

Noteworthy

The University of Tennessee School of Music, 2017



10

**Making Connections:
Where Technology and Music Meet**



From the Director

Notice anything?
Go ahead. Look again.
See it now?
Yes, *Noteworthy* has a new look.

After five years of working with the University of Tennessee Office of Communications and Marketing—pro’s pros!—on this publication, they needed to devote their time to other projects. Understandable. But, in all honesty, for what seemed like an eternity, all of 45 minutes in reality, I wasn’t sure what we would do. Then, Landin Lynd, our communications coordinator, walked into my office and asked if she could lead this effort. After a short conversation, *Noteworthy* was back!

I do want to express my thanks to everyone in the Office of Communications and Marketing for their wonderful work over the last five years. Specifically, Christie Kennedy, the main person who led us. Now... I can thank you. She wouldn’t let me do so when we were working together. I’ll be sending her a personal copy! Thank you, Landin, and our other talented staff, for all of your work on this maiden voyage.

Change is never easy. But sometimes it’s just what we need to get out of our comfort zone, explore, and find new boundaries. As I was thinking about this, it parallels exactly with what our wonderful faculty do—mentor, coax, cajole, you name it—with our talented students throughout their degree programs.

What you will read in the following pages is a result of fabulous teaching, unbelievably talented students, and an environment where change is necessary and does make one better.

I hope you enjoy reading this new edition of *Noteworthy*. We all have a great deal to be proud of in *our* School of Music!

Jeffrey Pappas
Director of the School of Music

UT Opera Theatre performed Robert Ward's *The Crucible* April 21-23, 2017 at the Bijou Theatre in Knoxville.



4 Celebrating Jennifer Higdon

6 The Scholarly Side of Music

8 The Volunteer Spirit Travels to DC with ‘Pride’

10 Making Connections: Where Technology and Music Meet

14 By Invitation Only

18 The Legacy of a Remarkable Life

20 Student News

23 Alumni News

24 3 Chords in Search of the Truth

26 Faculty News

CELEBRATING Jennifer Higdon

By Amanda Womac

ARTIST-IN-RESIDENCE

Students and faculty had the opportunity to work with Jennifer Higdon, an award-winning composer, when she spent one week in February 2017 as an Artist-in-Residence.

“Working with a world-renowned composer is a unique experience,” said Benjamin Parton, a senior majoring in violin performance. “Before meeting them in person, you usually wonder in anticipation what they will be like, but once you start working with them, you realize all the reasons why they have gotten where they have as a composer.”

Higdon has travelled the world conducting, performing, and composing music for a variety of ensembles, but she is no stranger to Appalachia. A graduate of Heritage High School (Maryville, Tennessee), Higdon moved to Blount County with her family when she was nine. She picked up her first instrument—the flute—when she was 15 years old. At Bowling Green State University in Ohio, she tried her hand at composing music for the first time.



Jennifer Higdon congratulates Benjamin Parton on his solo during her piece “Fanfare Ritmico.”

Don Ryder, associate professor of music and director of bands, was instrumental in getting Higdon to campus due to their connection as undergraduate music students at Bowling Green.

“It is important to bring a guest artist or composer to campus so students have a professional-level encounter and a hands-on experience with a major artist or composer in the field of music,” Ryder said. “I really enjoyed reconnecting with an old friend after not seeing each other for over 35 years. It was like a homecoming. It is truly amazing that even though we have been on separate journeys, our paths cross again due to music.”

With a Grammy and a Pulitzer Prize under her belt, Higdon is now one of the most well-known contemporary American composers. In 2010 she won a Grammy for “Percussion Concerto,” performed by the London Philharmonic. That same year, she won the Pulitzer Prize for Music for her “Violin Concerto.” The committee cited Higdon’s work as “a deeply engaging piece that combines flowing lyricism with dazzling virtuosity.”

Her weeklong residency gave students the opportunity to learn more about Higdon’s journey from a flutist in Blount County to a world-renowned composer.

“Hearing Jennifer Higdon talk about her life and career taught me one big thing—that music, especially when being composed, is purely based on creativity,” Parton said.

“Sometimes we get caught up in the idea that to compose music you must be a genius,” said Parton, “but the ‘genius’ comes from being imaginative.”



Higdon provides feedback during a Wind Ensemble rehearsal.

A recipe of creativity, imagination, and a love for Appalachia led Higdon to compose her first opera, *Cold Mountain*, based on the novel by Charles Frazier, which premiered in 2015 to a sold-out crowd in Santa Fe, New Mexico.

“Jennifer is quite prolific as a composer with solo works, chamber music, choral music, orchestra music, and works for wind band,” Ryder said. “One of her major accomplishments was her opera, *Cold Mountain*. She has risen as a top composer in the world and is unique in that she has made a definite mark as a female composer.”

Higdon’s residency not only provided an opportunity for students to observe and work with one of the world’s foremost living composers; it also gave a boost to the School of Music.

“Her visit reinforced our reputation as a truly outstanding, comprehensive music institution,” said James Fellenbaum, associate professor of conducting and director of orchestras. “The impact of her visit on our students was great, as they had the opportunity to work with her in a number of capacities.”

From the classroom to the recital hall, students learned from her during theory and composition lectures and by performing her music in ensembles and chamber groups. Higdon’s impact on the students in the School of Music is one that will stay with them as they forge their own career paths in music.

“The students were amazed by how approachable Jennifer was with them and her music,” Ryder said. “She spent time with individuals and small chamber groups and also just socialized with them in the hallways.”



James Fellenbaum conducts “The Singing Rooms,” performed by the Symphony Orchestra, Chamber Singers, Concert Choir, Men’s Chorale, and Women’s Chorale.

Higdon’s residency not only impacted the students and faculty in the School of Music, but also the Knoxville community. Throughout the week, several public performances exposed audiences to her world-class work.

“My goal in writing music is to communicate to the audience, no matter if it’s their first classical concert, no matter the age or background,” Higdon said. “It should be an engaging experience, and that’s how I approach writing. Music is something we all share in some form. I just try to write the best music I can and hope it speaks to people.”

“Her music is complex and very challenging to perform, which is what makes her music, and her sound, so compelling,” Fellenbaum said. “It was an honor to work with someone I have admired for a long time.”

THE SCHOLARLY SIDE OF MUSIC

By Whitney Heins

Undergraduate and graduate students in the School of Music are doing something that the average music lover may not realize. Research.

“When you say ‘School of Music,’ people most often think of performance. They think of our marching band, ensembles, and faculty concerts,” said Jeffrey Pappas, the school’s director. “But we have a distinguished scholarly side.”

A scholarly side that’s winning awards, collaborating across campus, globetrotting, and preparing students for a bright future.

Take students Alex Gray and Wesley Fowler. They’ve been working for the past year with students and faculty in graphic design, fine art, linguistics, and French to design a companion mobile app game to elementary French courses called Bonne Chance (“good luck” in French). Students-turned-players track down a time-traveling art thief by solving language puzzles and having conversations with historic French personalities—pairing fun with lessons in language, history, culture, and art.

Gray, a double major in composition and music and culture, and Fowler, a percussion performance major, curated the sound design and soundtrack of the game using both original and historically significant French music.

“For instance, our main character’s name is Élodie Clair, so we thought it’d be cute to make her theme song ‘Clair de Lune’ by Claude Debussy,” said Gray. “But because she’s from the future, we decided to make it more futuristic with soft synths and electronics in the background.”



Their work won the 2017 Gold Office of Research and Engagement Undergraduate Research Excellence Award at UT’s undergraduate research fair, EURēCA. Their experience collaborating with other disciplines to make the game has proven invaluable to App Store-bound Bonne Chance, as well as Gray and Fowler. By lifting constraints on creativity, their interdisciplinary collaboration has opened up a world of possibilities—including professional ones.

“Composers tend to lead pretty solitary creative lives, so any opportunity to communicate with the outside world is a good thing,” explained Andrew Sigler, assistant professor of music composition. “Exposure to the idea that you should create whatever you feel is right, as opposed to something that must be part of a tradition or lineage, can only make for better art.”

Gray and Fowler are now working with a Knoxville-based educational business strategy gaming company, laying the groundwork for successful careers when they graduate.

“Classroom and private instruction on media scoring at UT is fantastic, but this real-world project working with a team of developers is a whole new perspective. Along with composition skills, it’s given me practice in problem solving and collaboration,” said Gray. “It has given me a leg up moving forward in my career because now I already have one large collaborative project under my belt.”

Research has also led to opportunities for students to travel the world, stretch their minds, and challenge their perceptions. For example, students of Rachel Golden, associate professor and area coordinator of musicology, have traveled as far as Indonesia, China, and Iceland for research.

“From these activities, students gain sensitivity to working with people and music outside of their own sphere of reference. This involves a kind of historical and cultural empathy that importantly serves students in negotiating the contemporary world,” shared Golden.

That’s certainly proven true for musicology master’s student Konstantine Vlasits.

Vlasits took a number of research trips to Iceland to support his master’s thesis investigating community organizations related to Icelandic folk music. He even worked on a dairy farm in the country to help fund his research.

Vlasits said his experience changed his perspective on many levels and even forced him to re-examine his own lifestyle and choices.

Left: Wesley Fowler (left) and Alex Gray (front) present their research for Bonne Chance at EURēCA 2017.



Top: Cows graze in the Icelandic region of Eyjafjörður where Vlasits’ host family resides.

Right: Paul Royse (left), Brendan McConville (center), and David Floyd (right), pose for a photo at the 2017 Southern College Music Society Conference where both students presented research.



“Being critical and pursuing knowledge and understanding are always important to personal and professional growth,” he said. “Research allows us to gain a greater understanding of people and place, and in turn, makes us well-informed and open-minded.”

For Mark Drake, a senior in music composition, doing research has allowed him to prepare for what lies ahead professionally after he graduates. For his project, he became well acquainted with Digital Audio Workstations, equipment that modern day composers use to hear their pieces.

“With advances in technology, composers can now have realistic representations of their work without having to rely on often-elusive live recordings,” said Drake, who was awarded a 2017 Summer Undergraduate Research Internship grant of \$2,000 to compose his work.

Drake worked with Sigler to investigate the complex structure of Flamenco music from the Andalusian region of Spain, used this knowledge to compose music for a string quartet, and then recorded it with high-quality computer software instruments.

The piece will be performed live at his senior recital, and the software instrument rendering will be used for submissions to music festivals and competitions.

“Any new musical knowledge I can acquire simply adds to my composer’s toolbox, and learning how to convincingly use software instruments adds to my ability to market my compositions,” he shared.

Of course, helping musicians win awards and advance their careers are fringe benefits when it comes to conducting research. The main point of the activity is to generate a better understanding of the art and progress in it.

That’s exactly what recent graduate in music theory and piano performance, Paul Royse, did for a new genre of music called “grindcore.”

Royse learned about grindcore after hearing a local Knoxville band called Rat Punch. He fell in love with the genre’s “unmatched abrasion, energy, over-the-top absurdity, philosophy, and experimentation” and wanted to learn more.

“The music didn’t seem (or sound!) ‘academic’ to him, and therefore he believed it was off limits for scholarly research,” said Brendan McConville, associate professor of music theory. “But, he liked the music, wanted to know where its compositional designs and tendencies came from, and realized there was a lacuna in the research.”

Royse daringly ventured where no music scholar had gone before, and his curiosity paid off.

His paper, “Nose to the Grind: An Introduction to Structural Paradigms in Grindcore and Its Closely Related Genres,” has been presented several times at scholarly events, including a packed session of academic faculty and students at a College Music Society Southern Chapter Regional Conference.

Oh, and the fringe benefit—Royse earned a full graduate assistantship studying this new and strange type of music at the University of Cincinnati’s College–Conservatory of Music.

Each year, more students at the undergraduate and graduate level are embarking on research projects and collaborating across campus to do so. This scholarly side of music expands our world of knowledge as well as opportunities for students after they graduate.

“We want our scholars to uncover new musical perspectives, our teachers to innovate new pedagogical techniques, and our performers to use research to prepare themselves for their interpretations of musical works,” said McConville. “Our field benefits from what we all uncover through our curiosity.”

The Volunteer Spirit Travels to DC with ‘Pride’

By Landin Lynd

Since its founding in 1869, the Pride of the Southland Marching Band has embodied a spirit of integrity. This was exemplified during the band’s trip to the US capital to march in the 58th presidential inaugural parade in January.

This was the band’s 15th appearance in an inaugural parade—more than any other civilian organization. Their first parade was in 1953, and they’ve marched in all but two inaugural parades since then. Regardless of political party, the band has marched for every president since Dwight Eisenhower.

“It is an honor and a privilege to participate in one of our country’s great democratic traditions,” then Chancellor Jimmy G. Cheek said. “This is a once-in-a-lifetime opportunity for our students, and it is a testament to their talent and to the reputation of the Pride that they have been selected to march in the parade.”

Because marching band season was over, the trip was entirely voluntary; students decided whether they wanted to attend. More than 300 band members chose to make the trip.

“Being part of the Pride of the Southland is an exercise in dedication,” said Don Ryder, associate professor of music and director of bands. “Our band members collectively devote about 183,000 hours to practicing and performing each year. Our involvement

is not about politics. Rather it is about giving our hard-working students the opportunity to represent the great state of Tennessee with pride at an historic event.”

The day of the parade, all of that hard work was about to pay off as the band lined up in front of the US Capitol. But excitement turned to desperation for one student moments before the step-off. The march to the White House, a performance of a lifetime, was in jeopardy for senior saxophonist Brianna Terry.

Upholding the Pride’s tradition of excellence is paramount, which is why every performer must not only march and play at the highest technical level, but individuals must display a perfectly uniform appearance as well. For Terry, the latter was threatened when her hat was misplaced, left behind on the bus with no hope of retrieval before the performance. The missing hat would force Terry to watch from the sidewalk as the highlight of her marching career passed by with her fellow band members.

As panic and disappointment were setting in, freshman trumpeter Aaron Northcutt felt a call to serve his fellow bandmate. With full awareness that he may not have a marching opportunity of this caliber again, Northcutt handed his hat to Terry and encouraged her to join the group without him.

“I was happy to give up my hat because she was thankful that she could march in the parade,” said Northcutt “and I was thankful to still be able to watch my band march in front of the president, even if I wasn’t a part of it.”

Northcutt’s sacrifice was a testament to the Volunteer spirit that the UT community and Tennesseans value dearly.

“For me, the relationships we have with people are the most valuable things we can have. I’ve made lifelong friends in the Pride, and I hope to continue making and keeping these relationships for years to come,” said Northcutt.

Although Northcutt could graduate before the next presidential inauguration, the Pride is hopeful for the opportunity to march in DC again. Ryder said the band applied to be part of the parade in October 2016—before this presidential election was held—and they will certainly apply in 2020.



MAKING CONNECTIONS:

Where Technology and Music Meet

Digital Audio Workstation (DAW)

an application for recording, editing, and producing audio

By Alex Gray and Landin Lynd

To say technology is changing the way we learn, teach, and generally go about our lives is a given. The ways in which music production and distribution have changed over the years are old news. But the creative uses our faculty and students have found for making composition, performance, and research more efficient and exciting are ideas worth exploring.

Senior music composition and music and culture major, Alex Gray, spoke with faculty of the School of Music to get an in-depth look at how technology is influencing their daily activities.

GRAY: How has your composition process changed with current technology?

ANDREW SIGLER, ASSISTANT PROFESSOR OF MUSIC COMPOSITION: If I'm writing a conventional chamber piece, I compose music on my computer using a **Digital Audio Workstation (DAW)** and instrument sample libraries. That's for the vast majority of my music. I do still sit down at a piano sometimes (as long as no one's around) and work things out. But, the technological setup allows me to do a fair amount of structuring and writing of the piece. It also allows me in many instances to do a mock-up of the piece that can serve as a representation of it until a good recording by actual performers is available.

Additionally, **MaxMSP** and similar programs for making electronic and electroacoustic music give access to different kinds of sounds that can't be made otherwise, which has a big impact.

In terms of notation, programs like **Finale**, **Sibelius**, and **Musescore**, allow us to more quickly try things out and get a resemblance of what something might sound like. The flip side is that you're maybe not as thoughtful with the decisions you make. It's very easy to just copy and paste things, cut things out, and move things around—which can be good—but that eliminates a lot of forethought.

Finale, Sibelius, and Musescore

software programs that facilitate music notation



Left: Wesley Fowler, Jorge Variego, and Alex Gray perform electroacoustic music with digital audio processing.



Right: Harry Ward composes music in Logic, a DAW, using instrumental sample libraries.

GRAY: Is the end result influenced by your technological capabilities?

SIGLER: To me, the nuts and bolts of what composition is—which is working with materials—isn't any different than it ever has been. Some of the tools are different, and there may be some different materials, but you're still trying to create sound that moves through time in some kind of compelling way.

I try, regardless of what technology I'm using—whether it's a piano, or a piece of paper and pencil, or the DAW with samples, or a synthesizer—to think of what I want to make before the technology shapes it. But, it's inevitable that the technology is going to shape it.

GRAY: How has technology changed the way you teach your students?

SIGLER: So, with the DAWs, they never used to be so available. I didn't have an entire lab full of computers with extensive sound libraries where everyone could work at the same time. Teaching composition is a lot different now.

I recently dug up an old Fostex 4-track recorder. What I'm tempted to do is give this to students and say, "go make a recording with this." Not tell them how to use it or anything. Because it's fairly limited in comparison to when they pull up a DAW and they're completely overwhelmed by all the possibilities... it's equivalent to saying, "I want you to practice painting, here is every color in the world and amazing brushes, verses here is a simple paint set, work with this for a year." You work with that for a year, and when you come back you'll almost certainly be more successful than if you started with the great big set.

ANDREW BLISS, ASSISTANT PROFESSOR OF PERCUSSION: I'm basically going paperless in my studio. My students are required to submit their music via PDF prior to their lesson. Using **forScore**, I annotate the score, which gives me two big advantages in that I no longer have to stand over their shoulder, and I can just select a few of the pages, export that, and attach it to my **Notability** notes. So, not only are the students getting my notes, but they also get my annotated score. They get the feedback immediately.

DAVID ROYSE, ASSOCIATE PROFESSOR AND AREA COORDINATOR OF MUSIC EDUCATION: In music education, it used to be that when our students were out student teaching in the field, they had to come back to campus for the companion course which is Senior Seminar. You came back in, talked about your experiences, and then went back to your placement. It was a big hassle.

Our goal in music education is to place our students in the best programs. Students who are placed in Murfreesboro, Nashville, Kingsport, or Chattanooga would have to drive all the way in for a 50-minute seminar and then drive all the way back. Now with **Zoom**, no one has to come on campus.

Zoom is like Skype on steroids. You can put up to 50 people on one screen. You can also share what is on your screen with the conference so they see exactly what I see. I can share a PowerPoint and it's just like sitting in the room.

Remote conferencing has been so convenient that I've decided to start offering academic advising over Zoom in the evenings for greater flexibility to our students who are busy during the day.

GRAY: How has technology influenced the way research is conducted?

RACHEL GOLDEN, ASSOCIATE PROFESSOR AND AREA COORDINATOR OF MUSICOLOGY: As a medievalist, there is an enormous amount of access now to medieval manuscripts online, which is great because

forScore

an application for reading, annotating, and playing musical scores



Students appear on screen as they log in to David Royse and Loneka Battist's senior seminar class via Zoom.

Notability

an application for note-taking and annotating PDFs

Zoom

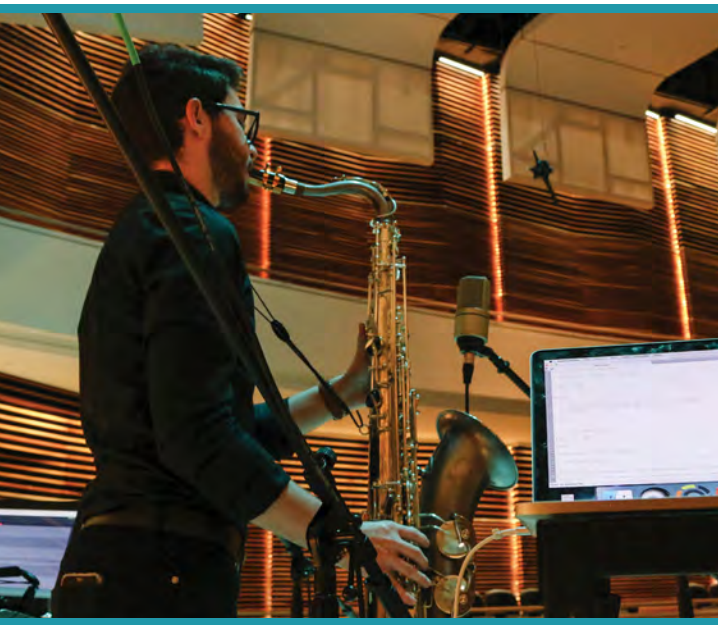
video conferencing software for webinars, online meetings, and mobile collaboration

you used to have to travel to see some of these things. But, in some ways I’d say that’s also a negative. By not traveling to the location, the material can become rather decontextualized.

With all the information available to us now, there is much more to sort through. I remember when I was writing my doctoral dissertation, there was a point where my advisors said, “you’ve read everything you need to read on this topic; it’s done. Write up your results.” I don’t think that really happens anymore.

There’s always so much more. For a while when you look things up, everything is informative and new, and at a certain point you feel like I’m already familiar with this. I’ve already seen something like this and know the ideas in it. For younger students, it’s a real challenge to be able to tell what’s worth looking at and what isn’t.

ROYSE: In my graduate classes, I require my students to do real-time research in the classroom on their devices. If we are discussing correlations, I don’t tell them what the correlations are, I have them tell me. I cover which sources are trustworthy and which aren’t. If we’re talking about John Calvin’s influence on music education, I just say “find it and tell me,” so that they’re learning how to access the right information on their own.



Alex Gray performs with live digital audio processing using Super Collider.

Super Collider

programming software for real-time digital audio processing and algorithmic composition

GRAY: What technology are you especially excited about right now?

BLISS: The iPad Pro is changing the game for a lot of performers. Because the distance from our body to the music stand is often quite far, page turns for percussionist are commonly a problem. Our hands are tied up, and we often can’t even reach the music stand. Now we can turn pages on the iPad with Bluetooth foot pedals.

JORGE VARIOGO, ADJUNCT ASSISTANT PROFESSOR OF MUSIC THEORY AND COMPOSITION: I’m very interested in interactive works in which the computer reacts in real time or makes decisions on what is going to happen next in the piece. I’m also experimenting with interactive works in which the computer generates visuals based on an analysis of what I’m playing. I use **Super Collider** for this; I think it’s a very powerful tool. I also like MaxMSP, because it’s very intuitive.

I’ll also use the computer as a magnifying glass to pick up specific sounds in a performance that might otherwise be overlooked. It allows you to hear those sounds like you never normally could. If you just listen, you can’t hear it, but with technology you can.

GRAY: What is the importance of teaching these technologies to our students?

SIGLER: I used to try to explain to students what it was like when you didn’t have the internet, and even when I was saying it, I thought, “this sounds like an old guy telling a young person what it was like in the olden days.” It takes so much effort to try to explain what things used to be like, and it doesn’t matter, it’s not relevant to my current students. Because of that, and because the technology is so prevalent, I think the more important thing is to try to get the students to make sure they’re using the technology to their advantage and not being used by the technology.

VARIEGO: It’s important to be up to date, to know what things are happening as much as we can. If students decide not to use technology, they should be aware of it, and it’s an educated choice.

Students must be able to edit tracks, use MaxMSP, do a little programming, and be able to produce their own CDs from beginning to end and release it. Even if they have someone else do it for them in the future, they need to know how it’s done in order to oversee it.

BLISS: By having these technologies in place, we’re setting an example for our students of how to do business, operate, and communicate when they go out into the world.



el•ec•tro•a•cou•stic

/i lektrōə ko ostik/

involving the direct conversion of electrical signal into acoustic energy or vice versa.



UT Electroacoustic Ensemble

By Landin Lynd

Birtherd from a pairing of technology and acoustic instruments, UT’s Electroacoustic Ensemble has launched into the performance/art space with a unique opportunity for students from multiple areas of study. In March, the UT Electroacoustic Ensemble joined world-renowned musicians and artists at the Big Ears Festival, one of the country’s most eclectic music events.

“The Electroacoustic Ensemble provides a platform for students to develop and design instruments while using them in a multi-disciplinary performance setting,” said Jorge Variego, adjunct assistant professor of music theory and composition and founder of the ensemble. “The group combines visuals with electronic and acoustic instruments, searching for a path among the aesthetics of Evan Parker, FURT, and Anthony Braxton.”

“After years of being behind the scenes, Big Ears provided a collaborative space for my art to shine,” shared the ensemble’s visual artist, Elise Stephens, a senior studying media arts.

In addition to their Big Ears debut, the Electroacoustic Ensemble has recorded an album titled *Vantablack* and gave three performances of their *First Row Series* at local art galleries, among other venues.

“The *First Row Series* is something that I was bouncing around in my head all summer,” said Variego. “I thought why not reflect on the social interaction between human beings, how we relate to each other now, and how close we are but isolated at the same time. I thought having a live performance that can only be heard

with headphones creates a division in which you are around a lot of people that are not experiencing the same reality you are experiencing at that moment.”

“This is essentially a recording setup. We’re not actually recording, but it’s the same setup in which you hear everything that’s happening, and no one else hears it. In this case, the audience was hearing our performance through the headphones. Students need to know how to setup a recording session with headphone splitter boxes, how to manage what needs to be there, how to handle the mix, how to test it, and what things you need to have to make it work. So, this setup combined an aesthetic need with the teaching of technology.”

The ensemble performed in New York and North Carolina during the 2016–17 academic year and kicked off the fall 2017 semester in Indianapolis at the Electro-Music Festival. They are currently in the process of recording a second CD, expected to be released in spring 2017.



Vantablack
UT Electroacoustic Ensemble

Listen to *Vantablack* at soundcloud.com/utksom



By Invitation

By Whitney Heins

Whether it's seeing how long one can play the drums alone or jamming with Chinese folk artists halfway across the world, UT School of Music faculty and students are pushing musical—and physical—boundaries.

The school has seen a dramatic rise in invitations to highly-esteemed and diverse music events around the country and the world. And, as a result, the school's depth and breadth of talent keeps expanding.

"These invitations show that our performers and scholars are the best of the best," said Jeffrey Pappas, director of the School of Music. "It shows that people at the national and international level recognize the excellence within our school."

STUDENT ENRICHMENT

Knoxville happens to be home to an event the *New Yorker* calls "the most open-minded music gathering in the country"—the Big Ears Festival. And, this event happens to be a selling point of the university.

"Our students are really talented, and they look for professional experiences," shared Andrew Bliss, assistant professor of percussion. "So, Big Ears is an important recruiting tool for us."

Over the years, several UT students and faculty have been invited to participate in the dynamic and risk-taking festival. This year Bliss was invited to perform all four nights of the festival, including a 100-player piece composed of musicians from around the world—and about 20 students from the School of Music.

The experience was invaluable to them.

"There is this vibrant artistic thing happening here, and UT is in the middle of it," said Bliss. "The students are getting the chance to meet with all these wonderful performers and enthusiastic musicians, learn their processes, and learn how to collaborate."

The students of the UT Electroacoustic Ensemble were also invited to participate. The ensemble hosted a unique performance which "moved the audience with sound."

At Right: A saxophone quartet performs at the US Navy Band's 2017 International Saxophone Symposium.

Middle: UT Singers perform at the 2017 National A Cappella Convention.

Bottom: Trumpet students perform at the 2017 International Trumpet Guild Conference.



Four small groups were distributed throughout the Knoxville Museum of Art. The sights and sounds they created served as cues, leading the audiences where to go next.

"Our ensemble provides a space where students from a variety of departments and backgrounds, not just music, converge to create a unique approach to sound in action and performance,"

shared Jorge Variego, adjunct assistant professor of music theory and composition and founder of the ensemble.

Variego believes this mix of interests, experiences, and perspectives among the students breeds creativity.

The diversity of the group is evident in the instruments used including saxophones, clarinets, a recorder, an analog synth, a processed voice drum, keyboards, electric guitars, as well as computers and real-time audio processing and video equipment.

Thus, the performance was unique and eye- and ear-opening for all those involved—especially the students.

Professor of Trumpet Cathy Leach and her studio also had an illuminating experience when asked to play a prelude for one of the best trumpeters in the country, Terell Stafford, at the 2017 International Trumpet Guild Conference in Hershey, Pennsylvania. In addition to performing, the students attended concerts, clinics, and master classes; tried trumpets and all types of trumpet-related equipment; and rubbed shoulders with the very best.

“A performance at the International Trumpet Guild contributes not only to the education of the individual students who play, it shows the trumpet world that good things are happening at the UT School of Music,” said Leach.

Marjorie Stephens, associate professor of voice, has had several students attend the incredibly prestigious American Institute of Musical Studies (AIMS) in Austria. The six-week training is the leading summer program in Europe and uniquely emphasizes providing the final tools and polishing needed to launch a successful performance career.

“The intensity and quality of the training in the AIMS program sets it aside from other summer music programs,” said Stephens. “The missions of AIMS is to provide what is needed to help launch the professional career of a singer who is ‘ready.’”

This past summer three of her students attended the program and are already reaping the benefits.



At a renowned international voice competition in Austria, master’s graduates Lindsey Fuson, soprano, and Allison Deady, mezzo-soprano, placed 2nd and 4th respectively in the final concert. Deady also received the highly coveted Audience Prize for one of her performances and was even called back to the stage by unrelenting applause. Joshua Allen, tenor, has already secured a professional agent because of auditions offered through the AIMS program.

UT’s reputation has also opened doors for the school’s Saxophone Studio which played at the US Navy Band’s International Saxophone Symposium in Fairfax, Virginia, the Tuba/Euphonium Studio, which played at the 2017 Southeast Regional Tuba/Euphonium Conference at the University of Alabama; and the UT Singers ,who were one of the top 13 choirs selected to perform at the 2017 National A Cappella Convention in Memphis.

FACULTY ENRICHMENT

These invitations not only embolden a student’s experience and education, but they make faculty better at what they do, too.

Lorraine DiSimone, associate professor and area coordinator of voice, was asked to join the faculty of the Berlin Opera Academy for last summer’s sessions. The distinguished academy

hosts “astonishingly talented” students from dozens of countries around the world from renowned schools such as Julliard and the San Francisco Conservatory.

DiSimone said the high caliber of students coupled with the intensity of the program sharpened her teaching skills, which can only benefit her teaching at UT.

“My expectations have always been high for my students here at UT, but I believe, after hearing such talent in this program, I have raised the bar and will expect even more of my students,” she added.



Mark Boling, associate professor of guitar and area coordinator of the Studio Music and Jazz program, pushed his musical boundaries during a trip to China last winter where he found himself in an unheated space under a soccer stadium.

Boling was there to rehearse for a multicity tour after being recruited by the University of Arkansas at Little Rock professor Tom Richeson (BM ’73, MM ’82) to join an International Cultural Exchange tour to China.

Boling co-headlined an 11-piece jazz band which performed concerts in multiple Chinese theaters and college campuses. Ticket sales helped needy children in the area, and one of the eight concerts was taped and broadcasted nationally.

Over the course of the tour, Boling got to premiere his original works and improvise with Chinese folk musicians playing instruments he had never even heard of.

“The experience was exciting for me and history making for them,” shared Boling. “It was great to be able to reach a new enthusiastic audience for jazz music.”

The culturally rich experience placed the guitarist in uncharted territory physically and musically.

“These opportunities allow our students and faculty to exhibit their skill and expertise as performers and scholars. Invitations to these highly regarded events and places, all over the world, allow us to do that and show our many strengths—and that we are only getting better,” said Pappas.



Top Right: Marjorie Bennett Stephens poses with master’s graduates Lindsey Fuson, soprano, and Allison Deady, mezzo-soprano, in Austria.

Bottom Right: Mark Boling plays jazz guitar during his tour through China.

Bottom Left: One hundred percussionists prepare to perform Michael Pisaro’s “A wave and waves” at the Knoxville Museum of Art during the 2017 Big Ears Festival.

The Legacy of a Remarkable Life

Katherine Davis Moore's estate gift enables the orchestra program to reach new levels of excellence

By Brooks Clark

At 14, violinist Katherine Davis Moore was a charter member of the Knoxville Symphony Orchestra.

While at UT, where she earned her degree in 1939, Moore played with the UT Symphony and met Kyle Moore, a reporter and photographer with the *Knoxville Journal*, who she once accompanied into the press box at a football game, prompting Coach Robert Neyland to declare, "The press box is no place for a woman."

Kyle signed up for the Navy the day after the attack on Pearl Harbor. He and Moore were married on July 23, 1942, a week before he reported for duty aboard the cruiser *USS Indianapolis*, where he rose to the rank of lieutenant commander. In July 1945, the *Indianapolis* delivered the components and uranium for "Little Boy," the first atomic bomb, to Tinian Island. Four days later the ship was torpedoed. As damage control officer, Kyle was below decks when the ship sank and was among the hundreds who perished.

Moore, herself, worked for the *Knoxville Journal* for several years before earning a master's degree in English from the University of Michigan in 1948. Returning to Knoxville, she taught at Tyson Junior High and Rule High. On Fulbright grants, she spent a year as an exchange teacher at Inverness-shire, Scotland, and then at Anatolia College in Thessaloniki, Greece. Eventually, she became an English instructor at UT, with a one-year hiatus as dean of women and professor of English at Chowan College in Murfreesboro, North Carolina.

"She was devoted to her students in the public school system and at the university," said Betsey Creekmore, senior associate vice chancellor of finance and administration emeritus. "She was a charismatic individual and had a huge following among her former students, whom she kept up with over the years."

Moore wrote many books, including an account of her husband's military service and a family history of her grandfather, Jacob Kimerlin Lones, and his wife, Pauline Sharp Lones, who owned most of the area known as Sequoyah Hills. During the Civil War, her grandfather was a Union captain with the First Tennessee Cavalry. In 1960, Moore co-authored the music education book *That Every Child May Hear* with David Van Vactor, the long-time Knoxville Symphony conductor and former head of the UT School of Music.

Among her other interests, Moore loved UT football and the Pride of the Southland Marching Band. "Almost up until her last day," said lawyer Dan McGehee, "she watched games on TV with the sound turned down, listened to the play-by-play on the radio, and could tell you the names of anyone who played in a particular year."



Katherine Davis Moore and Dan McGehee examine her violin.

Her sister, Betty Davis, was administrative assistant to Andy Holt, Ed Boling, and Joe Johnson. "She was the gatekeeper for many years," said McGehee. Together they established the Kyle Campbell Moore Endowment in UT's Center for the Study of War and Society, which has supported the center's efforts to preserve the memories of those who fought in the nation's wars.

Moore died at age 100 in 2015. In her planned gifts, she remembered the UT Institute of Agriculture's Large Animal Clinic, not only in gratitude for the care the clinic had given the horses on their family farm on Middlebrook Pike, but also because, as she told McGehee, "Somebody needs to take care of the giraffes."

Moore also left \$250,000 to UT's orchestra program and another \$10,000 to the Pride of the Southland Marching Band. "These generous gifts provide us the foundation we need to continue our quest to make our symphony program and the Pride the very best they can be," said School of Music Director Jeffrey Pappas. "As we pursue excellence in everything we do, we remember Katherine Moore and the remarkable life she led."

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 865-974-7692 or ccox@utfi.org.

2016-17 Contributors to the School of Music

- Preston Abbott
- Peter A. Acly and Ellen H. Robinson
- John Martin Adams III
- Fay Swadley Adams
- George A. and Lynn A. Adams
- Virginia Carol Aebersold
- Derek Hilton and Donna G'Segner Alderman
- Lamar and Honey B. Alexander
- Joan D. and Neal C. Allen
- Phyllis Anderson
- Seth Archambault
- Frankie J. Avery Stahl
- Bruce Avery
- Shirley B. Avery
- Alberta Bachman
- Stephen D. Backiel
- John W. and Leeann M. Bailes
- A. J. and Mary Kaelin Baker
- Wesley H. and Melissa Baldwin
- Eric W. Barton
- Scottie S. and Phil Baxter
- Mary Anne Beall and Samuel E. Beall II
- Jean and Robert M. Beard
- Janet G. Bechtel
- John L. and Beverly J. Bell
- J. Kent and Bettye Anne Bewley
- Carolyn B. Bilbrey
- Shelley L. Binder
- George C. Bitzas and Lisa K. Owenby-Bitzas
- Andrew Michael Bliss
- Johnnie L. Boling Jr.
- Mark E. and Anita Boling
- Edmund L. and Susan M. Bolt
- Janet Smith Bower
- Beverly R. and John S. Bradley
- Joy G. Brandon
- Catherine E. Braunstein
- Beth A. and Jake Breazeale
- Robert J. and Martha W. Breazeale
- Celia F. Bright and Hugh B. Bright Jr.
- Keith R. Brown
- Jill Brown
- David E. Brunell
- William E. Bryant Jr. and Kymarae L. Bryant
- Clarita Buffaloe
- Karen J. and Rodney D. Bunn
- Elizabeth Burdash
- Bill Lindsey and Jeannine Burkhart

Matthew Bimstein (MM, percussion) and **Alexander Smith** (MM, percussion) were co-winners of the 2017 Tennessee Statewide Percussive Arts Society’s Day of Percussion Multi-Percussion Competition held in March at Vanderbilt University. They performed the showcase concert for a statewide audience.



David Floyd (BM, theory) presented his paper “Diversifying the Music Theory Curriculum” at the College Music Society Southern Chapter Regional Conference at Austin Peay State University.

Wesley Fowler (BM, percussion) was accepted to the So Percussion Summer Institute (SoSI) at Princeton University.

Alex Gray (BM, composition and music and culture) collaborated with Elise Stephens (MFA) on “Improvisation with Fixed Media + Live Visuals” which was performed at Appalachian State University and at Modern Studio in Knoxville. Gray also collaborated with artist Kelsey Stephenson on a project entitled “embodied,” which was a featured installation at McMullen Gallery in Alberta, Canada. He also assisted in the release of the Electroacoustic Ensemble’s new album *Vantablack* as the online sales manager and graphic designer.

Hannah Haggitt (BM, cello) and **Kelsey Sexton** (MM, cello) studied at the Wintergreen Summer Music Academy. They spent the month of July studying chamber music in the Blue Ridge Mountains of Virginia with three dozen other advanced string players with faculty including the former associate concert-master of the National Symphony Elisabeth Adkins, associate principal violist of the Dallas Symphony Ann Marie Brink, and UT’s cello professor Wesley Baldwin.

Will Hoover (BM, music education) and **Adam Lion** (MM, percussion) served as 2017 Nief-Norf Summer Festival Interns.

Clara Johnson (BM, cello) returned to the Fresno Summer Orchestra Academy. Highlights of her time there included lessons with world-renown cellist Lynn Harrell and concerts at the Disney Hall in downtown Los Angeles.



Adam Lion (MM, percussion) was accepted to the Bang on a Can Summer Festival at the Massachusetts Museum of Contemporary Art.

Gage Lippi (BM, composition) is working with director Brian McKnight on a film series entitled “Historic Routes and Whereabouts,” highlighting the historical buildings of Sevierville, Tennessee.



David Marvel (MM, theory) presented a poster at the 2017 Pedagogy into Practice Conference at Lee University entitled “Contracting Grades in Aural Skills: An Updated Model for Instruction and Evaluation.”



Jacqueline Messinetti (BM, music education) presented her paper “A Comprehensive Study of Attributes Found within Accomplished Middle School Band Programs” at the 2017 National Conference on Undergraduate Research at the University of Memphis.

Colton Morris (MM, percussion) was accepted to the Sewanee Summer Music Festival in Sewanee, Tennessee.

Leslie Ostransky (MM, vocal performance) and **James Wilson** (MM, vocal performance) participated in the Berlin Opera Academy.



Kelly Rainer (MM, music education) presented the session “M is for Motivation: Bringing Life Back into the Choral Classroom” during the 2017 College Music Society Southern Chapter Conference at Austin Peay State University and during the 2017 Tennessee Music Education Association Professional Development Conference in Nashville.

Alexandrea Richard (BM, music education) and **Ike Van de Vate** (BM, music education) were accepted as Performance Fellows for the 2017 Nief-Norf Summer Festival.



Candace Rhodes-Mull (MM, music education) gave the paper “Women’s Orchestra of Auschwitz” during the 2017 College Music Society Southern Chapter Conference at Austin Peay State University.

Celebration of Excellence Competition

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

School of Music winners:
First place: Brianna Terry, alto saxophone
Second place: Meghan Mayes, soprano
Third place: Natalie Gregg, flute

2017 Student Research Contest in Music

First place: Konstantine Vlasiv for his paper “Ecotourism & Rimur: Kvaedamannafélagid, Geography, and Identity in 21st-Century Iceland.”

Second place (tie): Sarah Frances Holder for her paper “A Life of Harmonious Dissonance: Exploring Alice Fletcher through Intersectionality” and **Paul Royse** for his paper “Nose to the Grind: Structural Paradigms in Grindcore and its Closely Related Genres.”

Music Study Club Scholarship

2016-17: Rebecca Percy

Student Ambassadors

2016-17: Lee Brandt, Hannah Brown, Natalie Gregg, Brandon Jackson, Angela Lois, and Kate Smith

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.

Jacqueline Messinetti, BM, music education
Paul Royse, BM, theory and composition
Victoria Sellers, BM, piano performance

Sigma Alpha Iota—Collegiate Honor Award

Presented to a collegiate member for outstanding musicianship, scholarship, and fraternity service.

Kelli Winters

Sigma Alpha Iota—Scholastic Award

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

Erin Murphy

Sigma Alpha Iota—Sword of Honor

Presented to a member who has fulfilled all duties in each office she has held in an outstanding manner and has shown strong leadership within the chapter.

Stephanie Morse

Gerald W. Barnes Fund for Excellence in Woodwind Award

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

Alex Thompson and Sydney Warren

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.

Stephanie Horton

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.

2017 New Members: Hannah Gamble, Natalie Gregg, David Seth Hall, William J. Kazyak, Andrew Layne, Brandon Tyler Padgett, Rebecca Percy, Laiton Pigg, Kelly Rainer, Catherine Rainey Smith, Deidria Tankersley, Skye van Duuren, and Elizabeth Wolfrey

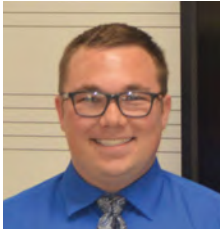
- John McLain Burkhart and Laura B. Powers
James and Karen Bush
Tom and Erica Butler
Lucie Carlson
Suzanne R. Carriere
William Y. Carroll Jr.
F. Dean Carter
Buzz Cason
Pamela A. Chaffin
Bryan Church
Dale R. and Lauren Schack Clark
Karen R. and Nathaniel Brooks Clark
Janice Kay Clayton
Jan and Stephen R. Cobble
Janet Cocchiarella
Ellen M. and Jason Michael Cole
F. Michael Combs
Darlia M. and Paul Conn
Maurizio Conti
A.B. Copeland III and Tanya Copeland
Mary Costa
Christopher D. Cox and Vasilia E. Panagakos
Andrea E. and Don Richard Cox
Betsey Beeler Creekmore
Susan Creswell and Thomas A. Cervone
Jeffrey R. and Barbara J. Crist
Reid R. and Olga Crumpton
Mary F. Cushman
Ray Van Davis
Dolly C. Davis and Frank W. Davis Jr.
Harry Preston Davis
Susanna V. and Anthony M. Deaton
Shirley Debusk
George and Judith Diehl
Patricia Wright and Randall Hughes Doerter
John Dooley
Judy M. Dooley
Leslie Walter Doss
Arlene W. Dove
Eileen Marie Downey
Rebecca G. and Stephen K. Doyal
E. Ely and Phyllis N. Driver
Carol E. and James D. Durham
Robert A. Ellis
Carol Ross Evans
R. Kent and Susan A. Farris
John F. Fellers
Melody J. Fitzsimmons

Paul Royse (BM, piano and theory) was awarded a 2017 Extraordinary Professional Promise Award at the Chancellor’s Honor Banquet. He also presented during the Distinguished Lecture Series in Musicology. Royse won the College Music Society Southern Chapter Student Composition Contest for “Synaptic Connections.”



Alexander Smith (MM, percussion) competed in the 2016 TROMP International Percussion Competition in Eindhoven, Netherlands. Smith was one of 30 students chosen internationally from more than 100 applicants.

Brandon Smith (MM, tuba) was a semifinalist for the principal tuba position with the Ft. Wayne Philharmonic Orchestra.



Garry Tyler Smith (MM, music education) presented the paper “Reasons Why Students Chose Their Band Instruments and How Parents Affected Their Instrument Choice” during the 2017 College Music Society Southern Chapter Conference at Austin Peay State University.

Alex Thompson (BM, jazz saxophone) performed with the Knoxville Jazz Orchestra on baritone saxophone at the 2017 Big Ears Festival in a performance with Carla Bley. He also performed with the Knoxville Jazz Orchestra in April 2017 on a concert featuring Grammy-winning composer Maria Schneider. Alex won praise from both Schneider and Bley for his outstanding performances.

Tony Tortora (BM, music education) won the Student Artist solo competition at the 2017 Southeast Regional Tuba/Euphonium Conference sponsored by the International Tuba/Euphonium Association.

Peter Trigg (MM, musicology) won the 2017 Dale A. Olsen Prize, awarded by the Society for Ethnomusicology-Southeast and Caribbean Chapter, to the best student paper presented at the annual meeting. The winning paper was titled “Slippery When Moist: Garfunkel, Oates, and Feminist Musical Comedy.”



Skye van Duuren (MM, composition) gave a presentation called “Manifestations: A Fixed Media Microtonal Octet” at the Intonations: Music Near and Distant Symposium hosted by the Student Society for Musicology at the University of Florida.

Konstantine Vlasits (MM, musicology) was recognized by Chancellor Beverly Davenport in spring 2017 for his receipt of a Graduate Student Senate Excellence in Graduate Student Teaching Award.

Harry Ward (MM, theory) won a Thomas Fellowship for the 2017–18 academic year. The fellowship of \$10,000 was awarded for work on his thesis project “Polystylistic Authentications: A New Approach to Analysis in Alfred Schnittke’s Piano Quartet.” With the grant money, he will create a presentational video that explores a quasi-Schenkerian analysis of the source material for the quartet.

Logan Ball (MM ’14) was accepted into the DMA program at the University of North Carolina at Greensboro. He was also invited to join the Black Swamp Percussion Educator Network in Grand Rapids, Michigan.

Matthew Bimstein (MM ’17) was appointed as assistant band director/percussion director at Clinton High School in Clinton, Tennessee, in June 2017.

Delbert Bowers (BM ’00) works as a mixing engineer in Los Angeles with a host of major pop artists including Kanye West, Imagine Dragons, Linkin Park, Eminem, Katy Perry, Lady Gaga, Lukas Graham, and The Rolling Stones. Bowers was nominated in 2017 for a Grammy for Record of the Year as part of the production team for Lukas Graham’s “7 Years.”



Bery Filsaime (MM ’17) won a cello position in the 2017 National Repertory Orchestra. Bery spent eight weeks over the summer in Colorado performing two orchestral programs each week with leading conductors and elite string player colleagues.

David Floyd (BM, ’17) began a full assistantship in music theory at Rutgers in fall 2017.

Rachel Friedman (nee Grubb, BA ’10, AC ’14) graduated magna cum laude from Florida State University with a PhD in music education and orchestral conducting.

David Gonzalez (MM ’17) accepted a scholarship to earn his graduate certificate in euphonium performance at the University of Arkansas.

Emily Hagens (MM ’15) is currently living in Hamburg, Germany. Hagens made her Lyric Stage (Irving, Texas) debut in Romberg’s *The New Moon*. In her return to the Ohio Light Opera Festival, she sang the roles of Yum-Yum in Gilbert & Sullivan’s *The Mikado*, Lizzie O’Brien in Jerome Kern’s *Have a Heart*, and Grete Schöne in Ivor Novello’s *The Dancing Years*. In the 2016–17 season, Emily made her cruise line debut in a Lead Singer position on board AIDAdiva (AIDA Cruises-Baltic Sea) and her New York City theatre debut covering the role of Mary Magdalene in Andrew Lloyd Webber’s *Jesus Christ Superstar* at The Secret Theatre.

Kevin Hanrahan (MM ’14) directs the Lone Star High School Percussion Ensemble. The ensemble won the Percussive Arts Society International Percussion Ensemble Competition and performed the Showcase Concert at PASIC in Indianapolis in 2016.



Brent Hetherington (MM ’16) returns to Pensacola Opera for his second season as a young artist during the 2017–18 season. Over the summer he sang his first Figaro in Mozart’s *Le nozze di Figaro* with the Janiec Opera Company in Brevard, North Carolina.

Hetherington appeared with the Pensacola Opera as Resident Artist for the 2016–17 season singing the roles of Older Thompson in Tom Cipullo’s *Glory Denied*, Il Re in *Aida*, and Motorcycle Cop/1st Guard in Jake Heggies’ *Dead*

Man Walking. Additionally, Brent performed with the Pensacola Choral Society as the featured soloist in Mozart’s *Coronation Mass* and Puccini’s *Messa di Gloria*.

Sarah Holder (MM ’17) began her PhD in musicology with a teaching assistantship at the University of Illinois in fall 2017.

Jordan McFarland (MM ’16) was appointed percussion director at Rock Canyon High School in Highlands Ranch, Colorado, in August 2016.

Lawrence Montgomery (BM ’16) was appointed as a general music teacher at Hardin Valley Elementary School in Knoxville in July 2016.

- Ted L. and Jean Flickinger
- William Forbes
- Anna T. and Thomas G. Ford
- Shirley Ford
- Michael C. Fox
- Joanne L. and Dean A. Francis
- Thomas R. Freieron II
- Charles and Barbara Fulton
- Hannah Gamble
- Anthony Gannon
- Stephen P. and Mary Ann Geoffrey
- John David and Peggy J. George
- David G. and Sharon W. Gerkin
- Charles P. Giambrone
- Mary H. and G. Gregory Gilbert
- Charles W. Goan
- Mitchell and Margy Goldman
- Ann M. Goldstine
- Jason A. and Catherine I. Gospordarek
- Francis D. and Christina Graffeo
- Yellie H. Greebe
- Melinda V. Grohman
- Allan M. and Gail D. Grossman
- Melvyn L. and Edith C. Halbert
- Katherine H. Hall
- Jane Winter Hall
- Kenneth Hamilton and Lynda Newton
- Martha B. Hancock
- Charlene A. Harb
- Allen Harden
- R. Leslie and Carla Lou Hargrove
- Tolly Trisha Harris
- James A. Haslam II and Natalie Leach Haslam
- Kenneth N. Hawkins
- Linda C. and John M. Haynes
- Ted C. Helms
- Christopher Herndon
- Hillary Anne Herndon
- Sheila and Christopher T. Hill
- Mark L. and Catherine C. Hill
- Susan and Robert E. Hirche
- J. Parks Hitch Jr. and Ann Talley Hitch
- Philip K. and Cynthia M. Hoffman
- Ann K. Holler
- Judith Ann and Gerald E. Hollingsworth
- Russ and Paula Kay S. Hollingsworth
- Julia G. Hoppe and William C. Hoppe Jr.

3 Chords in Search of the Truth

Anne Buckle's nonprofit class gives a voice to refugee teens.

By Brooks Clark

Anne Buckle's roots in country music run deep. As a great-great-niece of A.P. Carter and a cousin of June Carter Cash, she spent summers as a kid hanging out and playing music with June and Johnny Cash in southwestern Virginia. She was given her first fiddle when she was five years old by her uncle, Mike Cornett, who at the time owned Classic Recording Studio, the very place where the Carter Family recorded the 1927 Bristol sessions that gave birth to country music. At 14, she recorded an album of fiddle tunes and Carter family songs. She earned her Bachelor of Music in vocal music education from UT in 2011 and her Master of Education in arts in education from Harvard in 2012.

At the same time, Buckle has a strong background in public policy. While at UT, she also earned a bachelor's degree in international communications and relations in Western Europe, which included a summer internship at the US Embassy in Paris.

When she moved to Nashville in 2012, she worked in the state government for three years—as deputy director of the state's Office of Customer Focused Government and then as director of policy and research for the Tennessee Promise and Drive to 55. In 2016, she took the leap to go out on her own as a full-time singer-songwriter and private music teacher. At a conference in Salt Lake City, she saw a presentation about refugees that changed her trajectory.

"The presenter said that one in every 122 people is a refugee," Buckle said. "It shook me. I was almost in tears."

When she got home, Buckle connected with World Relief Nashville, a faith-based refugee resettlement organization and started off as an English tutor. As she learned about some of the struggles of teenagers trying to fit in to their new country, she had an idea. "In my life, songwriting is the way that I feel most understood," she said. "If I feel sad, I write a song and put it out to the world, and I don't feel sad anymore."

Buckle founded a program for high school-aged refugees to tell their stories by writing and playing songs. She named it 3 Chords, based on the country music adage that the only thing you need to write a song is three chords and the truth. "We met once a week for an hour and a half," she said. "I had students from the Congo, Burma, Iraq, Nepal, and Thailand. We learned the structure of songs and how to play the guitar. The hardest thing for some of them was rhyming, since their accents made words sound differently. They wrote songs about missing home, about life being hard, and about heartbreak."

In the spring, the class convened at South by Sea Studios, which donated a day of studio time, with some 15 volunteer musicians. They recorded seven songs, with each student singing his or her own song. Buckle hopes to release an album in December. "It gives the kids a platform to be heard," said Buckle, "and provides the community an opportunity to see refugees in a new light. I definitely believe in the possibility of this being a bridge of perception between Americans and refugees, who are really just normal people looking for a better life here." #MusicVFL



Discover the stories of these refugees at youtube.com/utksom



Learn more at 3chords.org

Alumni News

Maria Natale (MM '11) sang her first Violetta in the Opera Portland (ME) 2017 production of Verdi's *La Traviata*.

Benjamin Oyler (MM '17) began his PhD in musicology with a fellowship at the University of Pennsylvania in fall 2017.

Maxwell Porterfield (MM '16) sang the roles of Eliza Doolittle in *My Fair Lady* and Christine Daaé in *Phantom* with the Dutch Apple Dinner Theatre and the Broadway Palm Dinner Theatre.



Alexandria Shiner (MM '16) received the Encouragement Award at the 2017 Metropolitan Opera National Council Auditions for the Mid-East Tennessee District in January. Shiner appeared as soprano soloist in Handel's *Messiah* with the Knoxville Handel Society under the baton of Maestro Don Neuen at the Tennessee Theater. In April 2017, she was offered a much-coveted position as a Washington National Opera (WNO) Young Artist. In addition to this prestigious recognition, she sang the title role in the WNO Young Artists performance of Handel's *Alcina* at the Kennedy Center.

Ryan Stennes (BM '16) was accepted into the master's program in architectural acoustics at Rensselaer Polytechnic Institute.

Tyler Vittatoe (BM '14) accepted a position as assistant band director at Anderson County High School (Clinton, Tennessee) in May 2017.

Sorab Wadia (MM '01) performed in the premier of the theatrical version of Broadway-bound *Monsoon Wedding* with the Berkley Repertory Theatre in spring 2017.

Megan Whiteman (MM '17) began her PhD in musicology with a fellowship at the University of California at Santa Barbara in fall 2017.

MusicVFL

#MusicVFL (Volunteer For Life) is a social media series featuring stories of UT School of Music alumni, where they are now, and how they got there.

#MusicVFL is a great way to share your story and your school pride!



Tag us! @UTKSOM

Brett Thomas Hopper
Carol Y. Horne
Jessica Tamara Adams Horst
and Tommy D. Horst Jr.
Martha Ragsdale House
Dana Douglas Howard and
Rogene Russell-Howard
Mary Elizabeth Howie
Maria Nathalie and
Miroslav Petrov Hristov
Dawn M. Huff and
Kurt F. Brandt
Brenda Hyatt and
John S. Hyatt Jr.
Carol G. Jacobs
Craig and Deborah Jarvis
Alan R. Javorcky
Richard D. Jenkins
George Willard Johnson and
Judy Williams-Johnson
Jill and Dean Johnson
Allen E. Johnson
Anne Curtis and
James W. Johnson
Jeffrey H. and
Sharon B. Johnson
Alex Jordan
James F. and Teresa O. Kelly
Michael E. Kelly
Randall G. Kerns
Rebecca F. King
Glorietta Klarich
RuthAnn Knowles
Lynn K. Koch
Marcia Ann Koch
Elisa Catherine Koehler
Karen S. and Robert T. Ladd
Beverly J. and
Charles B. Landguth
Aldis and Susan Lapins
Kathryn Marie Lasley
Catherine F. Leach
Nancy L. Lillard
Alexander and
Roberta Silverman Limor
Leslie Lischer
Gregory F. Lohman
Ruth Ann Looney
Theresa Lee and Jack Love
J. B. Lyle
Angela B. Lynch
Susan Baxter MacDonald
Calvin A. and
Rebecca MacLean
Cameron Rockwell MacManus
Julia MacManus
Linda Mahron
Stephen Leroy and
Troba Mangum



Wesley Baldwin (cello) spent 26 days touring China in May and June 2017 performing concerts and leading master classes. His trip took him to Shanghai, Nanjing, Hangzhou, Xian, and Beijing. The 2016–17 academic year also saw Baldwin perform as cello soloist with the Johnson City and Maryville–Alcoa

Symphonies, lead the 19th annual Tennessee Cello Workshop with more than 120 cellists on campus for three days in February, and return as a faculty member to the ARIA, Wintergreen, and Michigan City Chamber Music Festivals.

Andrew Bliss (percussion) performed in the 2016 NYC Panorama Competition in Brooklyn, New York, taking third place with the Crossfire Steel Orchestra (Kendal Williams, arranger) composed of musicians from Trinidad & Tobago, the greater West Indies region, and throughout the United States. NYC Panorama is the largest steelband celebration in the world outside of Trinidad & Tobago, the steel pan’s home country.

Bliss served as artistic director for the Percussive Arts Society International Convention’s Focus Day: “Celebrating the European Avant-Garde” which took place in November 2016 in Indianapolis, Indiana. His role consisted of curating and directing the Evening Opening Showcase Concert, five daytime concerts, and a one-hour panel discussion for PASIC. He held solo residencies at George Mason University, the University of Nebraska, the University of Kansas, and the University of North Carolina at Greensboro. Bliss continues to direct the yearly Nief-Norf Summer Festival in Knoxville.

David Brunell (piano) traveled to California’s Silicon Valley to perform a solo recital at Santa Clara University in February 2017. He also adjudicated the South Carolina MTNA Senior High Piano Competition in November 2016, the National Collegiate Piano Competition of the National Federation of Music Clubs in April 2017, and the eighth-grade solo piano competition at the TMTA state conference at UT Martin in June 2017, where he also performed in collaboration with two of the winners in the TMTA Honors Recitals. While continuing to serve TMTA as Executive Board member for student chapters, he also served this year as a member of the TMTA Teacher of the Year Selection Committee.

Jon Hamar (double bass) led the first UT Bass Day in March 2017. The event featured classes on classical literature, technique, and jazz fundamentals. There were more than 20 bassists in attendance and the day was capped off with a recital featuring Hamar along with guest artists John Clayton and Steve Benne.



Geoffrey Herd (violin) was awarded an Art Works grant from the National Endowment for the Arts as director of the Geneva Music Festival. The mission of the festival is to entertain, inspire, and nurture a lifelong love of music in the community. The festival annually presents artists whose work will appeal to audiences of a variety of ages and musical tastes.

Edie Johnson (organ) performed an organ recital and led sessions at the pipe organ day for piano participants in the East Tennessee State University Summer Piano Camp in July 2016. Also that month, she was a featured performer for the American Guild of Organist’s Summer Recital Series in Greensboro, North Carolina. In February 2017, Johnson performed a piano and organ recital with retired UT Associate Professor of Piano Fay Adams at Church Street United Methodist Church. The program was part of a concert series celebrating the church’s 200th anniversary. In March 2017, she organized the Student Organ Encounter Day for Home School Students in the Knoxville area and played organ for the performance of Maurice Duruflé’s *Requiem* at Church Street United Methodist Church.



Alexander Lapins (tuba/euphonium) and the UT tuba/euphonium studio hosted TubaChristmas, a gathering of over 30 community tuba and euphonium players who presented a free concert for the public on Market Square in December 2016.

Lapins was a guest solo artist and teacher at seven universities this academic year, including solo recitals and master classes at the University of North Carolina-Greensboro, University of Cincinnati, and the University of Kentucky, among others. He was a concerto soloist with the James Madison University Brass Band and performed as a substitute principal tuba with the Roanoke Symphony Orchestra and Knoxville Symphony Orchestra. In the spring and summer of 2017, he adjudicated the Leonard Falcone International Tuba/Euphonium Competition, was a featured artist and teacher at the International Euphonium/Tuba Festival in Atlanta, and returned to the Blue Lake Fine Arts Camp, where he has been on faculty since 2008.

Cathy Leach (trumpet) performed a solo recital and master classes with jazz artist Bobby Shew at Angelo State University as part of the 2016 Lone Star Trumpet Festival in San Angelo, Texas. In October 2016, her performances included a faculty brass quintet recital at UT and a trumpet/tuba chamber work with colleague **Alexander Lapins** on his Octubafest recital. Leach, along with lecturer **Tina Erickson** (trumpet), and members of the Smoky Mountain Trumpet Guild performed

UT African American Trailblazer Series
Recognizes Professor Emerita Marvelene Moore



trail•blaz•er
/trāl blāzer/
a pioneer; an innovator.
a person who creates new paths to success.

Marvelene Moore, professor emerita, was recognized at the 2017 African American Trailblazer series. Each year, the series honors those in the UT community who are considered trailblazers in their disciplines or within the fields of diversity, inclusion, and social justice.

“This event is one of our prizes at the university,” said Robert Nobles, associate vice chancellor of research and engagement. “It is an opportunity to celebrate individuals who have made significant accomplishments in their field, in their community, and in the world at large.”

The award ceremony included an interview, Q&A session, and reception.

Moore, who held the James A. Cox Professor endowed chair from 2002 to 2004, worked at UT for 36 years. She is an expert in classroom music for students in kindergarten through eighth grade. She received the Lowell Mason Fellow Award, the highest honor in music education, and was inducted into the College of Education, Health, and Human Sciences Educators Hall of Honor in 2014.

“I met Dr. Moore my senior year of high school,” said Jessie Compton (MM ’16). “She inspired me, encouraged me, and believed in me in a way I never could have expected.

“She does not just teach her students but she invests in their lives. Dr. Moore has not only touched the lives of her students, but also the students of her students as they pass on her wisdom and guidance.”

Moore has served as a clinician and guest conductor in 44 states and has presented at International Society for Music Education conferences across the world. She founded the biennial National Symposium on Multicultural Music at UT in 1995.

Moore is currently a member of the board of directors of the International Society of Music Education, representing the United States on the Commission for Music in Schools and Teacher Education. She has published extensively for Pearson Education and the National Association for Music Education.

The Trailblazer series is sponsored by UT’s Commission for Blacks and the Black Student Union.

- Clarence E. Marcum
Tammy L. and David E. Marks
Joan B. Marmon
H. Lee and Carla Martin
James C. and Barbara Marvel
Rebecca D. and James M. Massey
Sandra L. and Lloyd J. Matthes
David Bernard Matthews
Brenda A. Maupin
Anne W. Maynard
Steve H. and Kaye T. Maynard
Sheena McCall
Rickey Neal and Sandra L. McCurry
Kimberly Scott McDonald
Adele M. McDonald
Daniel F. McGehee
Darrin Patrick McMurry
Felicia D. McNeil
Harry K. McRae
Mark A. and Patricia C. Medley
Alicia H. and Rodney G. Meryweather
M. Hughes Miller Jr.
Michael M. and Nancy Miller
Jacqueline L. Mines
Patrick Neal Minton
M. Janice Mitchell
Ellen Roddy Mitchell
Anthony J. Monte-Bovi Jr.
Michael T. and Judy Ann Morman
Della Morrow
Harry L. Moseley
Rose L. Moseley
Emerson J. and Joanne Riggins Mounger
Erin Murphy
Steven and Jan Murray
Charlotte Musgraves
Vickie T. and Michael Mynatt
Eric Donald and Sarah L. Myracle
Cecily Janice Nall
John M. Neal
Milton H. Nelson
Eleanor W. Nichols
David B. and Stephanie B. Northington
Robert F. Ogdin
James Martin Osteen
Robert J. Pace
Jeffrey L. and Joni Pappas
Hailey Parks
Edward R. and Corinne L. Patrick

“War in Heaven” by Bobby Collins (BM ’00) as part of the first-ever ITG Conference Affiliate Chapter concert. Leach also served as a judge for the Graduate Solo Division at the National Trumpet Competition held in Denver in March 2017.



James Marvel (opera) directed *La Traviata* for Opera Carolina in Charlotte, NC and *Amelia Lost* for the Cleveland Opera Theatre in January 2017. In February, he directed *La Cenerentola* for Opera Tampa and in June, *Dead Man Walking*, for Opera on the Avalon in Newfoundland, Canada.

Barbara Murphy (theory) and **Brendan McConville** (theory/composition) presented a paper entitled “What is Online? A 2016 Update: Comparing Survey Results of Online Music Courses” at the 2016 Association for Technology in Music Instruction National Conference in Santa Fe, New Mexico. Their research from this presentation was also published in the College Music Symposium.

David M. Royse (music education) co-presented with **Loneka Battiste** (music education) on the session “Reaching the Pinnacle: Characteristics of Effective Music Teachers” during the 2016 Tennessee C-NAfME Fall Kick-Off at Middle Tennessee State University. Royse and **Hillary Herndon** (viola) presented the poster “Transforming String Education: The Strings Initiative Project” during the 2016 College Music Society National Conference in Santa Fe, New Mexico. He also presented with Christopher Dye from Middle Tennessee State University and Kathy Scherler from Oklahoma Baptist University on the session “Trends in Music Teacher Licensure and the Changing Student Teacher Experience” during the 2016 Annual Meeting of the National Association of Schools of Music in Dallas, Texas. He co-presented with UT librarian Molly Royse on the session “Advancing Scholarly Communication Initiatives for the Music Profession” during the 2017 College Music Society Southern Chapter Conference at Austin Peay State University.

Royse guest lectured to music education classes at the University of Kentucky, Florida State University, and the University of Louisville during spring 2017. He currently serves as Chair for the College Music Society’s National Committee on Academic Careers.

Andy Sigler (composition) presented at the College Music Society 38th Southern Regional Conference “Perspectives on Teaching Electronic Music Composition: a CMS Southern Composers’ Discussion.” His music (including two commissioned premieres) was performed at the TUTTI Festival of New Music, the Electroacoustic Barn Dance, The International Brass Symposium, Compositum Musicae Novae, and at the Universities of Georgia, Florida, Auburn, and Tennessee. Sigler

curated the UT Contemporary Music Festival with **Andrew Bliss** (percussion), **Brendan McConville** (theory/composition), and **Jorge Variego** (theory/composition) which featured the ensemble Yarn|Wire and composer Travis Weller.



Andrew Skoog (voice) sang his 39th performance of Carl Orff’s *Carmina Burana* with the Buffalo Philharmonic Orchestra. He also performed the role of Pong in Knoxville Opera’s production of *Turandot*, the same role he sang with the company immediately upon his appointment at UT 15 years ago. He was tenor soloist in Handel’s *Messiah* with former UT director of choral activities Donald Neuen. He also performed Britten’s *Serenade for Tenor, Horn and Strings* with **Katie Johnson** (horn) and the UT Chamber Orchestra.

In February 2017, professor Skoog was honored to have been selected to deliver the keynote address for the combined opening session of the Arkansas All-State Orchestra, Choir and Band Convention in Hot Springs, Arkansas.

Jorge Variego (theory/composition) was named the 2017 Undergraduate Research Mentor of the Year by the UT College of Arts and Sciences for his mentorship of art student and Electroacoustic Ensemble member Elise Stephens.



Punto de encuentro
Jorge Variego

Variego premiered a new composition “The invisible hand” at the 43rd International Viola Congress in Cremona, Italy, and received a commission from the Orchester Liestal to write a new work for their 2017–18 season. His piece “Nunca tan lejos” was included in the Spanish percussionist Roberto Oliveira’s new CD, *Diaspora*. He collaborated with faculty members from UT (**Brendan McConville** and **Andrew Sigler**), Univesidad Nacional de Quilmes, Universidad Federal de Minas Gerais, Universidad Nacional de Lanús, and the Universidad Nacional de Rosario to produce an album titled *Punto de encuentro*.

He also began an appointment as representative co-chair for the Southern Region of the Society of Composers Inc.

Alex van Duuren (trombone) recorded his first solo album *Vocalizations* in January 2017, in Tucson, Arizona with Devin Lyon, a Knoxville pianist and attorney.

Listen to *Punto de encuentro*
at soundcloud.com/utksom

Pappas Elected as Treasurer of National Association of Schools of Music

Jeffrey Pappas, director of the School of Music, was elected to a three-year term as treasurer of the National Association of Schools of Music and will serve as a member of the executive committee.

Pappas has served as NASM’s Region 8 chair for the past two years.

NASM, founded in 1924, is an association of 650 schools, conservatories, colleges, and universities across the country. It establishes national standards for undergraduate and graduate degrees and other credentials for music and music-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational and other music-related endeavors.

UT’s School of Music has been accredited by NASM since 1962.



Leach serves as ITG President



Cathy Leach, professor of trumpet, recently began a two-year term as president of the International Trumpet Guild (ITG). ITG is the premiere organization of trumpeters around the world, with over 4,500 members in 56 countries. Leach, who was appointed to her position at the University of Tennessee in 1981, has served as an ITG board member for 13 years, and as vice president of ITG for the past two years. ITG is a professional community comprised of performers, teachers, students, manufacturers, publishers, and others interested in learning more about the trumpet. The organization 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.

Royse Named as CMS-NAMM Summer Fellow

David M. Royse, associate professor and area coordinator of music education, was one of nine music faculty members nationwide chosen to participate in the 2017 CMS-NAMM Summer Fellows Program for Music Faculty.

The program is designed to introduce music faculty to professions in the music industry, giving them background to better prepare students for careers as 21st-century musicians.

The program is a partnership between the College Music Society and the National Association of Music Merchants Foundation.



Carole T. and Walter T. Pattison

W. E. Patton III and
Lynn V. Patton

Don R. Pearson Jr. and
Karen Pearson

Jean and Frederick J. Peretz

John C. and Marla P. Peterson

Marshall H. Peterson and
Linda G. Blanc

Albert and Cathy E. Petty

Lynn W. Pitts

John Pollock

Sharon Popek

Debra Posner

James J. Powell Sr. and
Sandra G. Powell

David G. Pyne and
Emily W. Black

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William Stuart and
Katherine B. Riggsby

Henry Q. Rinne

Dan Robbins

Leslie D. and Peter Rosen

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Peyton L. Rowlett

James Rowley

Terry L. and A. Patricia Rozelle

William S. and
Elisabeth Rukeyser

Patricia Brake and
Alan Rutenberg

Douglas Scott Sadler

Alice Schoo-Jerger and
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Courtney W. Shea

Andrew Lloyd Sigler

William A. and Joyce C. Simms

Scott Andrew Skoog

J. Bryan and Carol Ann Smalley

Karen Kay and Michael D. Smith

Bernard M. and Linda H. Smith

Lewis and Carol Sommerville

Robert M. Soule Jr. and
Margaret Coleman Soule

Gary Robert Sperl

Joe Sponcia

J. Renfro Sproul

Emma B. Stallings

The **Knoxville Jazz Orchestra**, a group composed of almost entirely of UT School of Music faculty members and alumni including **Mark Boling** (jazz guitar), **Keith Brown** (drum set), **Greg Tardy** (jazz saxophone), and **Vance Thompson** (director and jazz trumpet), received a brief but spectacular review in the *Wall Street Journal* regarding their performance at the 2017 Big Ears Festival with legendary composer and pianist Carla Bley. The *Journal* singled out UT's trombone professor emeritus, Don Hough: "Carla Bley shone in concert with the highly regarded Knoxville Jazz Orchestra, whose trombonist Don Hough played with gusto and delight."

The **UT Faculty Brass Quintet**, composed of **Cathy Leach** (trumpet), graduate student **Elise Armstrong** (trumpet), **Katie Johnson** (horn), **Alex van Duuren** (trombone), and **Alexander Lapins** (tuba), gave recitals at the University of Georgia and Auburn University on their way to being a featured ensemble at the University of Florida's 2017 International

Brass Festival. The quintet also visited Tennessee high schools in Ooltewah, Cleveland, Bearden, Farragut, Anderson County, Greeneville, and Chucky-Doake during spring 2017.



University of Tennessee Jazz

The **UT jazz area faculty** recorded an album simply titled *Univeristy of Tennessee Jazz*. The CD includes songs performed by **Mark Boling** (jazz guitar), **Donald Brown** (piano), **Jon Hamar** (double bass), and **Gregory Tardy** (saxophone).

Listen to **University of Tennessee Jazz** at soundcloud.com/utksom

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SCHOOL OF MUSIC

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2018

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- Melissa Montague Sumner
- N. Lynne Taylor
- Jeffrey L. and Louise Tharp
- Nancy and Kenneth J. Thomas
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- Fred and Jane Tolhurst
- Beatriz Tomlinson
- Alice J. Torbett
- Malinda B. and David C. Torbett
- Joseph B. Trahern Jr. and Peggy J. Gates
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- Keaghan and Daniel Turner
- Jorge Elias Variego
- Frank F. Venable Jr. and Jane H. Venable
- Deborah and John Vrooman
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- Millie Ward
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- Jessica Rachel West
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- Kimberly Meridieth White
- William B. Wilhite
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- Jacqueline M. Wilson
- John S. Winbigler III
- Ron and Susan E. Wise
- Delores J. Ziegler
- Melissa A. Ziegler

New Tenure-Track Positions



Nathan Fleshner
Assistant Professor of Music Theory



Jon Hamar
Assistant Professor of Jazz and Classical Double Bass



Jaclyn M. Johnson
Assistant Professor and Associate Director of Choral Activities



Andrew Sigler
Assistant Professor of Composition

New Staff Members



Lisa Bonds
Administrative Assistant to the Director



Susan Harbin
Administrative Assistant for the Choral Area



Jennifer Wolfenbarger
Business Manager for the Band Area



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SPECIAL THANKS TO
Jeffrey Chastain
Fistful of Tigers
Betty Myers
UT Office of Communications
and Marketing
UT Office of Development
UT Printing and Mail

Flutist Rebecca Percy as seen through
rows of music stands during rehearsal for the
February 23, 2017, Wind Ensemble concert.