

# Noteworthy

*The University of Tennessee School of Music, 2018*

8

Tuba Master





Beethoven  
250

Beginning in September 2018, the UT School of Music celebrates the works of Ludwig van Beethoven as the 250th anniversary of his birth approaches in 2020. A series of concerts and events will focus on the masterpieces of this legendary composer, culminating in a final performance by the UT Symphony Orchestra at the historic Tennessee Theatre in 2020.

For a full list of events in this series, visit:  
[music.utk.edu/beethoven250](http://music.utk.edu/beethoven250)

The UT Symphony Orchestra performed an all-Italian program February 18 at the historic Tennessee Theatre in Knoxville.

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From the Director

Jeff: I'll have Magazines for \$2,000, Alex.

Alex: The answer is: A gift you select, wrap and give yourself, but it is still a surprise when you see it.

Jeff: What is *Noteworthy*?

Alex: Correct!

I've always been a fan of Jeopardy (Is it just me or are the questions getting harder? I digress.)

Although we are actually collecting topics and news for next year's *Noteworthy* as we finalize this version, every time I see the finished product I am still surprised of the impact our School of Music and it's amazing students, faculty and staff are making not only on our campus and community but throughout the world.

In this edition you will read about two Fulbright Scholars from our unit, meet our most recent artist-in-residence, see the dedication our faculty have to their craft, learn of two new major endowments (thank you Dan and Buzz), the humble beginnings of our development efforts, and where we are going and what our future plans are to continue our fundraising momentum.

Without question, teamwork and relationships are the key threads throughout our successes. Our School of Music exemplifies what people can do when they work together toward common goals. None of what you read in these following pages would be possible without them.

It's been another great year! I hope you enjoy reading about it.

Jeffrey Pappas  
Director of the School of Music

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# BROADENING HORIZONS

By Whitney Heins

Music is a powerful thing. It can lift moods, motivate, and even aid in healing. It also has the power to connect and cultivate understanding among cultures.

This is something Loneka Wilkinson-Battiste, assistant professor of music education, has witnessed firsthand.

Her first teaching job was in a school in Louisiana. The students were from mostly all African American communities and had little experience with people outside these areas.

“I heard them talk about popular stereotypes of different groups and it was disturbing to me,” she shared. “So, I decided to start teaching them music from other cultures.”

Battiste quickly learned that just listening to music wasn’t enough to change perspectives. She needed to bring in historical and cultural contexts to provide a deeper and more meaningful understanding.

She then witnessed a transformation.

“The conversations changed, and I saw their mindsets broaden,” she remembers.

A lightbulb went on for Battiste, too, who realized that she could have a greater impact in fostering this intercultural understanding by teaching future teachers. She began instructing at UT in 2014, and has since continued to be dedicated to her passion of fostering understanding by studying and sharing different kinds of music.

As a 2018 Fulbright scholarship recipient, this passion is now taking her to Brazil, a place she has never been, next May through September, to study a somewhat mysterious form of music called “coco de rod a.”

Battiste is one of two recipients of the US Department of State’s prestigious Fulbright scholarships from the School of Music this year.

Conny Zhao, a recent graduate in music with a concentration on music and culture and minoring in Chinese, is the other.

“We are so proud of our Fulbrights this year. The work of Professor Battiste and Conny exhibits our school’s connection between performance and research, and the comprehensive approach we take with music,” said Director of the School of Music Jeffrey Pappas, adding that this is the first time the School of Music has had two Fulbright recipients in the same cycle. The university as a whole had a record number of recipients, as well.

Coco de roda is an African-influenced musical rhythm that originated in Northern Brazil. It’s believed to have origins rooted in the slavery-era. According to Battiste, the dance is performed by people wearing brightly colored clothes and playing instruments, some made from the coconut—hence the name coco.

CONTINUED >>

Zhao traveled across the Gobi Desert, staying in several remote towns known as “sums,” throughout the Bayankhongor Province of Mongolia.



The dance is performed in both rural and urban communities but they differ. For example, in cities, the dance is performed with male and female partners. In rural areas, it is done in a circle with an emphasis on individuals. Some evidence shows that the performance is conducted in exhibitions while other evidence points to it as an everyday practice.

“There are conflicting stories about the origin of coco de roda and the information on it is very limited,” explained Battiste. “It is associated with people who might be poorer, so it doesn’t seem to have the same respect as other music that is popular there.”

With the help of a Portuguese interpreter, Battiste hopes to give the tradition the respect it deserves by shedding light on its historical and cultural roots. She’ll do this by attending dances and interviewing community members and performers. The end result will be research materials documenting the practice that can be shared with students studying music.

“It is important for all musical cultures to have scholarly attention so that we have an understanding of the political and cultural influences of the people,” said Battiste. “Music is a reflection of the culture and culture is not static. So, through music we can see it change and evolve.”

“Music is a reflection of the culture and culture is not static. So, through music we can see it change and evolve.”

Battiste will be sharing about her own culture while in Recife, Brazil. The professor grew up in an African American Baptist church where gospel music was at its core. She’ll educate students at the Federal University of Pernambuco and community members about the techniques and performances of gospel music—particularly, those related to arranged spirituals which she spent her youth traveling around the world performing.

Battiste is excited to continue her mission of leveraging the power of music to bridge cultural divides; and showing others that music is more than just notes. It is a representation of the culture.

“We do no good to introduce people to music in a superficial way—in a way that doesn’t provide a background of where it came from,” she expressed. “We need to contribute to a body of work that gives a true in-depth look at the musical culture.”

That’s what other Fulbright recipient Zhao is doing. From March 2019 to January 2020, Zhao will be living in China, studying an Inner-Mongolian style of folk music called “long song.”

Zhao discovered long song after doing some research into her family’s own folk traditions.

She grew up listening to her aunts and uncles perform Chinese folk music. Through some internet research, she happened upon long song and became enthralled.

“On the base level, I just really like the way it sounds,” shared Zhao. “Vocally, it is very challenging. There’s a lot of complexity which is interesting to me as a singer. But it is also interesting to me from an ethnomusicology standpoint because of its cultural significance to Mongols in both Inner Mongolia and Mongolia,” she said, adding that the tradition is not commonly studied among Western scholars and musicians.

The genre is called long song because one word can be stretched to over thirty seconds. For instance, a five-minute song may only have ten carefully chosen words. Rooted in Mongolians’ nomadic culture, the vocal technique of long song allows the voice to travel over grasslands and requires a mixed register of voice.

Zhao will audit classes at Inner Mongolia Arts University (IMAU) in Hohhot and take private lessons to learn to sing the complex tradition which requires immense breath control and a wide vocal range.

Zhao is up to the task. She has studied a multitude of vocal traditions both within and outside of the Western art canon, including with UT’s Middle East Ensemble and even traveling to Bulgaria in 2016 to learn local folk styles.

“My training has enabled me to develop flexibility in my stylistic abilities, allowing me to emulate vastly different vocal styles,” she said. “Also, I have a classical foundation that has prepared me to tackle the breathing techniques and virtuosity of Mongolian folk singing.”

In fact, Zhao has already traveled to the area twice to study and take private lessons with an IMAU long song professor who she will work with again during her time in China.

“Under Professor Qiqige’s guidance, I will study techniques and aesthetics essential to Mongolian vocal music such as breathing and belt techniques, vocal quality and placement, and ornamentations,” said Zhao, who is a heritage Mandarin speaker studying Chinese.

Battiste teaching Puerto Rican music to educators in Chattanooga, TN.



While abroad, Zhao will also travel to other regions within China to work with both professional and amateur nomadic singers on weekends and school breaks.

The end result of her trip will be a three performance concert series where she’ll perform in different areas of China to various audiences, a musical album of her performing, and an educational website to disseminate traditional Mongolian music to a wider audience.

The website will include a blog about her time abroad and long song technique, pedagogy, and various styles with videos of performances and lessons, long song history, instructions as to how to sing it, and an archive of different long songs with text translation. The site is an extension of her McClure Scholars’ senior project which she began working on during a trip to Mongolia and Inner Mongolia this past spring.

“I hope that my work will be a platform for empathetic and critical listening, giving scholars and musicians a tool for cross-cultural collaborative performances, research, compositions, and education.”

“The goal of the Fulbright artist grant is to foster mutual understanding between cultures, so I hope to fulfill that by disseminating these underrepresented musical traditions through my performances and website,” said Zhao. “I hope that my work will be a platform for empathetic and critical listening, giving scholars and musicians a tool for cross-cultural collaborative performances, research, compositions, and education.”

Zhao’s efforts are important now more than ever because the nomadic-inspired tradition has begun to erode away in recent decades along with the land and nomadic lifestyle.



Buren Bayar, a professional singer and husband of Zhao’s long-song teacher, Amu Guleng, performing in Beijing.

“The prairies of Inner Mongolia have suffered immense ecological damage in recent years, and many government policies have unfortunately forced nomads to adopt urban lifestyles,” explained Zhao. “Despite the cultural significance, the performance and education of long songs have unfortunately begun to decline. Performing and teaching are urgently needed to preserve these traditions.”

Zhao’s Fulbright experience is a perfect fit for her since she will be doing exactly what she wants to do upon graduation in August of 2018—combining research with performance and travel.

“I love to travel. I love to do field work. I love to perform,” shared the senior who aims to continue her study of the Mongolian tradition after she returns from her Fulbright travel.

Her professor and academic advisor, Rachel Golden, says Zhao’s study abroad experience will be invaluable for her professional and personal development.

“Students have the opportunity to develop unique performance skills, learn repertoires that are under-represented or unrepresented here in Tennessee, obtain and practice language abilities, and re-evaluate their assumptions from alternative points of view,” she shared.

Thus, the work Zhao and Battiste are doing is much more than just music to our ears—it’s harnessing the power of music to make our world a better place.



# TUBA MASTER

By Brooks Clark

*In more than four decades of studio work, Jim Self has played in over 1,500 movies, but during his Artist-in-Residence week in February, Knoxville audiences were treated to a slice of his work as an innovative and versatile composer.*

If you had to say just one thing about Jim Self's career, it would be the solo from the alien mothership in the movies *Close Encounters of the Third Kind*. Self had been living in Los Angeles for about two years, teaching at Southern Cal and becoming known as a studio musician when he got the call. "That's the big bird in my cage," he says. That solo actually includes two oboes, a contra bassoon, and Self's tuba playing in unison, but our ears remember the deepest tones.

With his white hair, handlebar moustache, and easy manner, Self would fit right in to a western movie bar scene, maybe as the wise and understated bartender willing to talk to the new cowpoke in town. As Self recalls his 63 years playing the tuba, the 1,500 movies as a studio musician, the countless symphony performances, and the big lessons he emphasizes to his students, you get a sense of his modesty and respect for his instrument. "I try to get my students to do the things that I should have done myself," he says. "I tell them not to be afraid to improvise, play melodies, play by ear, and compose. I wish I'd started composing at 20 instead of 50."

Self performed a jazz concert February 23 with UT faculty members.





The UT Wind Ensemble performed Self’s “Tour de Force: Episodes for Wind Band” during their February 22 concert.

At 20, Self was studying music education under William Becker at what is now Indiana University of Pennsylvania, intending to become a high school band director. Born in 1943, he grew up in Oil City, Pennsylvania, so named because it was where oil was first discovered in 1859. Self picked up a tuba when the Southside Junior High School band needed a player, and he kept playing through Oil City High School. His mother became wheel-chair bound after a stroke when Self was 6. His father, a factory production manager, died when Self was 15. “I lived with my grandparents for high school,” he says. “After that, I was on my own. I admired my high school band directors, so I decided to follow them.”

Indiana (PA) State College, as it was then named, was in the hometown of another humble western Pennsylvanian, Jimmy Stewart. After graduation, Self was student-teaching in LaTrobe, Pennsylvania, when he went to a US Army Band concert in Harrisburg. “On a lark, I went backstage afterward and asked if there was an opening for a tuba. By chance there was. I went to Washington, DC, auditioned, and I won.” In 1965, Self joined the tuba section that included Daniel Perantoni and Chester Schmitz, among others.

While in Washington, Self earned his Master of Music under Harvey Phillips at Catholic University. “The Army paid for it, so it was great,” he says. Self also played bass in a Dixieland band that had traveling dates. At one point they had a six-week gig at the Senators Club on Alcoa Highway in Knoxville.

“I was pretty gregarious,” says Self. “I had my tuba. I met some folks at UT—Les Varner, who was teaching tuba, and Don Hough, who taught trombone. We played duets.” Later, Varner was drafted. Al Schmied, the head of UT’s music department, called Self and hired him on the phone. For the next five years, Self taught at UT and played with the Faculty Brass Quintet and the Knoxville Symphony Orchestra. During the summers, he worked on his doctorate under tuba legend Tommy Johnson at USC. In 1975, Self took a leave of absence from teaching at UT to complete his PhD residency.

He got his first studio call a couple of weeks after he arrived in LA. “It was a TV show,” Self says. “I can’t remember the name. On that gig, the first French horn, Dave Duke, said to me, ‘Hey, kid, you sound good on that tuba. You’re going to do well in this town.’”

“In studio work, it takes a long time to get established,” Self remembers. “You’ve got to get to know people.” Self’s first big movie was *Taxi Driver* with two tubas, Johnson and himself, in 1975. “He was so good,” says Self of his mentor. “He was the only one who could do all the technical stuff. There was nobody around who could fill his shoes.” From there, Self played on a list of movies that includes *Jurassic Park*, *Home Alone*, *Sleepless in Seattle*, *Wall-E*, *Troy*, *Valentine’s Day*, *Avatar*, and *Toy Story 3*. (Johnson was on vacation during the week of the Close Encounters session.)

In Hollywood sessions, musicians often have to play pieces on sight. “You often don’t see a score before a session. You walk in and the music is there.” For the movie *Hook*, Self rehearsed with composer John Williams one morning. “We went out to lunch, came back, and there was a new cue on the stand. It was a high chromatic tuba solo eight bars long. It comes right before the food fight.”

To his students, Self stresses accuracy, versatility, and good rhythm, and he counsels students that sometimes even tubas have to improvise. For Lemony Snicket, composer Tom Newman assembled five electric violins, an accordion, guitar, a percussionist, and Self. “We did seven hours of improvising,” says Self. “It ended up in the movie.”

Overall, he says, “I’m not a traditional teacher. I tell them to learn melodies. Trumpet players get to play melodies more than tuba players, but I encourage my students to hear something and copy it. I always wanted to be a jazz player.” He also encourages students to start composing. Though he started late, Self has about 60 works as a composer and arranger that have been written for soloists and ensembles of many sorts. A dozen of his works were performed by UT students and faculty during Self’s weeklong artist-in-residence visit to Knoxville in February 2018. One such work, “Sousa, Phone Home!” (2002), played by UT’s Tuba/Euphonium Ensemble, featured a playful treatment of some immortal notes. “Tongue in Cheek” (2014) and “Dozeanddeeze” (2006), featuring Eileen Downey on piano and, respectively, Ronald Davis and Zach Collins on tuba, also provided a taste of Self’s playful side as a composer.

Top left: Tuba soloists Zach Colins, Alexander Lapins, and Ronald Davis performed works written or inspired by Jim Self February 19.



As a longtime member of the Hollywood Bowl Orchestra, Los Angeles Opera Orchestra, Pacific Symphony, and Pasadena Symphony, Self is particularly proud of the Pacific Symphony’s first European tour, in 2006, of Germany, Switzerland, and Austria, under conductor Carl St. Clair. They performed the autobiographical Strauss tone poem *Ein Heldenleben* (A Hero’s Life). “We got a standing ovation in Germany,” he says, “where they are very serious about their Strauss.” They also performed the concert version of “Porgy and Bess.”

“Europeans are not used to hearing that kind of quintessentially American work,” says Self. “The people went nuts.” That tour was the inspiration for Self’s piece “Tour de Force: Episodes for the Wind Band,” which was performed by the UT Wind Ensemble during Self’s visit. “I dedicated that piece to Sandy and John Daniels, who had donated \$75,000 so the Pacific Symphony could make that tour.”

Self and Jamie, his wife of 37 years, have done their own philanthropy in recent years. They have endowed tuba and brass quintet scholarships at UT and his alma mater, Indiana University of Pennsylvania, as well as another tuba scholarship at the University of South Carolina. “People are afraid to spend their money,” says Self. “I’m 74. I want to do something with my money. I want to do it in my lifetime. I want to see it. I want to enjoy seeing the young artists and seeing their progress happening.”

Top right: Self performed as a soloist with the Wind Ensemble during their February 22 concert.



Bottom right: The UT Tuba/Euphonium Ensemble performed works by Self during a chamber music concert February 20.

Bottom left: Self led a masterclass on beginning improvisation February 22.





A UNIQUE FLUIDITY DEFINES HORN MUSIC  
FROM A LAND SHAPED BY WATER.

# PRACTICING WHAT SHE PREACHES

By Whitney Heins

It only took thirty seconds for Katie Johnson-Webb's life work—teaching and playing horn—to be transformed.

The assistant professor of horn was playing for her idol, Frøydis Ree Wekre, one of the world's leading horn players and teachers in Frøydis's home country of Norway. Soon after beginning her repertoire, the musical icon stopped Webb and said, "I can close my eyes and know that an American is playing."

Webb knew right away what Frøydis meant. She's admittedly a type A personality with perfectionist tendencies and that tenseness came through in her music. Immediately, the teacher gave Webb five areas to work on, starting with breathing techniques, that altered the way she plays—and teaches—forever.

## ON A MUSICAL MISSION

It was the kind of life-changing experience Webb was hoping for.

The UT professor studied Frøydis, a household name in the horn world, in school, including reading her pedagogical book, *Thoughts on Playing the Horn Well*. But it wasn't until witnessing her master class at the Northeast Horn Workshop in 2015 that Webb became determined to work with her.

"She's just a particularly powerful horn player," shared Webb. "She has a strong command of register. She can play anything and so for that reason composers from around the world really wanted to work with her and wrote very advanced music for her."

The difficulty of many of the pieces composed for Frøydis makes them somewhat obscure here in the US, says Webb. The style and structure of the compositions are unfamiliar and the harmonic progressions have a tendency to sound darker and richer. In short, comfort zones are pushed.

"In general, Americans tend to stick with a canon that is more dramatic and Romantic. We get comfortable with a standard repertoire and don't always look for new things," said Webb, who was hungry for a creative challenge.

So, for two years, Webb worked with colleague Kirstin Ihde, a piano professor at the University of Wisconsin-Oshkosh, to develop a plan for working with Frøydis and obtain grant funding to do it.

Their hard work and dedication paid off.

Webb secured two trips to Norway to study with the legend with the ultimate goal of recording an album featuring repertoires never before recorded by an American. The financial support came from professional and scholarly development awards from UT and UW, and a grant from the American Scandinavian Foundation.

"I always wanted to work with this internationally known horn teacher and player. And, I always wanted to record a CD. So, I thought, how can I combine these two things together?" explained Webb.





Top right: Frøydis leads Webb through rehearsal.

Pictured here: Webb describes her experience learning Norwegian horn music during her concert with pianist Eileen Downey, March 8.

## FINE-TUNING PERFORMANCES

Webb's first trip to Oslo, Norway was in January. And as she put it, it was "all horn, all day." She was partnered up with another American performer working with Frøydis. So, she'd watch their lessons, then have her own lesson, then spend evenings going to horn concerts and recitals.

"It was really exhilarating and exhausting at the same time," shared Webb. "We had the equivalent of an entire semester of lessons in just one month."

Webb returned to Oslo in June with Ihde where the two did lots of practicing, performing, and recording with Frøydis. Webb and Ihde even had the chance to work with some of the composers of the pieces that will be featured on the CD—two Norwegians, Trygve Madsen and Wolfgang Plagge. The pieces on the forthcoming album include "Sonata for horn and piano, Op. 24" by Madsen, "A Litany for the 21st Century, Op. 39" by Plagge, "Sonata, Op. 88" also by Plagge, and "Songs of the Wolf" by American composer Andrea Clearfield.

In January, she also spent a lot of time on coaching of technique. Webb was thrilled with the progress she saw in herself.

"She (Frøydis) was demanding and direct but in a kind and warm way," said Webb. "If something was wrong, she'd have you stop and fix it. I am sure her efficiency is one of the reasons

why she is such a great teacher. She has such a great balance," said Webb, adding she was initially surprised by how friendly and easygoing Frøydis was.

The month was grueling and exhausting for Webb but in the end she transformed not just her performance skills but also her teaching.

## A TEACHING TRANSFORMATION

Webb says her Norwegian experience opened her eyes to a new perspective of instruction. In America, things are done a certain way but, in Europe, the concepts and techniques are different. For example, in America, many horn players are taught to breathe low in their bellies and keep their bodies still. But in Europe, players are taught to be loose—shoulders can move and bodies can be fluid.

"It is a relaxed physical state of being and the hope is that your music follows that," explained Webb.

American musicians often study with American teachers who have a tendency to use similar pedagogical phrases. But, in Europe, they have their own key phrases. And, one in particular from Frøydis, stuck with Webb—"You have to raise your standards."

To Webb, this wording epitomized Frøydis's teaching style—direct and warm.

"She has this amazing ability to identify a problem immediately and comfortably state that something needs to be done about it."

When Webb returned to Tennessee, she adopted this style.

"We have a habit of teaching around a problem so that students feel happy and safe," she said. "But that doesn't give students the chance to fix the problem in the most efficient way. So, I am working to make more efficient statements in my teaching and that helps us get to tackling technical challenges faster."

Webb's grateful for the school-wide interest and support she's received for her Norwegian project. Students inquire about pieces she's working on and School of Music Director Jeffrey Pappas sees great added value in supporting faculty's creative pursuits.

"It's wonderful to see faculty members like Katie wanting to stay fresh," said Pappas. "It enhances their abilities and their teaching. I know her students have benefited."

Indeed, Webb says her students have "perked up" and she's noticed a remarkable difference in their motivation and progress.

One of those students is Hannah Smith.

Smith graduated this spring and is now pursuing her master's in music performance from the University of Maryland. She hopes to emulate both Webb and Frøydis by one day being a professional horn performer and teacher.

Smith says after returning from Norway, her professor had an exciting approach to teaching. For example, Webb had the students work with one another to figure out issues or share different styles of music.

"Professor Webb has always been one to 'think outside the box' when it comes to her instruction, but I found she had new techniques and applications that were immediately clicking with me and improving my playing," shared Smith. "With her gained knowledge and instruction, I was able to open up to new ideas and use perspectives I had never used before. It was incredibly beneficial to my learning and my playing."

## STRETCHING THE EARS

Webb is also using her experience abroad to open students' ears to new sounds and musical styles.

"Students get burnt out on music, but they've been able to look at a lot of new repertoire such as Russian and Scandinavian music that's not readily available in the US and they love it," said Webb.

When Webb first started investigating Frøydis she was shocked by the size of the canon of repertoire written for Frøydis—and how she had not heard of many of the composers.

Webb realized she was missing out on hearing, learning, and playing unique sounds.

She doesn't want others to miss out, as well.

That's one reason why she's labored over the CD—spending much of her summer working with UT Assistant Professor of Trombone Alex Van Duuren and a Nashville sound engineer to record it. It will likely take more than a year to produce the album and find a label. The hope is that it will eventually be available for download on sites like iTunes.

"There's never any harm in learning more about the world's cultures and composers," she said. "I want to help people discover this type of music."

Webb also has plans to perform. She played a recital featuring Scandinavian music at UT in March. She also played at the International Horn Symposium at Ball State in August. On October 21, she and Ihde gave a recital at UT with plans to take it on tour to other colleges and conferences.

"I'm hoping our performances will spark interest in other musicians and teachers to pull music from different regions. I hope it moves us to push boundaries and stretch ourselves," she said.

She also hopes all her efforts to chase her dreams inspires students and shows them that if they work hard enough, they can do anything.

"I am a performer who teaches and a teacher who performs," she explained. "I can't be available to my students 100 percent if the art I am teaching them to make isn't also something I am actively making. Practicing what you preach is an important part of teaching."

"I am a performer who teaches and a teacher who performs," she explained. "I can't be available to my students 100 percent if the art I am teaching them to make isn't also something I am actively making. Practicing what you preach is an important part of teaching."

After all, if Webb's not inspired, how can she expect to inspire her students and transform them the way Frøydis did for her?



# THE DEVELOPMENT PUZZLE

## Gala Lays Fundraising Groundwork

By Landin Lynd

2018 was a record breaking year for fundraising. In total, \$120,000 were raised for student scholarships at the UT Gala hosted by the School of Music Board of Advisors, a number that has risen dramatically in the past few years.

The Gala has become the School of Music's number one public fundraising event, but it's beginnings were little more than a group of friends gathering for a nice dinner. In 1985, Leonard and Glo Klarich were remodeling their house and happened to have a concert grand piano that needed a good home. They offered the piano to UT's music department, where it was happily accepted. Later, Ken Keeling, the director of the music department at the time, expressed to Klarich a greater need for donations.

Inspired by her conversations with Keeling, Klarich organized a dinner at Naples Italian Restaurant in Bearden and invited about 20 friends. A student violinist serenaded guests as they dined. She called the evening "Music Feeds the Soul," and raised a few hundred dollars.

Her passion and flare earned Klarich the unofficial title of "fund-raiser" on the school's Board of Advisors where she teamed up with fellow board member, Theresa Stone, to continue hosting dinner fundraisers at various locations in the Knoxville area, always with entertainment by UT musicians.

As Gala attendance grew, a larger event space became necessary. The Cherokee Country Club has provided a grand, elegant backdrop for the past several years. Guests enjoy a cocktail hour for mingling and bidding on silent auction items. Student performers

take center stage during dinner where guests have the opportunity to bid on the performances to later book for their own private event. Other live auction packages are offered as well and regularly include travel and culinary experiences.

The energy of the event has really ramped up! Gala Committee Chair Karen White and Co-Chair Jan Bechtel say their number one goal has been to make the Gala a fun event that people want to come back to year after year.

"The School of Music Gala is a unique experience you won't find anywhere else. You get to enjoy the skilled performances of our wonderful students and faculty, the individuals who are directly benefitting from the funds raised," said White. "Where else can you purchase a live performance to bring into your own home or event?"

Introducing a theme to this annual event, as Bechtel pointed out, has increased the excitement. "We will continue to have live auction offerings that tie in closely with the theme," said Bechtel. The 2018 Red, White, and Orange Gala, which was an all-American theme, included an extended weekend trip to Nashville with VIP tickets to the CMA festival, meet and greets with country music stars, and a personal tour by Buzz Cason of his recording studio. A surprise grand finale performance by members of the Pride of the Southland Marching Band rounded off the night.

In 2019, guests can look forward to a Gala themed "Rite of Spring," taking place Saturday, March 9 at the Cherokee Country Club, beginning at 6 p.m.

## Establishing a Development Council

By Landin Lynd

In 2010, construction plans for a new music building were announced. A stunning new facility with a 421-seat recital hall generated an incredible buzz of excitement, further strengthened by the backing to become an All-Steinway School in 2013. Giving to student scholarships and endowments gained renewed interest among alums and patrons alike.

With the increased momentum for giving came more creative and diverse ideas for allocating funds. But Director of the School of Music Jeffrey Pappas and Director of Development Chris Cox also recognized some areas of the budget were being underserved. So, over the course of two years, they formed a strategic development plan.

In tandem with the University of Tennessee Foundation's \$1.1 billion "Join the Journey" campaign, the School of Music rolled out it's own Capital Campaign with specific priorities.

**\$10 MILLION** TO FUND ENDOWED STUDENT SCHOLARSHIPS

**\$2 MILLION** TO SUPPORT FACULTY DEVELOPMENT

**\$1 MILLION** TO INVEST IN INNOVATIVE EXCELLENCE

**\$1 MILLION** FOR A VISITING ARTIST/ SCHOLAR ENDOWMENT

**\$1 MILLION** TO DEVELOP THE TENNESSEE MUSIC HERITAGE CENTER

**\$500,000 PER AREA (\$6 MILLION TOTAL)** FOR STRATEGIC AREA-SPECIFIC PRIORITIES



Live student performance at Villa Colina during the 2017 Holiday Musicales.

With these ambitious goals, came the need for greater support and advocacy. The Board of Advisors continued its targeted work locally, with successively greater fundraising and awareness accomplishments at two annual events. Pappas and Cox determined that equal energy needed to be focused on the national level in order to reach a wider scope of new donors. Thus, the School of Music Development Council was born.

With thorough consideration, the following 10 volunteer-leaders were strategically selected to support the School of Music's Capital Campaign through personal gifts and active advocacy to potential donors across the country.

Daniel F. McGehee  
(chair)

Carol Aebersold

Jan Bechtel

William Burkhart

Jimmy Cheek

R.E. (Ed) Lay

Alan Sefton

Jim Self

Doc Severinsen

Karen White

These dedicated volunteers have been charged with guiding and assisting the School of Music in reaching the necessary and visionary priorities outlined above. The goal of the Capital Campaign is to raise \$21 million by 2025. That total that might sound crazy, but the benchmark of raising \$10 million by 2020 has already been exceeded.

The motto of the School of Music Capital Campaign is: If we don't ask, they won't give. Along with everyone who assists in fundraising and friend raising, the newly formed Development Council will be an important addition to the ongoing and successful development efforts.



## Daniel F. McGehee Gives Back to His West Tennessee Hometown

*The Jack Fisher McGehee and Frances Dunn McGehee Endowment for the Arts honors parents who gave their son an appreciation for music.*

By Brooks Clark

When Knoxville lawyer Daniel F. McGehee, dapper in his bow tie and Atticus Finch seersucker suit, talks about bringing music and the arts to Paris, listeners might wonder at first—until they realize he’s talking about his hometown of Paris, Tennessee, population 10,200, home to the world’s biggest fish fry and a 70-foot replica of the Eiffel Tower.

Like Ilsa Lund and Rick Blaine in *Casablanca*, McGehee will always have Paris. When he reflects on his boyhood, he is grateful to the many people who guided him. That starts with his parents, Jack and Frances, who saved \$1 a week out of Jack’s salary at the Union Insurance Company for Dan to take 12 years of piano lessons. “That taught me to value music,” says McGehee.

John Reeves, Jack’s boss and a church organist, inspired Dan to take organ lessons. “I played a lot of Bach,” says McGehee, who benefited from Reeves’s efforts to bring cultural events to town: “He brought the Don Cossacks dancers from Russia and Basil Rathbone for readings. Through all this I developed a real appreciation for music and the arts.”

McGehee values his mentors from E. W. Grove High School, named for the Paris-born mogul who used his quinine tonic fortune to build the Grove Park Inn in Asheville, North Carolina.

Band director Bill Crosswy inspired McGehee to want to follow in his footsteps. Crosswy also helped McGehee gain the chops (and union card) to play third alto sax in the Tom Lonardo Orchestra at such glamorous events as the Miss Tennessee Pageant in Jackson.

Speech and drama teacher Ruby Krider inspired McGehee as an extemporaneous speaker, taking him to speech contests all over the South, including big cities like New Orleans and Atlanta. “She and her husband, Clem, introduced me to worldly people and a worldly way of looking at things,” says McGehee. “It’s fitting that the 420-seat Krider Performing Arts Center, located in Paris, is named for them.”

On a memorable day, Grove High School Principal Dwight Norman called McGehee and classmate Patsy McDonald into his office and offered them scholarships to Southeast Missouri



State College (SMSC) in Cape Girardeau, 112 miles northwest of Paris on a two-lane road that passes through four states.

At SMSC, McGehee played sax with the marching band for three years and served as a student assembly representative, president of the student body, and president of his fraternity. His life path turned when, before his senior year, the Pi Kappa Al-

pha national organization offered him a job as a student resident counselor at the University of Tennessee chapter, which was looking to increase its membership to fill a new house in Fraternity Park. “Moving to Knoxville was transformational,” says McGehee. He met campus leaders like Chris Whittle, Phillip Moffitt, and David White. “To have been associated with those people was a remarkable experience,” he says.

After graduating in 1966, McGehee got his draft notice and joined the National Guard, serving six months of active duty and six years thereafter, rising to the rank of sergeant first class. From 1969 to ’71, he worked for a political consulting firm in Washington, DC, where he ran Howard Baker’s first statewide polling, got to know fellow Baker staffer Lamar Alexander, and shared a house with White, who worked for Henry Kissinger. In time, McGehee returned to UT. “I saw that all the people in DC were lawyers, so I decided to go to law school.”

Moving back to Knoxville, he briefly worked with Whittle, Moffitt, and Wilma Jordan (’70) at Collegiate Marketing and Management. Collegiate became the 13-30 Corporation; it bought and rejuvenated *Esquire* magazine then spawned Whittle Communications.

McGehee got his law degree in 1974 and now has offices in the Stuart, a 1902 Renaissance-style brick building on downtown Knoxville’s Market Street. He serves on the School of Music Board of Advisors and chairs the school’s Development Council. Recently he endowed the Jack Fisher McGehee and Frances Dunn McGehee Endowment for the Arts to bring live music by UT students and other music education initiatives once a year to middle and high schoolers in Paris and surrounding Henry County, provide student scholarship support, and support faculty initiatives at the discretion of the director of the School of Music.

“My parents did so much for me that I wanted to do something to honor them,” says McGehee. “I really want this endowment to benefit and inspire students to develop an appreciation for music and the arts.”

Private support from music enthusiasts enables us to **improve educational opportunities** and **develop our students’ skills** to their full potential.



To learn how you can support the School of Music, contact Chris Cox, director of development, at 865-974-2365 or [ccox@utfi.org](mailto:ccox@utfi.org).



Student Achievements



**Ashlee Booth** (MM, cello) was the only cellist selected as a fellow for the 2018 Bang on a Can Summer Music Festival. Booth performed a new work by LA-based composer Tyler Eschendal at the New Music Gathering at the Boston Conservatory with UT graduate percussionist **Adam Lion**. Booth was also a fellow at the Avaloch Farm Music Institute.

**Josie Campbell** (BM, cello) was awarded a new cello by the Sphinx Foundation. Campbell attended the 2018 Curtis Summerfest on scholarship.

**Rui Chi** (BM, piano) won the Grand Prize at 7th Metropolitan International Piano Competiton in New York, NY, in February.



**Darius Edwards** (BM, saxophone) spoke and performed at the Country Music Association (CMA) Foundation’s Music Teachers of Excellence event and was awarded funds by the CMA Foundation and country music star Chris Young to purchase both a new alto and soprano saxophone.

**Joe Falconer** (MM, cello) attended the 2018 ARIA International Academy and studied with esteemed cello faculty from intuitions around the country.

**Wesley Fowler** (BM, percussion) attended the Two Rivers Timpani Summit at the University of Wisconsin-Oshkosh in June 2018. His work, “Interactive Learning: The Sounds of Bonne Chance,” was published in the Journal of Student Research and focused on developing the soundscape for a mobile app that teaches the French language in a gaming format. In April, Fowler and **Alex Gray** presented the Bonne Chance soundtrack at the National Conference on Undergraduate Research at the University of Central Oklahoma. Also in April, Fowler represented UT in the TN Day of Percussion All-Collegiate Ensemble and won the TN Statewide PAS Day of Percussion Multi-Percussion Competition. Fowler also made the finals for the Solo Keyboard Competition and Mock Orchestral Audition at that event. In January, Fowler recorded and premiered “4+9,” a duo written for him by So Percussion member Eric Cha-Beach.

**David Gonzalez** (MM, tuba) accepted an assistantship to begin his DMA studies in euphonium performance at Arizona State University.



**Alex Gray** (BM, composition) collaborated with Kelsey Stephenson on *divining*, which was reviewed in the May/June edition of the *Art In Print* journal. He will attend New York University for graduate school where he will study with Pulitzer Prize winners David Lang and Julia Wolfe.

**Hannah Haggitt** (BM, cello) was awarded a fellowship for the 2018 Chamber Music on the Hill Festival in Spartanburg, SC.

**Andy Holmes** (BM, music education) competed in the 2018 Modern Snare Drum Competition in Cleveland, OH. In April, Holmes was accepted into the Music City Drum & Bugle Corps on marimba for their summer tour.

**Clara Johnson** (BM, cello) returned to the Fresno Summer Orchestra & Opera Academy (FOOSA), where she worked with Lynn Harrell, among other outstanding cello faculty.



**Andrew Layne** (BM, music education) served as East Tennessee President for Tennessee C-NAfME. In June, he was one of four Tennessee C-NAfME members state-wide who were selected to attend the 2018 NafME Collegiate Advocacy Summit “Hill Day” in Washington, DC.

**Richard Li** (AC, violin) was awarded a fellowship to study at the Aspen Music Festival with Paul Kantor this summer. He was also accepted into the Sarasota Music Festival.

**Adam Lion** (MM, percussion) was granted a residency at the Avaloch Farm Music Institute in Boscawen, New Hampshire. Lion was accepted to perform at the New Music Gathering at the Boston Conservatory.

**Brandon McGrath** (BM, viola) was recently selected as one of three students to serve on the American Viola Society’s Youth Advisory Council.

**David Marvel** (MM, theory) accepted a graduate assistantship at Oklahoma University.

**Colton Morris** (MM, percussion) was accepted to a DMA program with a teaching assistantship at George Mason University in Fairfax, VA.

2018 Honors Convocation Awards

Celebration of Excellence Competition

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

**School of Music winners:**  
**First place: Ciavi Quintet—Natalie Gregg-flute, Alex Hall-oboe, Peter Kim-clarinet, Ryan Ramsey-bassoon, Seth Hall-horn**  
**Second place: Lee Brandt, tenor**  
**Third place: Anjali Shinde, flute**

2018 Student Research Contest in Music

**First place: Tara Jordan** for her paper “Rebellious Music: Traditional and Protest Songs during the Syrian Civil War”

**Second place (tie): Emily Simmons** for her paper “This is Where I Come from: Samy Deluxe and Afro-German Hip-Hop Culture” and **Wesley Fowler** for his paper “Modern Music’s Influence on the Running Culture of Knoxville, Tennessee”

Music Study Club Scholarship

**2017–18: John Flores**

Student Ambassadors

**2018–19: Kirstine Andersen, Andrew Crowell, Paul Davis, Natalie Gregg, Daisey Kludt, Angela Lois**

Outstanding Graduating Seniors

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.

**Catherine Albert, BA, applied music**  
**Dennis Belisle, BM, sacred music**  
**Alex Gray, BM, theory and composition**  
**Andrew Layne, BM, music education**  
**Zhaoyi Li, BM, piano performance**  
**Katherine Smith, BM, vocal performance**

Phi Mu Alpha Sinfonia—Collegiate Honor Award

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

**Brandon Harden**

Gerald W. Barnes Fund for Excellence in Woodwind Award

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

**Rebecca Percy**

Presser Scholar

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

**Natalie Gregg**

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.

**2018 New Members: Kirstine Andersen, Moriah Franklin, Hannah Brown, Clara Johnson, Hannah Reddick, Ellen Sudarshan, Emily Simmons, Elizabeth Christine Stovall, Brad Summers, Anna Young, Harry Ward**

2017–18 Contributors to the School of Music

- Peter Austin Acly and Ellen H. Acly
- John Martin Adams III
- Fay Swadley Adams
- George A. and Lynn A. Adams
- Carol Varnadore Aebersold
- Donald L. Akers Jr. and Judy W. Akers
- Floyd and Brenda Akins
- Donna M. and Chuck Alexander
- Lamar and Honey B. Alexander
- Michael W. Althar and Susan J. Hardman
- Ameriprise Financial
- Analysis and Measurement Services Corp
- Kirstine Andersen
- Laurel Andersen
- Leigh Andersen
- Thomas Andersen
- John E. and Deborah Anderson
- Michelle Renee Anderson and Stewart G. Anderson
- David P. and Trena M. Paulus
- Shirley B. Avery
- Don and Maria Bachman
- A. J. Baker and Mary Kaelin Baker
- Wesley H. and Melissa Baldwin
- Shari Ballard
- Paul Barrette and Susan D. Martin
- Janet G. Bechtel
- Brock and Nancy L. Benn
- Patricia Bible
- Shelley L. Binder
- George C. Bitzas and Lisa K. Owenby-Bitzas
- Jonelda W. and Sidney A. Blalock
- Andrew Michael Bliss
- Blue Grass Elementary School
- Johnnie L. Boling Jr.
- Edward J. Boling
- Carolyn P. Boling
- Mark E. and Anita Boling
- Edmund L. and Susan M. Bolt
- Mark Bonner
- Bonny Kate Elementary School
- Ashlee Booth
- Karen May Bowling and Mark S. Bowling
- Catherine E. Braunstein
- Beth A. and Jake Breazeale
- Robert J. and Martha W. Breazeale
- Michelle Lanter Brewer and Ernest W. Brewer



Student Achievements

**Alexandrea Richard** (BM, music education) was accepted to the Nief-Norf Summer Festival as a performance fellow.

**Alexander Smith** (MM, percussion) was accepted as a featured performer to the 2017 Waterloo Region Contemporary Music Sessions in Waterloo, Canada.

**Brandon Smith** (MM, tuba) was a finalist for the Principal Tuba position with the Austin (TX) Symphony Orchestra, and will pursue his DMA in tuba performance with an assistantship at Florida State University.

**Christian Swafford** (BM, music education) made the finals for the Solo Keyboard Competition and Multi-Percussion Competition at the 2018 TN Day of Percussion.

**Ike Van de Vate** (BM, music education) attended the 2018 Zeltsman Marimba Festival on Tour in Boston. He was accepted to the Nief-Norf Summer Festival as a performance fellow, where he also served as an intern.

**Skye van Duuren** (MM, composition) was awarded a full tuition scholarship to the University of Cincinnati College-Conservatory of Music.



**Selene Wu** (AC, piano) won the 2018 Music Teachers National Association (MTNA) Southern Division’s Young Artist Piano Competition held at Liberty University in Lynchburg, VA. Wu previously won the MTNA Tennessee state competition in November 2017.

Ensemble Successes

Student quartet, **eessenneT Saxophone Quartet**, represented Tennessee in the Regional Music Teacher’s National Association Chamber Music Competition in January.

The **UT Percussion Ensemble** won 1st place in the 2018 International Percussion Ensemble Contest (IPEC), granting them a Showcase Concert performance during the 2018 Percussive Arts Society International Convention (PASIC).

In March, the ensemble performed the U.S. premiere of “Big Space” with composer Michael Gordon and Bang on a Can All Stars at the Big Ears Festival.

At the 2018 McCormick Marimba Festival, the percussion ensemble performed the showcase concert at the University of South Florida in Tampa.

The ensemble was the featured performance at the November 2017 PASIC Focus Day in Indianapolis.

Six members of the **UT Trumpet Ensemble** traveled to the University of North Texas to perform in the quarter finals of the National Trumpet Competition March 8-10. Skye van Duuren, Elise Armstrong, Andrew Layne, Elliot Rose, Darbi Flaherty and Zane Winchester performed Eric Morales’ “Birds of Paradise,” attended concerts, and rubbed shoulders with top trumpet artists.

The same group also performed the roles of the 6 Herald Trumpeters in Knoxville Opera’s production of AIDA.

The **UT Tuba/Euphonium Ensemble** performed at various Knoxville-area middle schools and high schools throughout the year, and was a featured group at the March 2018 Mid-Atlantic Tuba/Euphonium Conference in Greensboro, North Carolina.

Alumni Accolades

**Luther Allison** (BM ’16) accepted a graduate teaching assistant position with the jazz studies program at Michigan State University.

**Matthew Bimstein** (MM ’17) was appointed assistant band director/percussion director at Clinton High School in Clinton, TN.

**Landon Brady** (BM ’17) accepted the band director position at Union County High School.

**Joseph Cole** (BM ’18) accepted the assistant band director position at Seymour High School.

**Nathan Curtis** (BM ’17) was a featured composer at the 2018 SCI Regional Conference at Christopher Newport University.

**Siobhan Drury** (BM ’14, MM ’16) accepted the assistant band director position at Farragut Middle School.

**Sarah Emmons** (MM ’17) presented her research paper “Music Supervisors Bulletin, Music Supervisors Journal, and Music Educators Journal: A Historical Study on Music and Special Needs from 1914-1975,” during the April 2018 Tennessee Music Education Association Professional Development Conference in Nashville. She also accepted the general music teacher position at Rocky Hill Elementary School.



**Caroline Farmer** (BM ’17) accepted a graduate teaching assistantship at Appalachian State University.



**Lindsey Fuson** (MM ’16), soprano, received the 2018 National Association of Teachers of Singing’s Joan Boytim Private Teacher Award at the NATS National Conference in Las Vegas. She was also selected as one of four singers nationally to perform in a masterclass with legendary singers Stephanie Blythe (pictured here) and Christine Brewer.

**Please note the following correction from Noteworthy 2017.**

In the article “By Invitation Only,” Lindsey Fuson and Allison Deady were incorrectly credited. The correct information is as follows.

“At a renowned international voice competition in Graz, Austria, Lindsey Fuson, soprano (’16) and Allison Deady, mezzo-soprano (’17)

placed 2nd and 4th respectively in the final concert. Fuson (not Deady) also received the highly coveted Audience Prize.”

**Matthew Gabriel** (BM ’14) finished his Master of Music in cello performance at the renowned Peabody Conservatory in spring 2018. He was a fellow at both the American Bach Soloists Academy and the Berwick Academy of the Oregon Bach Festival. He was accepted into a DMA program under the world famous baroque cellist Jaap ter Linden with a full graduate teaching assistantship at Case Western Reserve University.

**Danni Gilbert** (BM ’06) was named associate professor of practice in music education at the University of Nebraska-Lincoln.

**ChiHee Hwang** (MM ’04) won the Tennessee Music Teachers Association’s 2018 Teacher of the Year award.



- Brickey-McCloud Elementary School
- Celia F. Bright and Hugh B. Bright Jr.
- John P. Brock Jr. and Dinah L. Brock
- Beauchamp E. Brogan
- Megan Elizabeth Brooker
- David A. Brown II and Kathryn M. Wolfe
- Keith R. Brown
- David E. Brunell
- Anne Elizabeth Buckle
- William Lindsey Burkhardt and Jeannine Burkhardt
- John L. Butler Sr. and Sandra K. Butler
- Steven L. Caldwell
- Angelyn Gettelfinger Campbell
- Suzanne R. Carriere
- William Y. Carroll Jr.
- Patricia S. Carter
- Buzz Cason
- Nicolette Caswell
- Michael R. Caudle
- Cedar Bluff-Knoxville AARP
- Pamela A. Chaffin
- Mark Champion
- Jimmy G. and Ileen Cheek
- Dale R. Clark and Lauren Schack Clark
- Clay and Debbie Jones Family Foundation
- Philip E. Cobble
- JoAnn W. Coffman
- Community Foundation for the Fox Valley Region, Inc.
- Mary Costa
- Christopher Cox
- G. M. Cramolini
- Linda D. and David H. Crumpton
- Reid R. and Olga Crumpton
- Mary F. Cushman
- Terrissa A. and Larry C. Danner
- Beverly J. Davenport
- Harry Preston Davis
- Sarah M. Davis
- Winston H. Davis
- William R. Dempster and Jane Warwick Dempster
- Adrienne Dilulio
- Patricia Wright Doerter and Randy Hughes Doerter
- John Dooley
- Alan J. and Vicki M. Dooley
- Eileen Marie Downey
- E. Ely and Phyllis N. Driver
- Jeff and Kim Duggins



Alumni Accolades

**William J. Kazyak** (MM '17) was selected to attend the United States Marine Corps Officer Candidates School in Quantico, VA.

**Gennard Lombardo** (MM '04) was named assistant professor of voice at Appalachian State University.

**Zachary Marshall** (MM '06) was named director of choral activities at Kilgore College in Kilgore, TX.

**Tyler Scott Owens** (MM '15) accepted the choral director position at Heritage High School.

**Paul Royse** (BM '17) won the 2018 Ohio Federation of Music Clubs Collegiate Composition Contest for his piano composition, "Synaptic Connections."

**Akilah Scott** (BM '15) accepted the orchestra teacher position at Bellevue Middle School.

**Alexandria Shiner** (MM '16), soprano, accepted a contract renewal with the Washington National Opera (WNO) Domingo-Cafritz Young Artist Program for the 2018–19 season. Appearing at the Kennedy Center, she sang the title role in Handel's *Alcina*. She also appeared frequently as a soloist with the National Symphony Orchestra and Apollo Orchestra in performances at the Kennedy Center and other landmark venues around D.C. In April she appeared as 'Bertha' in the WNO main stage production of *The Barber of Seville* sharing the stage with the iconic voices of Eric Owens and Isabel Leonard at the Kennedy Center Opera House.

**Garry Tyler Smith** (BM '15, MM '18) accepted the assistant band director position at Hardin Valley Middle School in Knoxville, TN.

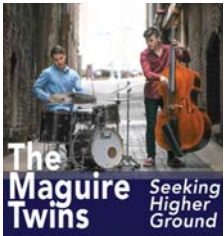
**Ryan Stennes** (BM '16) graduated in Spring 2018 from Rensselaer Polytechnic Institute with an MM in acoustics and accepted a position as an acoustical consultant at Arup in Chicago, IL.

**Tyler Vittatoe** (BM '14) was appointed assistant band director at Anderson County High School in Anderson County, TN.

**Erin Whaley** (BM '16, MM '18) accepted the band director position at Coulter Grove Intermediate School.



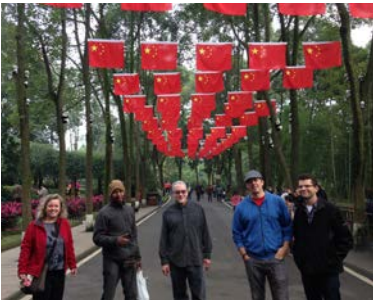
Album Release



**Carl and Alan Maguire** (both BM '17) released an album entitled *Seeking Higher Ground* featuring UT jazz professors Gregory Tardy-saxophone and Donald Brown-piano, as well as New York based artists Aaron Goldberg-piano and Bill Mobley-trumpet.

 **Listen at:**  
[tiny.utk.edu/MaguireTwins](https://tiny.utk.edu/MaguireTwins)

Jazz Faculty Tour China



Studio Music and Jazz professors **Mark Boling** (guitar), **Greg Tardy** (saxophone), and **Jon Hamar** (double bass) were featured soloists and composers in two tours of China with the International Cultural Exchange (ICX) Jazz Band.

The band performed two concerts and a master class at the University of Electronic Science and Technology, a concert and master class at the Jazz and Pop campus of the Sichuan Conservatory, a concert at the Sichaun Conservatory Grand Theater, a concert at the Box Center Young Life Coffee House, and a concert at the Jinsha Theater. They also got a chance to go visit the pandas at Chengdu Panda Base!

The second tour in May included five days in Beijing and four days in Chengdu.

The band's Beijing performances included a performance at the Beijing Concert Hall near Tiananmen Square, a concert and master class at the China Music Academy, and a fund-raising concert for the Children of Hope Foundation.

The band's Chengdu performances included return engagements at the Jazz and Pop campus of the Sichuan Conservatory, the Box Center Young Life Coffee House, the University of Electronic Science and Technology, and a featured concert at the Jinsha Theater.



Fellenbaum to Conduct Brevard Philharmonic

**James Fellenbaum** (orchestra) was named the Artistic Director and Conductor of the Brevard Philharmonic (NC) beginning with the 2018-19 season. He will conduct six concerts annually while continuing as Director of Orchestras at UT, along with his duties as Resident Conductor of the Knoxville Symphony Orchestra and Music Director of the Knoxville Symphony Youth Orchestra.

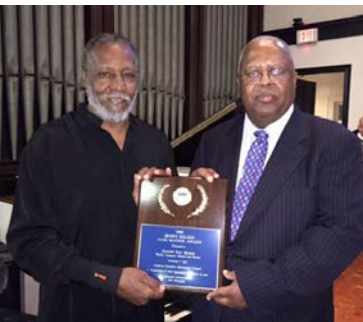
- Saja Duncan
- Audrey A. Duncan
- Carol E. and James D. Durham
- East Tennessee Foundation
- Clay E. and Joan T. Easterly
- Shanna Edkin
- Edward Jones
- H. Wallace Edwards Jr.
- Janet Lillian Eichholz
- Albert J. and Nancy K. Eident
- Shirley Estes
- Caroline Grace Farmer
- R. Kent and Susan A. Farris
- John F. Fellers
- Patricia B. Ferguson
- Weesie Fickling
- Fidelity Charitable Gift Fund
- First Christian Church
- First Lutheran School
- Melody J. Fitzsimmons
- Ted L. and Jean Flickinger
- Anna T. and Thomas G. Ford
- Shirley Ford
- Carolyn D. Forster
- Fountain City Elementary School
- Daniel Lee Frank and Nancy Frank
- Kristin Frerk
- Friends Of John Rosson
- Charles and Barbara Fulton
- GFWC Tellico Village
- Estate of William H. Gardner
- William H. Gardner
- Susan Morrison Garland
- Stephen P. and Mary Ann Geoffrey
- David G. and Sharon W. Gerkin
- Charles P. Giambrone
- Robert W. Gibeling, Jr.
- Susan J. and Bob J. Gilliam
- Charles W. Goan
- Jordan Kathleen Granger
- Alex Ring Gray
- Yellie H. Greebe
- Melinda V. Grohman
- Allan M. and Gail D. Grossman
- Melvyn L. and Edith C. Halbert
- Clark and Pam Hall
- David Hall
- Rebecca Hall
- Jane Winter Hall
- Jon Paul Hamar
- Kenneth Hamilton and Lynda Newton
- Jennifer L. Hamilton
- Charlene A. Harb



Faculty Accomplishments

**Andrew M. Bliss** (percussion) performed at the 2017 Big Ears Festival alongside members of his chamber ensemble Nief-Norf. He conducted Nief-Norf’s performance of the documentary “Brimstone & Glory” in collaboration with New York City’s Wordless Music Orchestra. The performance at the Tennessee Theater featured Nief-Norf in a 22-person chamber orchestra setting, performing a live score to the award winning documentary film, which celebrates the pyrotechnic festival in Tultepec, Mexico each year.

Nief-Norf was also featured in the closing evening concert at the Tennessee Theater. Bliss performed on vibraphone across from guest artist and Percussive Arts Society Hall of Fame member Russell Hartenberger on Steve Reich’s “Quartet” for 2 pianos and 2 vibraphones, and then later that evening conducted the US premiere of Michael Gordon’s “Big Space,” which utilized the massive performance forces of the Bang on a Can All-Stars, and 24 spacialized musicians sourced from the UT School of Music and the studios of Bliss, **Alex van Duuren** (trombone), and **Allison Adams** (saxophone).



**Donald Brown** (jazz piano) was honored with the Benny Golson Jazz Master Award in November by Howard University. Brown was the featured guest soloist during their Jazz Ensemble’s fall concert in the historic Andrew Rankin Rankin Memorial Chapel on the Washington, DC campus.



**David Brunell** (piano) was named a Music Teachers National Association (MTNA) Foundation Fellow at the 2018 MTNA National Conference in Lake Buena Vista, Florida. Presenting Brunell with the award were MTNA CEO Gary L. Ingle and MTNA President Scott McBride Smith.

Brunell’s performances were featured on a 2-CD set released on the Enharmonic label of the complete piano music of David DeBoor Canfield. The March/April, 2018 issue of *Fanfare Magazine* reviewed Brunell’s performance as “magnificent.”

In April Brunell performed a full-length solo recital for the Little Carnegie of the South concert series in Macon, GA.

In June, Brunell served as an adjudicator for one of several state-wide competitions of Tennessee Music Teachers Association at East Tennessee State University in Johnson City. His students received three first prizes and three second prizes.

**Kevin Class** (collaborative piano) returned to Italy in July 2017 for his 5th season as Head of Conducting Programs at Oberlin in Italy. As part of the Arezzo Opera Festival, Class conducted Cimarosa’s *Le astuzie femminili* in its newly restored, authentic version. In addition to teaching apprentice conductors and pianists as part of the festival, Class also conducted the Emerging Artists in a program of opera scenes at the historic Teatro Petrarca.

In November and December, Class engaged in a series of solo piano recitals in Asia, which included concerts and masterclasses on the Steinway Concert Series in Manila, The Philippines, Jakarta and Surabaya, Indonesia and Kuala Lumpur, Malaysia. Class also served as the external evaluator for four days of student recital examinations for the School of Music of the Universiti Teknologi Mara in Shah Alam, Selangor, Malaysia.

In April 2018, Class conducted his 60th complete opera with UT Opera Theatre’s production of Allan Shearer’s *Middle-march in Spring*.

In May and June 2018, Class returned for his third residency in Asia within the past year. In addition to giving workshops in conducting and masterclasses for singers at the University of the Philippines-Diliman, Class served on the jury of the Steinway Piano Competition of Indonesia in Jakarta, and gave a series of four masterclasses for the prize winners.

**Nathan Fleshner** (theory/composition) was appointed as a member of the editorial board for the journal *Theory & Practice*. He was selected to participate in the Society for Music Theory’s Peer-Learning Workshop, “Analysis: What can it do?” led by Judith Lochhead, Stony Brook University. This was a think-tank-like event held during the meeting of the Society for Music Theory.

Fleshner presented his paper “Feel the Word: Tori Amos, Icicle, and Religious Trauma Syndrome” at the Trauma Studies in the Medical Humanities: New Directions for Research Conference at Durham University (UK).

He presented “Nostalgia and Rebellion: Challenges to Tradition in Maren Morris’s ‘My Church’” at the International Country Music Conference at Belmont University, and the US branch conference for the International Association for the Study of Popular Music at Vanderbilt University.

Fleshner presented “The Cultural Evolution of Therapy Rap: How the Music of Kendrick Lamar and Eminem Led to The



Faculty Accomplishments

Therapist,” at the Popular Culture Association/American Culture Association National Conference in Indianapolis, and at the Society for American Music in Kansas City, Missouri.

He also presented “If You’re Not Having Fun, You’re Doing it Wrong: Air Guitar, Dictation, and an Application for Traditional Aural Skills” at the Association for Popular Music Education held at Middle Tennessee State University.

**Jon Hamar** (double bass), as a member of the Unhinged Sextet, was featured in Mark Sullivan’s “Best Releases of 2017” list of top 20 jazz albums on allaboutjazz.com. The nominated album was the group’s newest entitled *Don’t Blink*.

**Alexander Lapins** (tuba/euphonium) was a featured concerto soloist twice during 2017-18. He performed a transcription of the Richard Strauss’ first Horn Concerto with the United States Army Orchestra in Arlington, VA, and he performed Allen Vizzutti’s “Cityscape” tuba concerto with the North Carolina Brass Band.

Lapins led a panel discussion on collegiate teaching jobs at the International Tuba/Euphonium Association’s Mid-Atlantic Regional Tuba/Euphonium Conference in March 2018.

**Eileen Downey** (collaborative piano) and **Alexander Lapins** were featured guest artists at Tennessee Tech University in October 2017.

In 2017-18, Lapins was a guest solo artist at the University of Memphis, University of Alabama, University of Central Arkansas, Hendrix College, Mississippi State University, and East Tennessee State University.

**Katie Johnson-Webb** (horn), **Alex van Duuren** (trombone), **Alexander Lapins**, and **Andrew Sigler** (composition) were featured guest artists at Virginia Tech University in March 2018. The faculty brass trio performed Sigler’s new piece “The Spinning Magnet,” along with other chamber and solo pieces. The faculty brass trio also performed Sigler’s piece and another standard trio at the International Tuba/Euphonium Association’s Mid-Atlantic Regional Tuba/Euphonium Conference, also in March 2018.

As members of Quintasonic Brass, **Alex van Duuren** and **Alexander Lapins** performed at the University of Kentucky, University of Louisville, Tennessee Tech University, Morehead State University, Indiana University, and Western Illinois University during 2017-18.



**Cathy Leach** (trumpet) was on professional leave during spring 2018 to focus on her first-term duties as President of the International Trumpet Guild, and to travel to trumpet festivals as a guest artist and clinician. Leach performed and gave a clinic at the International Trumpet Guild’s first Regional Conference in Oklahoma City in January, gave a recital and masterclasses at the University of South Alabama in Mobile with Doc Severinsen in February and at the University of Indianapolis in March. Leach adjudicated at the National Trumpet Competition in Denton, TX in March, performed a recital and clinic in Albuquerque at the University of New Mexico

in April, and served as President at the International Trumpet Guild Conference in San Antonio in May. Leach performed on “A Gospel Celebration with Doc Severinsen” with the Salvation Army Canadian Staff Band in Toronto, ON, Canada in June.

Leach performed at four Nashville area high schools with the UT Faculty Brass Quintet in February.



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- Norma Huff
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- Susan W. and Howard F. Kastner Jr.
- Tonya Kennon



Faculty Accomplishments

**James Marvel** (opera) directed Dominick Argento’s *Post-card from Morocco* for Marble City Opera in May 2018 and Gian-Carlo Menotti’s *The Medium* for New Orleans Opera in June 2018.



**Brendan McConville** (theory/composition) was appointed Editor of Technology/Online Resource Reviews for *College Music Symposium*, the premier journal of The College Music Society. Together with **Barbara Murphy** (music theory), McConville published “What is Online? A Survey and Study of Online Music Courses” in *College Music Symposium* 57.

He was elected President of The College Music Society Southern Chapter, for a term that will run 2019–2021.

**David M. Royse** (music education) co-presented with Nancy Barry from Auburn University, Terry Lynn Hudson from Baylor University, and Kathy Scherler from Oklahoma Baptist University on the session, “Pathways to Interpersonal Success in the Academy: A Guide for Non-Tenured Faculty,” during the October 2017 College Music Society National Conference in San Antonio.

Additionally, during the April 2018 Tennessee Music Education Association Professional Development Conference in Nashville, he co-presented with **Loneka Battiste** (music education) and UT alum **Katie Hutchinson** (BM ’00, MM ’02) on the session, “Navigating Legal Issues in Today’s School Music Programs”; and with **Michael Stewart** (music education) and Gail Barnes from the University of South Carolina on the poster session, “Core Literature for School Orchestras: An Analysis of Selected State Contest Lists.”

He served as chair for the College Music Society’s National Committee on Academic Careers during 2017, and currently serves as C-NAfME State Advisor for the Tennessee Music Education Association.



**Andrew Sigler** (composition) had music selected for performance at the Blanton Museum of Art at the University of Texas, the New Music Festival and Symposium at the University of South Florida, the Open Space Festival of New Music at the University of Northern Colorado, The Mid-Atlantic Regional of the International Tuba/Euphonium Conference at the University of North Carolina at Greensboro, New Music on the Bayou at the University of Louisiana, Monroe, the Very Small Consortium series at

the University of Wisconsin-Green Bay, the Music on Mondays series at Virginia Tech, the Frontwave New Music Festival at Palm Beach Atlantic University, the Indiana State University Contemporary Music Festival, and the World Saxophone Congress in Zagreb, Croatia. These performances included world premieres of commissioned works in Texas by the Prismatx Chamber Orchestra, North Carolina by the University of Tennessee Brass Trio, and Croatia by **Allison Adams** (saxophone).

Sigler was invited to present his music to the composition studios of the universities of Texas, Northern Colorado, Louisiana, Monroe, and at Virginia Tech.

Sigler received the Meir Rimmon Commission from the International Horn Society for a new work to be premiered at the International Horn Symposium, and he served as an adjudicator for the American Composer’s Forum Young Composer Competition and the Knoxville Young Composer Competition.

His music was honored with an ASCAP Plus award for excellence.

**Andrew Skoog** (voice), tenor, sang the role of “Pong” in Puccini’s *Turandot* with Knoxville Opera in February. In March he sang his 40th performance of Orff’s “Carmina Burana” with the Knoxville Symphony Orchestra.



**Vance Thompson** (jazz trumpet) is a member of the Jerry Douglas Band. The band’s 2017 album entitled *What If* was nominated for a Grammy.

New Staff Members



**Megan Brooker**  
First Year Experience Coordinator



**Katy Wawrzyniec**  
Administrative Assistant for Graduate Studies

Murphy Awarded Course Improvement Grant

**Barbara Murphy** (music theory) was awarded a \$5,000 Course Improvement and Technology Enhancement (CITE) Grant for the summer of 2018. The grant is to aid in a redesigning the Aural Skills curriculum for the Music Theory area. With the recent discontinuation of computerized testing in UT’s Ear Training courses, her aim is to build new forms of online testing and homework that will be available through Canvas, the university’s online class portal. Furthermore, Murphy wants to shift the pedagogical tools used in class to focus on the psychological concept of “chunking,” the phenomenon that helps us remember our phone numbers and social security numbers in small chunks of the numbers rather than each individual digit.



In an aural skills setting, students will be trained to hear chunks of chord progressions, rather than taught to identify on a chord-by-chord basis.

Murphy also received a \$1,500 Open Textbook/Open Educational Resource Grant from the University Library’s Scholar’s Collaborative to create an open educational resource for music theory classes. Murphy will be creating a website featuring full movements or pieces of music that exemplify various musical forms. In addition, Murphy is creating videos that explain the musical forms. The site will also contain handouts and materials on other topics related to music theory. As open educational resources, all materials on this site will be free and available for download, sharing, and use under a Creative Commons license.

[musictheorymaterials.utk.edu](http://musictheorymaterials.utk.edu)

Books Published



**Alexander Lapins** (tuba/euphonium) composed and published a tuba fundamentals book *Dueling Fundamentals* through Mountain Peak Music, which has been well received nationally and internationally.



**Jorge Variego** (theory/composition) explores the connections between musical composition, science, and technology in his new book, *Composición Algorítmica*.

The book features a series of interviews with current composers such as David Cope, Roger Dannenberg, and Rodrigo Sigal, among others. Variego analyzes works from a perspective focused on different paradigms of composing, placing emphasis on the systems of rules, procedures, and instructions found within each system. He then explains and applies those systems in concrete examples.

*Composición Algorítmica* was published by Universidad Nacional de Quilmes.

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# IRELAND 2018

## Chamber Singers Photo Competition



Lee Brandt spotting a seal in the Aran Islands



A grave marker at the Rock of Cashel



A man and his goat in the Ring of Kerry



Trinity Library, Dublin



A sunny day at the Cliffs of Moher



The bell of Blarney Castle



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Paul Davis learning to play the bodhrán



Craft Village outside of Galway



E+J love lock on Ha'penny Bridge in Dublin

Read about the Chamber Singers' summer tour at: [tiny.utk.edu/IrelandTour](http://tiny.utk.edu/IrelandTour)



A cemetery on the Aran Islands



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Remembering the King of Beach Music

Producer Buzz Cason honors an old friend with the Clifford Curry Jr. Scholarship Endowment.

By Brooks Clark

On an autumn morning in 1967, the paths of two rock 'n' roll pioneers—one white from Nashville, one black from Knoxville—crossed at the Cinderella Sound studios in Madison, TN. Nashville singer-songwriter-producer Buzz Cason had heard about Clifford Curry from Knoxville WNOX DJ Rob Galbraith, who was then playing with Curry in a band, the Midnighters. In gigs at UT's Pump Room, the students loved Curry's rough, funky vocals, so Galbraith had given Cason a call.

Cason had started one of Nashville's first rock 'n' roll bands, the Casuals, in the mid-1950s. He had backed Brenda Lee and had a Bobby Vee-type hit, "Look for a Star," in 1960 under the name Garry Miles (and looking a lot like Ricky Nelson on the record jacket). He had co-written "Soldier of Love" for soul star Arthur Alexander (performed by the Beatles on the BBC in 1963 and more recently by Pearl Jam) and "Everlasting Love" for Carl Carlton (later covered by Gloria Estefan and U2). After producing the post-Buddy Holly Crickets in Los Angeles and touring with them in England, Cason was starting his own label and looking for new talent.

Curry had grown up in Knoxville's Bearden neighborhood, gone to Lyons View Elementary, caddied at Cherokee Country Club, and fronted a group of Austin High friends. The group had a minor hit with a New Jersey label in 1955 as the Five Pennies with a song Curry had written, "Mr. Moon." In the later 1950s Curry joined with a group he met at a Bearden High football game to form the interracial Fabulous Six. They toured as far south as Florida and cut a handful of singles, including the rockabilly "Rock a While," which Curry liked to perform in his later years. From 1959 to '63, Curry made the fraternity circuit with the white Bubba Suggs Band, whose sax player christened him Sweet Clifford. Under that name, he recorded a single, "Things Gotta Get Better," in 1965. Curry joined Galbraith's group soon after.

That day in 1967, Cason met Curry at the Nashville bus station and drove him to the studio, where they recorded four songs, including "She Shot a Hole in My Soul," which a couple of Cason's friends had written. It topped off at No. 46 nationally but hit the sky as a regional hit. "Easter weekend 1967," said Curry in a later interview, "when I first went to Myrtle Beach, it changed my whole life. Those kids started digging on my music. It was just like Elvis or someone. 'She Shot a Hole in My Soul' went to No. 1 all up and down the Carolinas." And Curry became known as the King of Beach Music.

In the decades that followed, Cason and Curry remained friends. "He lived in Nashville for a long time," says Cason. "In all those years, if we needed a group to perform at benefits for different causes, he was always there for us."



From left to right: Buzz Cason, Rob Galbraith, and Mac Gayden with Clifford Curry (seated) in 2016

Cason has written and produced dozens of songs, including a country No. 1 for Tommy Overstreet ("Ann, Don't Go Running"), and others for stars like Martina McBride, Dolly Parton, Placido Domingo, Mel Tillis, T. G. Sheppard, and the McCarters.

Curry wrote or co-wrote songs recorded by artists including the Oak Ridge Boys ("He's Gonna Smile on Me") and soul singer Ann Sexton. In 1995 he was inducted into the Beach Music Hall of Fame along with Maurice Williams of the Zodiacs ("Stay") and Bill Pinkney of the Drifters. In 1997 Curry recorded an album, Tennessee R&B Live, with Earl Gaines and Roscoe Shelton. That year "She Shot a Hole in My Soul" was included on Night Train to Nashville: Music City Rhythm & Blues 1945–1970, the Grammy-winning album that was a companion to the Country Music Hall of Fame and Museum exhibit of the same name. "He was a great showman," says Michael Gray, co-curator of the exhibit and co-producer of the album. "He would just put smiles on people's faces."

Curry died in Knoxville on August 29, 2016, at the age of 79. In his memory, Cason has created the \$50,000 Clifford Curry Scholarship Endowment, to be used for student scholarships at the discretion of the School of Music. "He was an iconic figure in Knoxville R&B circles," says Cason, "and I wanted to honor him in a special way. He was a man of integrity, of great spirit, hardworking. He didn't drink or smoke. He touched so many hearts. I've never encountered anyone who had more friends or had so many people who loved him than Clifford Curry."



Clifford Curry performed at the 1970 Nashville Music Festival at Centennial Park in Nashville. Behind Curry, from left to right: Wade Conklin, Buzz Cason, and Mac Gayden

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