on the stage and I started crying. I cried so much that I had to leave the auditorium. And when I returned, I started sobbing again. This was what I had wanted all my life for UT."

And it was her gift that helped make it happen.

Garland grew up in the 1950s in Harriman, Tennessee, as part of a family that had made its home in Roane County for eight generations. She was first chair clarinet at Harriman High and wrote poetry about music—the trumpet, the cornet, the clarinet. Her father, Garnett Morrison, owned auto dealerships and real estate.

"My father was very successful and very parsimonious," Garland says. "But he loved music. He played piano and had a beautiful baritone voice. As tight as he was [with money], if it had to do with music, I could have anything I wanted—music camps, a *Nutcracker Suite* record from Time-Life Books, and most of all, a baritone ukulele from a store on Gay Street. In a ballads class at UT, I sang one of the ninety-six versions of 'Barbra Allen' with my ukulele and got an A."

Part of Garland's deep ardor for music comes to her from her Scots-Irish forebears, who migrated from Scotland to Northern Ireland in the 1600s and then to America in the 1700s. Many of them settled in the Appalachian Mountains and towns like Harriman, carrying with them a tradition of soulful music that evolved into American country music, among other genres.

Garland graduated from UT with a bachelor's degree in education and began her career at NCR Corporation in Atlanta, where she installed Georgia Tech's first computer. Twice widowed, she is now retired in Winnetka, Illinois, where she began writing historical articles, including her memories of growing up in the shadow of Oak Ridge and the Manhattan Project.

On visits to UT in the 1990s, Garland stopped in at the music school. "I was devastated to see the crumbling concrete steps and the cracks in the bricks," Garland says. "I made up my mind to do whatever I could to help in the quest for a new music building and to put UT's music school in the top national college ranks."

Her support helped the School of Music achieve All-Steinway status in 2013. In Garland's will she has designated her own Steinway piano and \$500,000 toward student scholarships. Garland believes in UT so much that she is even becoming a student again, enrolling in the School of Music's online music theory program.



Remembering W J Julian

BY ROGER HARRIS

Mediocrity was not in the vocabulary of W J Julian, especially when it came to the members of his *Pride of the Southland* Marching Band.

Band members arrived at least thirty minutes early for 7:45 a.m. practice. If you missed the bus carrying the band to an away football game, you wrangled your own transportation and were waiting on the sidelines in full uniform when the bus pulled into the stadium parking lot.

His standards were high, but those who marched with the band during the Julian years remain grateful for his mentorship. "One of the main things I took away from [the band experience] was giving less than your best was not acceptable," says Memphis businessman Tom Edwards, who played trumpet for Julian in the early 1970s. "He just wouldn't put up with anything else. It's something I try to instill in my employees."

Julian, who passed away on May 26 at ninety-two years old, was known nationally for leading one of the most pioneering collegiate band programs. During his more than three decades as director (1961-1993), the band marched in presidential inauguration parades and performed at bowl games across the country.

The collegiate band world remembers Julian for developing the novel circle drill, a geometric and kaleidoscopic drill concept. During his career, Julian served as president of the American Bandmasters Association, National Band Association, College Band Directors Association, and Tennessee Music Educators Conference.

"His impact on the profession was profound," says Don Ryder, current director of bands at UT. "When I was in high school, everyone across the country knew his name, and I grew up in Ohio."

In addition to developing drills that were adapted by bands nationwide, Julian was one of the first collegiate band directors to start a major effort to recruit band members and raise money for band scholarships, Ryder says.

"The innovations he brought to the profession were quite ahead of his time," Ryder says.

UT football fans remember him for establishing home game traditions such as the playing of "Rocky Top" and forming the "T" for the football team to run through.

Although Julian was well known for his blistering critiques, band alumni also remember a man who cared for them.

UT graduate Valerie Greer, who played clarinet in the 1972 marching band, remembers clearly the kindness Julian showed her during the first home football game that year. She was sick that day but determined to perform. As the band marched off the field, "Dr. Julian came running up to me in that kind of backward run he had and told me, 'You don't look well. I want you to get some rest,'" Greer says.

And he offered to take care of her hat, a gesture that wasn't lost on the freshman from Sequatchie County. "Back in those days your hat and plume were gold. You didn't let anything happen to them," Greer says.

Lee Martin, head of the Engineering Entrepreneurship program for UT's College of Engineering, said the lessons he learned under Julian serve him well in the business world.

"I learned more about organizations and how to run them and how to lead them from my period in the band," says Martin, who holds twenty patents and is author of the book *Techonomics*.

Julian demanded perfection, but he instilled in every band member a commitment to excellence, says Martin, who played trombone in the mid 1970s.

"He was tough, but he cared for you."



Artist in Residence: *Medea* Composer

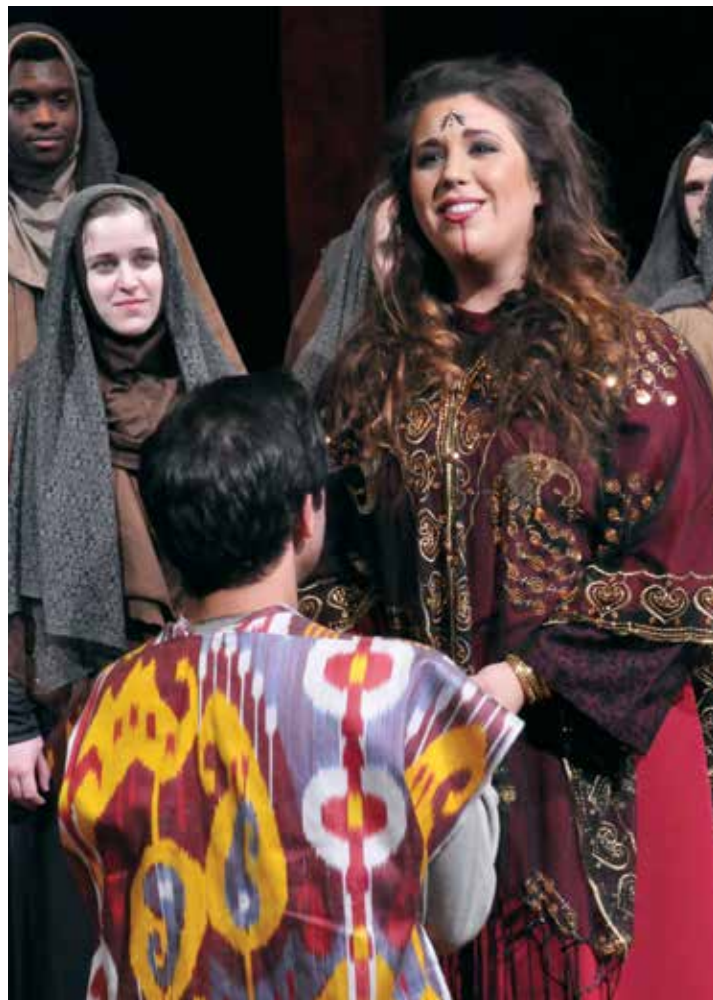
Last fall, UT hosted the world premiere of *Medea*. Written by composer Larry Delinger, the opera is an adaptation of the ancient Greek play about a protagonist who finds her position in the world threatened and takes revenge against her husband who has betrayed her for another woman. Douglas Langworthy translated the text from a German version of the play and wrote the libretto for Delinger's opera.

Delinger, a composer who has written music for television and radio, was composer in residence at the School of Music in fall 2014. During his residency, he worked with students, faculty, and guest artists and hosted talks about his music and creative process.

"Larry Delinger is not only an exceptionally gifted composer but also an enthusiastic educator," says Kevin Class, music director of the UT Opera Theatre and associate professor of music. "For students to be able to work with him on the world premiere of an opera is a unique opportunity to participate in the creative process with a composer."

Medea was directed by John Sipes, associate professor of theatre, and conducted by Class.

Delinger has written music for theaters in the United States and Europe, including the Oregon Shakespeare Festival, National Actors Theater in New York City, and the Oslo Nye Theater in Norway. He has composed music for *Sesame Street*, a rock album titled *Ray Bradbury's Dark Carnival*, and the ballet *Spheres* for Dance Umbrella of New York.



Brahms Concert Series

During the spring semester, pianist Kevin Class, fellow UT faculty members, and guest artists presented the first three programs of a seven-part concert series on the piano chamber music of German composer Johannes Brahms.

"The complete chamber music with piano of Brahms is among the most important literature written for the piano," Class says. "Every piece is a standard in the repertoire, and all of the works are considered to be masterpieces of music literature."

The programs this spring included complete sonatas for cello, violin, and clarinet and featured the Horn Trio in E-flat Major, op. 40 and Piano Trio no. 1 in B Major, op. 8. Performers included UT faculty member Wesley Baldwin on cello and Knoxville Symphony Orchestra guest performers Ruth Bacon and Rachel Loseke on violin and Gray Ferris on horn.

"While it is not unprecedented for a pianist to present the series of complete chamber music with piano of Brahms, it is rather rare. The chamber music includes

some of the most difficult music Brahms ever wrote for the piano," Class adds.

In March, Class presented the next installment of the series, which featured the Piano Trio no. 2 in C Major, op. 87, Piano Trio no. 3 in C Minor, op. 101, and Clarinet Trio in A Minor, op. 114. Performers included Baldwin on cello and fellow UT professor Victor Chavez on clarinet. Guest artists included Sara Matayoshi and Gabriel Lefkowitz on violin, and Stacy Miller and Andy Bryenton on cello.

The series will continue through spring 2016.

Callithumpian Consort

A piano-percussion quartet that champions modern chamber music performed this March in the Sandra G. Powell Recital Hall. The Callithumpian Consort is comprised of percussionists Scott Deal and Stuart Gerber and pianists Stephen Drury and Yukiko Takagi—all performers on the forefront of contemporary classical music who have made a career out of performing this challenging repertoire.

"It was a real privilege for the School of Music to host the Callithumpian Consort," says Andrew Bliss, assistant professor of percussion. "It was a rare opportunity to hear both chronological ends of the chamber percussion repertoire in one sitting."

The program included a performance of a new work by composer Christian Wolff as well as Sonata for Two Pianos and Percussion by Hungarian composer Bela Bartok.

"Having the Callithumpian Consort in for a brief residency at UT was incredible," says Joshua Dreyer, a graduate student in the School of Music. "It was a pleasure to hear them play not only new music they had commissioned but also Bela Bartok's Sonata for Two Pianos and Percussion, a work not often performed because of its difficulty. Getting to hear world-class musicians perform such an exciting program was truly an inspiring experience."

Kronos Quartet

In March, the Kronos Quartet, one of the most visible string ensembles in classical music, held a question-and-answer session at the School of Music before their headline performance at the Big Ears Festival in downtown Knoxville.

The quartet has become one of the most celebrated and influential groups in the world, performing thousands of concerts, releasing more than fifty recordings, collaborating with many of the world's most accomplished composers and performers, and commissioning more than 850 pieces for string quartet.

Established in 1973, the group is comprised of violinists David Harrington and John Sherba, violist Hank Dutt, and cellist Sunny Yang. In 2011, the Kronos Quartet became the only recipients of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians. The group's numerous awards include a Grammy for best chamber music performance.





Alec Chien Performs Chopin

Last November, international award-winning pianist Alec Chien treated guests of the School of Music to a performance of the works of Frederic Chopin.

“This concert provided a rare opportunity to hear all four of Chopin’s monumental Ballades—pinnacles of the piano repertoire—in one program,” says David Brunell, professor of piano and the event’s organizer. “Audience members came away with an appreciation of the tremendous range of Chopin’s output, from the pyrotechnics of the Andante Spianato and Grande Polonaise Brillante to the breathtaking and hypnotic beauty of the exquisite Nocturne in C-sharp Minor.

Chien is artist in residence and professor of music at Allegheny College as well as artist lecturer in piano literature and repertoire at Carnegie Mellon University.

The Hong Kong native has performed in solo and chamber recitals and has been a featured soloist with major symphony orchestras, including the Philadelphia Orchestra, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, Buffalo Philharmonic, New Zealand Symphony, American Symphony, and Hong Kong Philharmonic.

Fortepiano Performance

Prolific composers Franz Joseph Haydn and Wolfgang Amadeus Mozart wrote many of their works for the fortepiano, a predecessor of the modern piano, during the eighteenth and nineteenth centuries.

However, many classical music lovers in modern-day Knoxville have never heard these composers’ famous works performed on their original instrument. That changed with a UT concert last September when University of Missouri piano professor Janice Wenger and violin professor Julie Rosenfeld performed four early Mozart violin and piano sonatas on a historic reproduction fortepiano.

The concert was followed with a hands-on workshop for organ and piano students and teachers, “Haydn and Clementi Sonatinas: Defining the Classical Sound.”

The fortepiano used for the concert is an exact reproduction of the instrument made by Anton Walter in 1802 and weighs 175 pounds. It was made in 2006 by Paul McNulty, a renowned American builder working in the Czech Republic, and belongs to the University of Missouri.



Ready for the World Music Series

A music series that reflects the blending of indigenous music from around the world with western classical forms took place at UT during the 2014–2015 academic year. Coordinated by Miroslav Hristov, associate professor of violin, the Ready for the World music series transported attendees to Latin America, Eastern Europe, and East Asia through musical performances, cuisine, art, and culture.

Beginning the tour in Latin America were special guest artists Duo Roldán, a cello and guitar-playing duo from Cuba. The concert coincided with the end of Hispanic Heritage month in October.

“One of the objectives of this series is not to highlight the distinctiveness of the music from each geographical region, but rather their similarities to the music we are accustomed to,” says Hristov. “Very often, the fusing of two different musical styles gives rise to new and richer musical idioms.”

In January, the series took attendees to Eastern Europe with a performance of works for small chamber ensembles by legendary Eastern European composers, performed by special guests violist Yuri Gandelsman and pianist Janna Gandelsman.



The culmination of the concert series in April brought renowned special guest artists Sharon Cheng (soprano), Chih-Long Hu (piano), and Sun-Joo Oh (soprano), who performed art and folk songs from East Asia. The program included selections from Taiwan, China, Mongolia, Japan, and Korea.

“Music is one of the pinnacles of human achievement, uniting races and nationalities through artistic performance, even during times of great social and economic adversity,” Hristov explains. “For these reasons, it is vitally necessary that we take the lead to preserve art and culture that enhances the intellectual, social, and cultural development of our young people in a global context.”

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, since 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 important 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 or contact Christopher Cox, director of development for the College of Arts and Sciences, by phone at 865-974-7692 or e-mail ccox65@utk.edu.

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 - Kevin James Class
 - Karen J. Cobb

Chamber Singers Tour England

The UT Chamber Singers traveled to England in July for a twelve-day tour, during which they performed in some of the country’s most historic and best-known cathedrals. The forty-six chorus members performed at Canterbury Cathedral, St. Paul’s Cathedral, and Westminster Abbey.

Watch a video diary of the trip at tiny.utk.edu/chamber.



The chamber singers at Westminster Abbey following their Evensong performance.



Simon Hogg (MM, '15) sits at the organ inside Saint Paul's Cathedral in London.

“I put my whole heart into this trip, and it was the greatest thing I’ve ever done. You’re immersed in the culture of another world, hearing yourself and an amazing choir in huge cathedrals that have echoes and reverbs.”

Ruth Hagler, Sophomore, Social Work



“It really is a once-in-a-lifetime opportunity. There’s only a handful of folks who can ever say they’ve sung at these venues. So for us to be invited to come and sing here, and for me especially, it’s been just an incredible opportunity—one that I’ll never forget.”

Landon Paul, Graduate Teaching Assistant, Choral Conducting Program



Students take a selfie outside Heathrow Airport in London.

“It’s such an experience, and especially Westminster Abbey, I mean, you can’t compare. There’s nothing else in the world like it. This church, it’s been here for centuries. So, to be able to come here and sing, it’s just mind blowing.”

Eric Hill, Graduate Student, Music



Under Angela Batey’s direction, the Chamber Singers rehearse in Saint Peter’s Anglican Church in Canterbury, England.



The Chamber Singers explore Canterbury, England.

“I’ve seen on this trip how the kids learn and grow, and it’s just been so wonderful to watch, particularly the younger ones who have never been overseas before, to watch them experience this whole new world. I hope they will take the love of music that they have inside and change the world and do great things wherever they go.”

Angela Batey, Professor and Director of Choral Activities, School of Music

“It’s great that our school has a chance to do something like this, because you know not every university gets a chance to do this or even has such a great music program.”

Breyon Ewing, Junior, Music

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- Mary F. Eure
- Stephen Edward Eure
- Walter R. and Alice R. Farkas
- R. Kent and Susan A. Farris
- Joe C. Feeman Jr.
- John F. Fellers
- Pat Felts
- Colleen T. Ferron
- Fidelity Charitable Gift Fund
- Joseph A. and Ruth Fielden
- Thomas F. Fine and Patricia Maffeo
- First Christian Church
- Melody J. Fitzsimmons
- Cindy Flores
- Daniel Lee Frank
- Nancy Frank
- Joel W. and Sandra M. Garber
- Ledyard Gardner Jr.
- Susan Morrison Boatman Garland
- Stephen P. and Mary Ann Geoffrey
- Tara Ghorashi
- Charles P. Giambrone
- Karen G. and Roger L. Gilbert
- Charles W. Goan
- Mitchell and Margy Goldman
- Francis D. and Christina Graffeo
- Cathy H. Graves
- Caaj A. and Yellie Greebe
- Suzanne Smith Greene
- Alan C. Guy
- John C. and Dorothy Metzger Habel

Teaching Strings in Tanzania

BY LIZA COOPER (BM, '15)

Last semester, I was offered the opportunity of a lifetime—to teach violin in Moshi, Tanzania.

Hillary Herndon, my string pedagogy professor, developed a relationship with the music and conservation education



Two students diligently practice the cello.

organization Clarinets for Conservation (C4C), which wanted to extend its mission to include string education. After a semester of fundraising, I traveled with Professor Herndon and two other UT students—Desiree Hunter (viola) and Sophie Chang (cello)—to start the Daraja Strings program at Korongoni Secondary School in Moshi.

Our students were beginners between the ages of thirteen and eighteen. We taught for two hours every week-day, a schedule that allowed our students to progress rapidly but left little time for them to practice new skills. It also meant students would be markedly behind if they had to miss class, although many would attend class even if they were sick.

We worked within the limitations of our teaching environment. While most students began learning English in secondary school, their fluency varied with age. We chose our vocabulary carefully, and I became aware of how many colloquialisms I use in everyday speech.

I never fully appreciated the luxury of teaching in the United States until my trip. In Moshi, we couldn't simply order supplies online or take an instrument to be repaired in a shop; we made do with donated supplies brought with us on the



Liza Cooper instructs two violin students.

airplane. We couldn't expect our students to have Internet access. We had to prepare our students to work on their own to maintain their instruments and skills until January when a group from C4C will visit again.

Despite the challenges, I have never had a more rewarding experience. Our dedicated students soaked up anything we taught them and were reluctant to pack up their instruments after a long day of rehearsal. They arrived early to practice and stayed long after we headed home.

This dedication paid off. I was so proud after their final performance, seeing the amazing progress our students made with only a month and a half of lessons. I can't wait to see how far they go in the next year.



Hillary Herndon (far left), associate professor of viola, with the Tanzanian students and School of Music students Sophie Chang (third from the left), Desiree Hunter (far right), and Liza Cooper (front right).

Todd Barnhill (MM) returned to the Opera Theatre of St. Louis this summer to perform in Mozart's *Così fan Tutte* as an apprentice artist.

Brandon Bell (MM) spent the summer as a young artist with the Wolf Trap Company in Vienna, Virginia.

Sean Copeland (BM) spent the summer performing in the Disneyland All-American College Band in Anaheim, California. He was accepted into the group as the only bass trombonist through a national audition.

James Eder (MM) performed the role of Don Alfonso in Mozart's *Così fan Tutte* this summer with the Janiec Opera Company at the Brevard Music Festival.

Kathryn Lasley (BM) served as the 2014-2015 East Tennessee president for Tennessee C-NAfME.

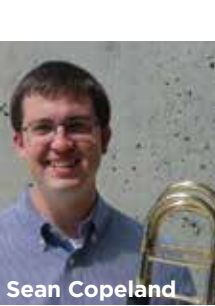
Mia Pafumi (MM) was awarded a career grant from the prestigious Licia Albanese Foundation in New York. In October, she appeared in a concert at Carnegie Hall celebrating the winners.

Maxwell Porterfield (MM) placed first in the Opera on the James Vocal Competition in April 2015. She also sang the role of Blöndchen in Scenic Opera's updated version of Mozart's *The Abduction from the Seraglio* in June.

Margaret Ramsey (MM) sang the role of Old Silver Dollar last summer in Douglas Moore's *The Ballad of Baby Doe* with the Janiec Opera Company at the Brevard Music Festival.

Alexandria Shiner (MM) performed a stunning rendition of Bellini's "Qui la voce" from *I Puritani* with the UT Orchestra as a winner of the concerto competition. Shiner also appeared as The Queen of the Night in the Opera Theatre spring production of *Die Zauberflöte* and was a featured soloist at the Knoxville Opera Rossini Festival in May.

Makoto Winkler (MM) appeared as a studio artist at the prestigious Central City Opera Company last summer.



Thaddeus Ennen (MM) received a full scholarship to return to the Janiec Opera Company at the Brevard Music Festival in summer 2015, where he performed the role of Horace Tabor in Douglas Moore's *The Ballad of Baby Doe*. The previous summer, Ennen was voted the outstanding member of the company. He joins the Pensacola Opera Company as a young artist this season.



Kimia Hesabi (MM) is the recipient of a prestigious 2015 Thomas Fellowship, which provides a graduate student twelve months of support to pursue a research or creative endeavor of exceptional promise. Hesabi used the award money to purchase a viola to further her academic studies and performance career. Hesabi is a violist for the UT Symphony Orchestra and is also a member of the Graduate String Quartet. She moved to Knoxville from Iran, where she performed with the Tehran Chamber Orchestra, the Persian Chamber Orchestra, and was awarded the Outstanding Performer award at the Fajr Festival. Hesabi was selected to receive a scholarship to the Wintergreen Music Academy this past summer where she studied with internationally recognized performers.

- Virginia Hagens
- Melvyn L. and Edith C. Halbert
- William T. Hall
- Kenneth Hamilton and Lynda Newton
- Sharon Wotring and Giles R. Hammat
- Steven R. and Rebecca P. Hancock
- Judy Handley
- Samia and Wahid T. Hanna
- Happy Hikers O'Connor Senior Center
- Albert J. and Carmen C. Harb
- Charlene A. Harb
- Hardin Valley Elementary PTA
- R. Leslie and Carla Lou Hargrove
- Linda D. and Randall F. Hartwig
- Haslam Family Foundation Inc.
- James A. Haslam II and Natalie Leach Haslam
- John J. and Patricia A. Hattery
- Kenneth N. Hawkins
- Mark A. and Judith E. Hector
- Ann Stephens and Allen Clark Henderson
- Christopher Herndon
- Hillary Anne Herndon
- Brandon Herrenbruck
- Connie Hetherington
- Stephanie Rose Hibbert
- Mark L. and Catherine C. Hill
- Sheila and Christopher T. Hill
- Fredrick William and Harriet Ann Hodge
- Ann K. Holler
- Judith Ann and Gerald E. Hollingsworth
- Dana C. Holloway
- William C. Hoppe Jr. and Julia G. Hoppe
- Carol Y. Horne
- Martha Ragsdale House
- Maria Nathalie and Miroslav Petrov Hristov
- Fred Alan and Regina Hurst
- Inskip Elementary School
- J. A. Fielden Co. Inc.
- Carol G. Jacobs
- Alan R. Javorcky
- Melissa M. Jenkins
- Christopher Allan Jerger and Alice Schoo-Jerger
- Patricia A. Jobe
- Johnson String Instruments Inc.
- Allen E. Johnson
- Anne Curtis and James W. Johnson
- Jeffrey H. and Sharon B. Johnson
- Jodie McTeer and John Thomas Johnson
- Judith Johnson
- Katie Marguerite Johnson
- Joy of Music School
- John Richard Kaboff
- Pawel Karolczak
- Howard F. Kastner Jr. and Susan Kastner
- Joanne L. Kennedy
- Ricky B. Kennedy
- Chuckie Kirby
- Glorietta Klarich
- Jane W. and Lowry Franklin Kline

CELEBRATION OF EXCELLENCE COMPETITION

Part of the college-wide Exhibition for Undergraduate Research and Creative Achievement (EUR̃CA).

School of Music winners—first place: Wesley Carroll, PIANO; second place: Sydney Warren, SAXOPHONE; third place: Tyler Padgett, VOICE

2015 STUDENT RESEARCH CONTEST IN MUSIC

First place: Corey Blake for his paper “Old Harp Singing in Sevierville, Tennessee: Family Traditions and Rural Identity”

Second place (tie): Catherine Greer for her paper “Let’s hope we are singing to God: Commemoration and Exploitation of Verdi’s Requiem in Theresienstadt” and **Nathan Reeves** for his paper “Finding A Blend: Contemporary Worship Music and Spiritual Hearing in an East Tennessee Methodist Church”

COLLEGE MUSIC SOCIETY SOUTHERN CHAPTER 2015 ANNUAL CONFERENCE

Winning paper: Mariana Garcigodoy’s “Cosmopolitanism and Villancicos in Viceregal New Spain”

MUSIC STUDY CLUB SCHOLARSHIP 2015–2016:

Tori Sellers

STUDENT AMBASSADORS, 2015–2016:

Hannah Brown, Jacqueline Messinetti, Erin Murphy, Hannah Smith, Kristen Thames, Emily Weisel

OUTSTANDING GRADUATING SENIORS, 2014–2015

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.

Roxanne Cabrera, MUSIC EDUCATION; William Nicholas James DiPillo, PIANO PERFORMANCE; Liza Cooper, STRING PERFORMANCE; Garrit Tillman, STUDIO MUSIC AND JAZZ; Andrea Markowitz, VOICE PERFORMANCE

SIGMA ALPHA IOTA SCHOLASTIC AWARD:

Desiree Hunter

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: William Nicholas James DiPillo

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:

Daniel Scott Williams

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

GERALD W. BARNES FUND FOR EXCELLENCE IN WOODWINDS AWARD:

Sarah Emmons and Alex Thompson

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

PRESSER SCHOLARSHIP: Tyler Padgett

Presented annually to a 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.

2015 NEW MEMBERS

**Siobhan Drury
Evan Headrick
Krista Kennedy
Rebekah Wahneeta McDonald Maxim
Yanet Bermudez Ortiz
Jasmeen Pantleay
Lauren Psensky
Marek Rosinski
Paul Royse
Alexis Smerdon
Caitlin Thomas
Megan Whiteman
Catherine Whitten**



MICHAEL MAHONEY, HAT HEAD STUDIOS

When Kathy Olsen describes her remarkable life, she does it with a simplicity and sureness that belies any concept of dramatic struggle. This is ironic, considering how much time she’s spent in the opera world, where emotions and drama run high. Already one of the world’s most sought-after opera coaches and accompanists, the Knoxville native and UT alumna decided to set out in a new direction at age fifty, founding an artist management company to help support the career of husband and top client, New York Metropolitan Opera principle Gary Simpson.

Olsen’s company, Encompass Arts, has since become a break out success, representing an impressive roster of classically trained opera singers, actors, and crossover performers, including John Cullum (’53), Anthony Laciura, Marcello Giordani, and Willy Falk.

“There’s not enough American work for opera singers,” Olsen explains. “What I’m looking for now are triple threats—artists who can sing, dance, and act. They have the best chance at branching out into film and television.” This pragmatism is hardly surprising in a woman who claims that her proudest achievement was watching her husband appear on Steven Soderbergh’s acclaimed HBO/Cinemax series *The Knick*. “As wonderful as it is to see someone appear on stage,” Olsen says, “television is forever.”

In fact, it was mingling with legendary television actors at HBO that proved to be the catalyst behind the expansion of her management company into other avenues of the entertainment industry. By openly acknowledging her generation’s reverence for television, Olsen has left the tired distinction between high and low art in the dust and came out wholeheartedly in favor of talent over genre.

The Unassuming Genius of Kathy Olsen

BY VALERIE FULTON

Olsen’s attitude has changed some from her student days at UT, when she jokingly feared that the establishment of the Jazz Studies program might be a slippery slope down into popular culture. At the same time, she has always been open to possibilities. With the support of teacher William Dorn, who recognized her talent for sight-reading, she tailored her master’s in piano performance so she could become an accompanist. “He grasped that I had the personality to get along with opera singers,” Olsen says with just a hint of levity.

Olsen’s recognition of what she does best has propelled her career forward almost inevitably from the start. When asked about the next step, she expressed a desire to establish an apprentice program that would allow young musicians to bridge the gap between finishing graduate programs and entering the professional world. Passing on her gift of insight and direction to a new generation of American artists is a worthy and most appropriate legacy.



- Cherri Knox
- Knoxville Scottish Rite Foundation
- Knoxville Symphony Society
- Elisa Catherine Koehler
- Elizabeth M. Koester
- Karen S. and Robert T. Ladd
- William M. Law Jr. and Vickie H. Law
- Theresa Michaelene Lee and Jack Love
- Alexander and Roberta Limor
- Gregory F. Lohman
- Ruth Ann Looney
- Sharon B. Lord
- Floice R. Lund
- James F. Lyon III and Sandra Lyon
- Julia MacManus
- Julia A. and James E. Malia
- Tammy L. and David E. Marks
- Richard L. Mason
- Sandra L. and Lloyd J. Matthes
- Ross and Evelyn J. Matthews
- Brenda A. Maupin
- Veronica and Leon Maya
- Duane K. and Janice McNeeley McClelland
- Brendan Paul McConville and Annachiara Mariani
- Colene S. and John H. McCord
- Don J. and Rose A. McCullough
- Adele M. McDonald
- Daniel F. McGehee
- Douglas J. McKamey
- Hubert M. Meredith III
- Paul M. and Marion T. Miles
- Jacqueline L. Mines
- Fuad and Layla Mishu
- Tom and Jasmin Mishu
- M. Janice Mitchell
- Marissa Mitchell
- Kenneth M. Moffett
- Hal and Carolyn S. Moncier
- Marvelene C. Moore
- Andrew Paul Morales
- Michael T. and Judy Ann Morman
- Clark P. Morrell
- Rose L. and Harry L. Moseley
- Emerson J. and Joanne Riggins Mounger
- Charlotte Musgraves
- Music Study Club
- Cecily Janice Nall
- National Christian Foundation of East Tennessee
- Navarro Research and Engineering Inc.
- John M. Neal
- Milton H. Nelson
- Sandra J. Nelson
- Ruth H. and Theodore J. Newsom
- nief-norf
- David B. and Stephanie B. Northington
- Nicholas J. and Jessica C. Northington
- Northshore Elementary School
- James M. and Kathleen C. O’Hara
- Paul K. and Connie O’Landt
- Susan and Forrest L. Orr

Kristin Lewis



In spring 2015, the College of Arts and Sciences awarded Kristin Lewis the Alumni Divisional Achievement Award. Lewis, who received her master’s of music in vocal performance from UT, sang for the University of Tennessee Opera Theatre and has since forged an international opera career across Europe and Asia as a lyri-co-spinto soprano. Lewis has performed in such prestigious

houses as the Vienna Staatsoper, Teatro alla Scala, the l’Opéra de Paris, Berlin State Opera, Opera Orchestra New York in Avery Fisher Hall at Lincoln Center, the Bayerische Staatsoper, and the Mariinsky Theatre.

She is a two-time national finalist of the Metropolitan Opera National Council Competition and has also been a finalist of the XLVI Concours International de Chant de la Ville de Toulouse, a winner of the Internationalen Gesangswettbewerb Ferruccio Tagliavini, and a winner of the Concorso Internazionale Di Musica Gian Battista Viotti.

Off stage, Lewis is also making a mark through her humanitarian efforts, most notably as an ambassador for the Red Cross in Vienna and through the Kristin Lewis Foundation, which she established to allow younger musicians to share her love of opera and musical cultures through “education, performance, and experiences in music.”

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 updates to musicnews@utk.edu.

Welcome New Faces

Recent UT cello student **Matt Gabriel** (MM, '15) was accepted for the Master of Music in cello performance program at the Peabody Institute at Johns Hopkins University.

Emily Caroline Hagens (MM, '15) was hired as a Young Artist for the Ohio Light Opera summer season. This company has earned the reputation as America’s premier lyric theatre festival and has secured a position as America’s premier venue for the production of fully staged, fully orchestrated versions of lyric theater gems that have captivated the public during the last century and a half.

Erin Lehman (MME, '09, née Martin) recently accepted a teaching position at Holy Innocents’ Episcopal School in Roswell, Georgia.

Gennard Lombardozi (MM, '04) was appointed as an assistant professor of voice in the School of Music at Stephen F. Austin State University in Nacogdoches, Texas. Gennard’s wife, soprano **Christy (McClung) Lombardozi** (BME, '03) is represented by Dispeker Artists and has accepted a position on the voice faculty at Angelina College in Lufkin, Texas.

Yanet Bermudez Ortiz (MM, '15) was awarded an assistantship and admission to the doctoral program in piano performance at James Madison University.

Murrella Parton (BM, '15) was one of five voice students named as a winner of the Cincinnati College-Conservatory of Music’s 2015 Opera Scholarship Competition. Parton was awarded a full-tuition scholarship and the Andrew White Memorial Award, a prestigious cash award.

Alessandra Rossi-Fillippi (MM, '06) moved to Berlin in 2013 to pursue her opera career. She has performed arias and duets by Verdi from *La Traviata* and *Rigoletto* in Berlin’s Classic Open Air festival in “Eine Italienische Sommernacht.”



Michael Tunnell (MM, '76) was named a 2016 International Trumpet Guild Award of Merit recipient. ITG presented this prestigious honor posthumously after Tunnell passed away from cancer in December 2014.

- Landin Fleres**, Communications Coordinator
- Lillie Gordon**, Lecturer in Musicology
- Jon Hamar**, Lecturer in Double Bass
- Jaclyn Johnson**, Lecturer in Choral Music/Choral Music Education
- Eunsuk Jung**, Lecturer in Class Piano
- Alex Lapins**, Lecturer in Tuba/Euphonium



Fay Adams (piano) was honored at a Tennessee Music Teachers Association banquet at the University of Tennessee, Chattanooga, as the Teacher of the Year. She continues as the national coordinator of senior performance competitions with the Music Teachers National Association. Her travels this past year took her to Suzuki Institutes in Colorado, Minnesota, and Connecticut and the National Suzuki Conference of Mexico, which was held at the oldest conservatory in Latin America, La Rosa Conservatory, in Morelia, built in 1743.



Wesley Baldwin (cello) made his debut as a soloist with the Knoxville Chamber Orchestra with colleague **James Fellenbaum** (orchestra) performing the Boccherini Cello Concerto in B-flat Major. He also performed the Brahms Double Concerto with the

Bryan Symphony Orchestra in Cookeville and the Victor Herbert Cello Concerto no. 2 with the Southern Adventist University Orchestra. Future engagements include returning to perform with the Florence and Bemidji Symphonies and making his debut as a soloist with the La Porte Symphony.

Loneka Wilkinson Battiste (music education) graduated from Louisiana State University in December 2014 with a doctor of philosophy degree in music education. She presented “Afro Caribbean Rhythms: From Africa to My iPod” for Ethnomusicology Goes to Middle School, an outreach program sponsored by the Education Section of the Society of Ethnomusicology. She also presented a paper and poster “‘Music Down in My Soul’: Achieving a Sound Ideal for Moses Hogan Spirituals” and the session “‘Feel Like Funkin’ It Up’: African American Music Aesthetic in the General Music Classroom” at the Tennessee Music Educators Conference in April. Battiste also served as guest conductor for the Knox County Middle School Honor Choir.

John Brock (organ) was honored at a gala event in October 2014 by the Knoxville Chapter of the American Guild of Organists (AGO) for his fifty years of teaching. Several former students performed in two recitals—one in the James R. Cox Auditorium on UT’s campus and one at Knoxville’s Church of the Ascension. The AGO chapter also hosted a reception and brunch in his honor. In May, Brock presented a short recital at the annual conference of the Historical Keyboard Society of North America on the French baroque-styled organ at McGill University in Montreal, Canada.



David Brunell (piano) performed a solo piano recital at Allegheny College in Meadville, Pennsylvania, in January. He also performed in a dedication concert for a new Steinway grand piano given to the UT Medical Center in memory of former

School of Music Director Roger Stephens. Brunell published a book review in the MTNA national magazine, *American Music Teacher*, and performed a solo recital in Tellico Village, Tennessee, to benefit the Knoxville Symphony. He taught and performed a solo recital at the East Tennessee State University summer piano camp in Johnson City. In July 2015, he recorded a piano sonata by David Canfield for future release on the Enharmonic label.

James Fellenbaum (orchestra) continued his position as resident conductor with the Knoxville Symphony Orchestra and music director of the Knoxville Symphony Youth Orchestra. With the KSO, he conducted Chamber Classics concerts, Side-by-Side concerts with Oak Ridge High School and Maryville High School, led the annual Young People’s Concerts (seen by nearly 10,000 children), conducted KSO Pops concerts, and covered Masterworks concerts.



- Jeffrey Louis and Joni Pappas
- Joe P. Pass
- Timothy K. Patterson
- Carole T. and Walter T. Pattison
- W. E. Patton III and Lynn V. Patton
- Molly Pattullo
- Elizabeth A. and Fred N. Peebles
- Elizabeth Lapsley Pendergrast
- Dale J. and Rita S. Pendley
- John C. Peterson
- Albert and Cathy E. Petty
- Nancy R. and Ronald E. Pevey
- Linda L. Phillips and Kenneth D. McFarland
- Pilot Corporation
- Lynn W. Pitts
- Powell Foundation
- James J. Powell Sr. and Sandra G. Powell
- Presser Foundation
- Gene Price
- Charles Radanovics
- Michael R. Ragsdale
- Gwynn W. Ramsey
- Alicia Therese Randisi-Hooker and Henry C. Hooker
- Daren A. Redman
- Janice R. Reeves
- Bobby and Bernadette Renfro
- Reuning & Son Violins Inc.
- Barbara Anne and Michael D. Reynolds
- Henry Q. Rinne
- Albert and Jennie Ritchie
- Rocky Hill School PTO
- Patricia L. Rogers
- John T. Rose
- Wanda Maria and Jan Rosinski
- Kevin M. and Janet A. Ross
- Virginia B. and Peyton L. Rowlett
- William S. and Elisabeth Rukeyser
- Terrance Len Schmidt
- Gary W. and Nancy M. Scott
- James J. Secor III
- Alan K. and Sally Sefton
- Arthur G. Seymour Jr. and Susan T. Seymour
- Susan G. Shanks
- Donald D. Sharpe
- Courtney W. Shea
- Andrew Lloyd Sigler
- Moshe and Ilana I. Siman-Tov
- William A. and Joyce C. Simms
- Muriel A. Simpson
- Scott Andrew Skoog
- Kimberly Beth and Otto W. Slater
- Jennings B. and Carol Ann Smalley
- Marshunda A. Smith
- Susan C. Somaini
- J. Renfro Sproul
- Eloise E. Spurgeon
- Emma B. Stallings
- Nancy B. Stanley-Riser and Gary A. Riser
- Judi D. Starliper
- Billie M. Stephens
- David Stephens
- Marjorie Bennett Stephens
- Roberta M. and John C. Stewart



James Marvel (opera) directed *Tosca* for Opera Grand Rapids, *Rigoletto* for Opera Tampa, and two one-act operas by Martinu for Gotham Chamber Opera in New York City. He also published the article “Opera in the New South: An American Renaissance” on *Operagasm.com* in December 2014.



Brendan McConville (music theory) presented research at two national conferences in the past year. He presented “Assessing Student Learning in the Online Environment” at the joint conference of the Society for Music Theory and American Musicological Society and “Orchestration via the Resnick Spiral: a Noteflight Application of Lifelong Kindergarten” at the joint conference of the Association for Technology in Music Instruction and the College Music Society. McConville also won a Fulbright Core Scholar Award to travel to Italy during the 2015–2016 academic year to conduct research, compose music, and teach a seminar at the Conservatory of Pescara.



David Royse (music education) presented the session “Preparing for the Real World: Classroom Management Challenges and Solutions” during the 2014 Tennessee C-NAfME Fall Kick Off at Union University in Jackson, Tennessee. He also gave the presentation “Lessons from Music City: How Tennessee’s Educational Reforms are Impacting Public School Music Programs” during the College Music Society Southern Chapter Conference at the Mississippi University for Women in Columbus, Mississippi. He presented the poster “Bach, Beethoven, and Beyond: Assessing School Orchestra Literature” during the College Music Society Northeast Chapter Conference at Boston University.

Andrew Sigler’s (composition) Ettelson Award-winning piece “Finding the Air Up There” for piano and violin was performed in Berkeley, California, as part of the Composers Inc. season. The work also was awarded second prize in the Robert Avalon International Composition Competition and was performed in Houston, Texas. The work garnered additional performances at the TUTTI Festival at Denison University and by Concert of Millennials throughout northern California. The College Music Society chose Sigler’s “Sparrows Jump Nine Sandpipers” for performance at its national conference. Sigler also was appointed to the board of the National Association of Composers, USA, and was chosen to adjudicate the film music competition and sit on a panel of industry experts at the Scruffy City Film and Music Festival.

Andrew Skoog (voice) will make his debut with the Colorado Symphony this upcoming season as tenor soloist in Carl Orff’s *Carmina Burana*, marking Skoog’s thirty-second performance of this work, which he has performed in the last two seasons with the Columbus, Albany, and Bangor Symphony Orchestras. In the spring, he will appear as tenor soloist in Beethoven’s Symphony no. 9 with the Oak Ridge Symphony Orchestra. Skoog serves as president of the Tennessee chapter of the National Association of Teachers of Singing.

UT’s Graduate Brass Quintet and faculty advisor **Alex van Duuren** (trombone) received an invitation from renowned trumpeter Vince DiMartino to participate in an annual conference, Exploring Brass in Greece, in Thessaloniki and Leptokarya, Greece, in January 2015. Alongside other brass students from across the United States, UT students Alexis Smerdon, Jordan Foster, Ryan Scott, David Gonzalez, and Brock Jones participated in warm-up sessions, attended master classes, and gave multiple public concerts.



In August 2014, **Jorge Variego** (music theory) performed his work “Líneas y Manchas” with the Symphonic Orchestra of Rosario under the Spanish conductor Maestro Carlos Domínguez Nieto. He also premiered “Rare Form of Kleptomania” for violin and electronics at the Royal Conservatory in The Hague. Variego’s piece “La Jungla” was part of the 2015

New York City Electroacoustic Festival. In July 2015, Variego presented new works at the Via Stellae Festival in Santiago de Compostela, Spain, and at the International Society for Improvised Music Conference in Switzerland. His research work was published in the eighteenth edition of *Center* by the School of Architecture and Design at the University of Texas, Austin.

Cathy Leach, ITG President-Elect

The International Trumpet Guild elected Cathy Leach, trumpet professor and the School of Music’s associate director of undergraduate studies, as its vice president/president-elect. She began her two-year term as vice president in October 2015, which will be followed by two years as president, and then two years as past president. While serving in this leadership role, Leach says she looks forward to expanding membership to include “everyone who owns a trumpet.”



ITG was formed in 1974 to promote communication among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet. Its membership consists of more than 4,700 trumpet performers, teachers, industry members, and enthusiasts from fifty-six countries. Leach’s teacher, Clifford Lillya, was one of ITG’s founding members, and over the past twelve years, Leach has served the ITG as a board member, chair of numerous committees, a competitions judge, and a performer at its annual conferences.

In Memoriam: Kelly Thomas

Kelly Thomas, a tuba professor in the School of Music, passed away unexpectedly on June 7. Thomas was appointed tuba/euphonium instructor at UT in 2014.

“Anyone who ever attended one of Kelly Thomas’s recitals agrees that he was a force of nature,” says Cathy Leach, professor of trumpet and associate director of undergraduate studies. “Immensely gifted, he dedicated himself fully and consistently to his teaching and his wonderful family. His energy and extraordinary capabilities created lasting benefits for the UT School of Music.”

Thomas performed at the International Tuba Euphonium Association conferences in Linz, Austria; Las Vegas, Nevada; Conway, Arkansas; Cincinnati, Ohio; Tucson, Arizona; and Regina, Saskatchewan.

“One of Kelly’s greatest qualities was that, as much of a high-level artist as he was, he was so fantastic working with kids,” says Alex van Duuren, lecturer and adjunct assistant professor of trombone. “Our faculty brass quintet toured Tennessee performing clinics for high school students, and we could always count on Kelly to truly engage the students and get them excited about what we were doing. He told our audiences, ‘You have to be a hurricane on stage for the audience to feel a breeze.’ Nothing better embodied the man himself and his larger-than-life personality.”



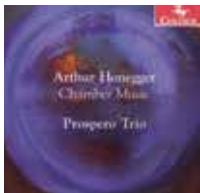
Thomas was a founding member and tubist for the Original Wildcat Jass Band, a traditional New Orleans and Chicago jazz band that appeared throughout the Southwest and Mexico as well as California and Colorado and released several recordings.

Prior to his appointment at UT, Thomas was the tuba/euphonium professor at the University of Arizona for thirteen years. A native of Flagstaff, Arizona, he began his studies at Tennessee Technological University, where he earned a bachelor’s degree in music education. He earned a master’s degree in music education and a doctor of musical arts degree at Arizona State University.

Thomas is survived by his wife, Jana, and four children. A memorial fund has been established to support the Thomas family at GiveForward, an online fundraising and donation website.

Faculty CD Recordings

Wesley Baldwin (cello) released *Evolution of Blue: Chamber Music of Arthur Honegger* last summer on the Centaur label. This is the second CD he has released with the Prospero Trio (Nicholas Ross, piano; Jana Vander Schaaf Ross, violin; Wesley Baldwin, cello). The first featured songs of Honneger.



In April, members of the Orchestra program took part in a recording session for part one of *The Truth About Trees*, a new PBS documentary by filmmaker Ross Spears. Native Tennessean Kenton Coe composed the music, and **James Fellenbaum** (orchestra) conducted the recording session, which took place over two days in the Sandra G. Powell Recital Hall in the Natalie L. Haslam Music Center.



Andrew Sigler’s composition “Alquimia” (for solo piano) was released on the EMF album *Beauty and Hope in the 21st Century*.

Two of **Jorge Variego’s** (music theory) recent compositions have been included in internationally released CDs. “Walls” (for flute nonet) appeared on the 2014 CD *Pendulum* by the Society of Composers, Inc., with the Parma Records Label and “La jungle” (for fixed media) was part of the 2015 CD by the Red de Arte Sonoro Latinoamericano.



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- Rebecca Doyle Stout
- Melissa Montague Sumner
- Donna Swan
- Gregory John Tardy
- Jerold C. Teachey and Jan H. Petri MD
- The New Cleveland Group Inc.
- W. E. and Kathleen M. Thiessen
- Beth Thomas
- Donald V. Thompson II
- Joseph L. Thompson III and Debra A. Thompson
- G. F. and Jane Tolhurst
- Malinda B. and David C. Torbett
- Maxine Towns
- Joseph B. Trahern Jr.
- John C. Trotter
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- William B. Wilhite
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- Deborah D. and J. Larry Wilson
- Jacqueline M. Wilson
- Kumiko Yamanaka
- Chang Hong Yu
- Matus Y. Zelmanovich
- Delores J. Ziegler



The Chamber Singers perform a benefit concert in Saint Peter’s Anglican Church in Canterbury, England.



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This summer, three School of Music students traveled with their professor, Hillary Herndon, to teach stringed instruments to students in Tanzania. **Page 14**