



University of Virginia
McIntire Department of Music Newsletter:
2015-16 Edition



Letter from the Chair:


A “Banner” Year of Music Synergies

This year, for the first time in our nearly 100-year history, students and parents arriving for Family Weekend and Days on the Lawn saw "Music" proudly displayed above the steps of Old Cabell. The banners set the tone for a year in which we celebrated the incredible diversity and quality of our department. We created mash-up, synergistic programming blending various areas of our research. We promoted our scholars, composers, performers and technologists as superstars using a new website and publicity engine. We launched a brand new Performance Concentration for Majors. And we actively engaged in a dialog about the place of Music in the 21st Century University. We challenged ourselves to ask "What is Music?" through a Flash Seminar, and to think globally about the impact of our work. All of these efforts have contributed to a really fantastic year.

I invite you to visit the new website and explore the vision. The website features a significant redesign with powerful new tools such as an Audio Lounge, a Music Life Blog, and a dynamic front page that evokes different roles of music in the University. The first slide (also the cover image of this newsletter) is accompanied by the caption, "Music: a place to gather", and it shows hundreds of students gathered in front of Old Cabell Hall. We strive to make our Music Department a safe space for creative learning, free imagination, celebration of knowledge and good spirited gathering. When you visit the website, be sure to linger on the front page as images/texts scroll by.

We are proud of UVA Music being considered among the most exciting, wide-ranging, and forward-looking music departments in the United States, and we are incredibly proud of the work of our students, faculty and staff who produce this nine-month festival of music we call an academic program! In 2015-16 our faculty offered 72 academic classes serving more than 2,292 students, and our ensembles and lessons enrolled 1,534 students. I am pleased that in a single year we enroll more than 1/4 of the student body in the College of Arts and Sciences. Across four years we will teach a number of students almost equal to the total number of undergraduates enrolled at UVA in 2016. We now have 54 faculty in the Department, one for every two Music Majors and almost two for every one Ph.D. student. We produced 114 events including several major festivals with an attendance of 39,083. Our Marching Band went to the Macy's Day Parade and our University Singers went to Europe. Our Technosonics Festival presented a record-setting 24-hour concert of Music and Contemplation, and our Symphony and Klezmer Ensemble Directors celebrated 10-year anniversaries with exciting and ambitious season programs. Our faculty won awards, published books and albums, and our Ph.D. students won impressive academic appointments. Our graduating Majors head to graduate school at Columbia University, Mills College, Princeton University and other elite institutions, and into a wide world of possibilities that the Music Major affords.

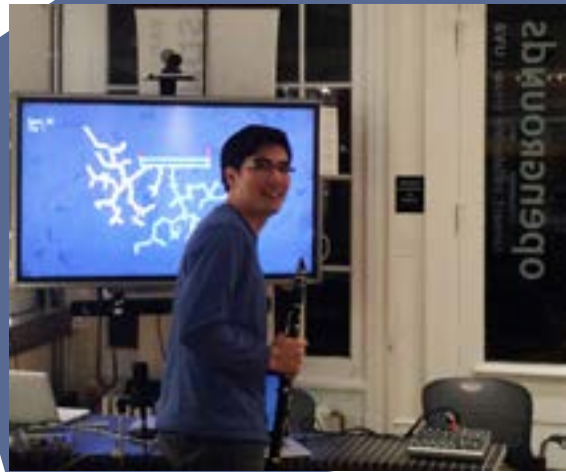
I am pleased to present to you - alumni, friends, students and colleagues - Music's 2016 newsletter, which aims to provide more information about our many and varied activities. Above all, I want to thank everyone who has helped make my first year as Department Chair so enjoyable. Thank you to all the faculty, staff, students, alumni, partners in the upper administration, and our extraordinarily generous donors for making UVA Music such a special place to work. It truly has been a banner year of music synergies!

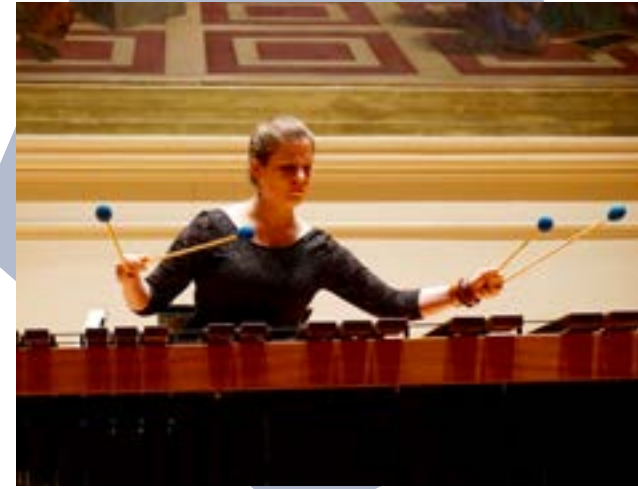


Matthew Burtner
Professor & Department Chair
McIntire Department of Music



Spotlighting 2015-16





Music Synergies

The McIntire Department of Music explores how musical art, performance, scholarship and technology entwine across time and culture. By design our department interprets the field of music broadly. Through research in areas such as ethnomusicology, popular music, philosophy of sound, computer music and sound curating, we challenge our field to connect with the global and the contemporary. Meanwhile, we maintain excellence in traditional western musical fields such as classical music, marching band and jazz. The UVA Music Synergies initiative seeks to draw connections across the disciplinary boundaries within our Department. Synergy occurs when the combined effects of the interaction between units is greater than the sum of their individual effects. By building bridges between our programs in Performance, Composition and Computer Technologies (CCT), and Critical and Comparative Studies (CCS), we propel music forward and showcase our unique strengths as a musical and education enterprise. The inaugural year of the Music Synergies Initiative supported collaborative efforts, and produced several new types of events. The series is supported by UVA's Vice Provost for the Arts.



Dana Jessen bassoon improvisation



What is Music? Flash Seminar



Birdsong/Bachsong on Bach's birthday with ecoacoustics of spring



Chamber Music



The Albemarle Ensemble finished off a fantastic Chamber Music Series season that also featured stunning recitals by Daniel Sender, violin; Nathaniel Lee, trombone; the Rivanna String Quartet; Aaron Hill, oboe; and Elizabeth Roberts, bassoon.



2015/16 Arts Council Ensemble in Residence, Jack String Quartet performed a recital of newly composed music by UVA graduate students

Distinguished Majors

Will Dickinson - Conducting

(1) What ways have you been involved musically at UVA?

While at the university, I've performed with the Cavalier Marching Band, New Music Ensemble, Chamber Singers, and I serve as the Concert Manager of the University Singers. I've also studied conducting with Kate Tamarkin and Michael Slon and have conducted the Nineteen (chorus) and the Colonnade Ensemble in concert. I also love to support the non-Music Department Ensembles around Grounds, a Capella, student theatre, whatever!

(2) Tell us about your recital.

I've been studying conducting for a few years and thought a perfect capstone to my education would be a conducting recital. The recital incorporated musical explorations of the Divine and Natural worlds by composers throughout the 20th and 21st centuries. I was interested to see how they approached God, the meaning of life, and divine aesthetics in an era of loss of religious vocabulary and expanding spiritual vocabulary. I conducted a chorus and chamber orchestra and was quite pleased with the results!

(3) What was the most challenging part of putting together your recital?

I'd have to say the logistics of planning the recital were most difficult. As Distinguished Majors, we're given huge independence, and so I was responsible for recruiting the entirety of both the chorus and orchestra, as well as designing the whole recital. I was quite confident in my ability to teach and prepare the ensembles, but first I had to get all of them in the room! Luckily, we in this department have fierce loyalty to one another, and eventually I had fully recruited my musicians and the rehearsals could begin!

(4) Was there a particular moment during your musical career when you most felt connected to the music?

There's something particularly poignant about conducting a concert. By nature, one's back faces the audience, so there's no way to check for reactions until the close of each piece. Yet it also gives one the opportunity to continually connect with the entire ensemble onstage. There were many points at which I locked eyes with a performer at a climactic moment and it was truly, truly transcendent. What a powerful and moving privilege it is to share that kind of intimacy with another person. There's really nothing like it. You lose yourself in the music and yet you're lost in the stream together. This, I think, is the key to discovering the Divine in music. I'm happy to even have experienced it once. In those moments, I felt utterly fulfilled.

(5) How do you see yourself keeping music in your life post-graduation?

Well, my plan is to eventually end up teaching Music and Theology at the collegiate level, so I think it's safe to say music will remain an integral and intimate part of my life for the foreseeable future. That is an immense pleasure and privilege, and one I will not take for granted.



Anne-Marie Lloyd - Voice

(1) What ways have you been involved musically at UVA?

I'm a music and arts administration double major. I've been in University Singers since my first semester at UVA and have been on the executive board as well as in the choir. I've also been a member of Chamber Singers and soloist for these ensembles and other music department events. I took private voice lessons throughout my four years, and took up private piano lessons again in my fourth year. I was a member of the student organization Opera Viva, serving as fundraising chair as well as holding roles in their productions. If there was anything at UVA I was involved in, it would be the music department!

(2) Tell us about your recital.

For my Distinguished Major Recital, I chose to program it with compositions written entirely by women. I was inspired in two ways: (1) The design of "art songs" as opposed to operatic arias, is made specifically for a recital setting, and was often in correspondence to these compositions being composed by women; (2) I slowly found these hidden gems through my personal study as works that are exceptional in beauty and conception, yet are rarely performed. Generally, I wanted to choose some works that audiences might not otherwise experience.

(3) What was the most challenging part of putting together your recital?

Technically speaking, I had never performed an hour worth of vocal music as a soloist. It was a challenge to get through an hour of demanding vocal music while still maintaining some musicality. Artistically, I had some challenges in researching the lesser known composers and works, but perhaps the most time consuming challenge was the lack of standard translations of the French set by Nadia Boulanger. I had to write my own poetic translations for the set (I am not fluent in French) while working with a French professor for guidance.

(4) Was there a particular moment during your musical career when you most felt connected to the music?

After studying in Vienna, I began to develop a connection to the German language, and really to foster a love for language. I started being able to connect more emotionally to the texts I was expected to memorize and deliver with conviction in a way that felt new and sincere. After having this new understanding of the sound and grammar of another language, I felt like these words were no longer something to be memorized as an obstacle in my path to singing, but allowed me to relate to the music in new ways. Then applying these language lessons to the music of composers writing from a female perspective, during my recital, I have never felt more connected and honest in the delivery of music to an audience.

(5) How do you see yourself keeping music in your life post-graduation?

Although at this time I do not have definitive plans, it is my plan to return to graduate school to pursue opera or vocal performance. I hope to complete my graduate training abroad.



Distinguished Major lesson scholarships are made possible thanks to the generous Charles S. Roberts Scholarship

Rachel Mink - Voice

(1) What ways have you been involved musically at UVA?

I've been involved in the music department since my very first day on grounds! (I remember meeting Tina for the first time during the first week of classes and knowing I was going to love it.) I sing with the University Singers and with my a cappella group, Hoos in Treble; work at the front desk of the Music department (I've gotten very good at answering any and all questions relating to Old Cabell); and have presented 4 voice recitals in my time as an undergraduate.



(2) Tell us about your recital.

My recital was simply full of the things I love; in choosing the music for the recital, my voice teacher, Pam Beasley, and I spent basically an entire summer singing through different repertoire. We picked the pieces that fit my voice most comfortably but also presented a challenge--I'd be working on the music for nearly a year, after all! We also chose music that spanned history, from Handel to Whitacre.

(3) What was the most challenging part of putting together your recital?

The week leading up to my recital was by far the most challenging, simply because waiting was absolutely terrifying. But I learned some great lessons about stress management (including the proper times to utilize Tylenol PM).

(4) Was there a particular moment during your musical career when you most felt connected to the music?

During my recital, I felt most connected to my last two sets of music, which featured music by American composers Ricky Ian Gordon and Eric Whitacre. For me, singing in my own language is always special, but being able to connect to an audience of my best friends and family directly, without the barrier of translation, was pretty incredible. There were so many more tears than I expected! Singing Whitacre's "Good Night Moon" to my parents who used to read the children's book to me is a moment I will never forget.

(5) How do you see yourself keeping music in your life post-graduation?

My plan is to always keep music in my life! Hopefully, I will be pursuing a Master's in Vocal Performance in the next year or two. In all the uncertainty and change in my life at the moment, I am certain that no matter where I go, music will always follow.

Mark your calendars for the 2016-17 Distinguished Major Recitals:

March 18 - David Katahira

March 25 - Irene Lee

March 31 - Steven Jenny

April 2 - Nancy Zhu

April 23 - Aidan O'Keefe

Performance Concentration

This year the McIntire Department of Music launched the Performance Concentration, a program designed to give select Music Majors a chance to earn an additional concentration in advanced performance. Irene Lee (violin) and Nancy Zhu (piano) were the first students admitted into the program in Fall 2015. Students audition for the program in front of a faculty panel near the end of their second year. Once admitted, they enroll in a performance seminar for the final four semesters of their undergraduate career, culminating in a solo recital.

Aaron Hill, Music's Lecturer in Oboe, facilitated the inaugural version of the performance concentration seminar. For every meeting of the seminar, these students performed in a masterclass setting for Hill and faculty colleagues. Mimi Tung (Lecturer in Piano, Nancy's private instructor), Daniel Sender (Lecturer in Violin, Irene's private instructor), and other members of the performance faculty were invited to attend and offer feedback. In this way, the students were exposed to a wide variety of viewpoints and teaching approaches, the most potent illustration of which was when Nancy performed Schubert. In one session, Professor Tung coached her to approach it more like it was composed by Chopin and in another session, Professor Sender coached her to approach it like it was composed by Mozart. At the end of every class, the students would perform their entire selections uninterrupted, which gave them the opportunity to simulate a recital experience several times before their final solo recital. They wrote reflections on their preparation, anxiety management, and aspirations for future performances after each meeting. They also collaborated on a performance of Beethoven's *Spring Sonata*. As the program grows in numbers in future years, such collaborations will become more numerous. We look forward to following the growth of the program, adding students in percussion, piano and voice in the 2016-17 year, to study alongside Irene and Nancy.



Class of 2016

Emerson Aviles

(1) Tell us how you've been involved in music at UVA.

When I first decided to attend the University of Virginia, I quickly searched for the various musical groups that were available on grounds. I have had the privilege to be involved in the Cavalier Marching Band for four years as a saxophone player. Marching Band was my passion in high school, and I was very fortunate to come to an amazing Marching Band program here at UVA. I also enjoyed being a part of the Basketball Pep Band where the crowd was incredible. I expanded my comfort zone and joined the African Dance Ensemble where I learned some drumming and dancing skills. Outside of the Music department, I was a part of Salsa Club and the Fuego Latin Dance Team to incorporate my passion for Latin music.



(2) Do you have a favorite musical moment?

This past year, the Cavalier Marching Band had the opportunity to travel to New York City and perform at the Macy's Thanksgiving Parade. Ever since I came to the United States from El Salvador in 2000, watching the parade became a tradition. Marching in the parade has been one of my biggest dreams growing up. Preparing for the parade was intense and challenging but the result was marvelous. The night before the parade we had rehearsal at 3AM and most of us pushed through and sacrificed some sleep. I look at my pictures from this monumental experience and I still can't believe I marched through New York City behind the Diary of Wimpy Kid Balloon. When it was over, I got a little emotional because I couldn't believe what just happened. The parade is one of my favorite memories from my musical career, and my life. Thanks to Ms. Hunter Smith and all of our donors that made one of my (and other marchers') dreams come true.

(3) How do you see yourself continuing to be musical after graduation?

I will actually be earning a Master's in Public Health at the University of Virginia next year. I'll still be around and want to continue being involved in music, but I am not sure how much extra time I will have in my schedule. I do plan on keeping busy somehow with music!

(4) Any other comments that you would like to make?

There are so many people that have made my experience here at UVA incredible. First I would like to thank God for giving me the strength and perseverance to pursue my passion for Music. My Mom and Dad for their support. My professors, including my advisor William Pease. I am grateful to have had Professor Fred Maus, who challenged me to jump out of my comfort zone in more than one class. I also want to thank my professors Kate Tamarkin, Scott Deveaux, Michelle Kisliuk, Adam Carter, Joel Rubin, Victor Szabo and the band directors Drew Koch and Mike Idzior. Also the graduate students Erik DeLuca, Kristina Warren, and Kevin Davis, who also played an important part in my education. Also, thanks to all the friends that I have made in the various ensembles that I have participated in over the past four years. Wahoowa!

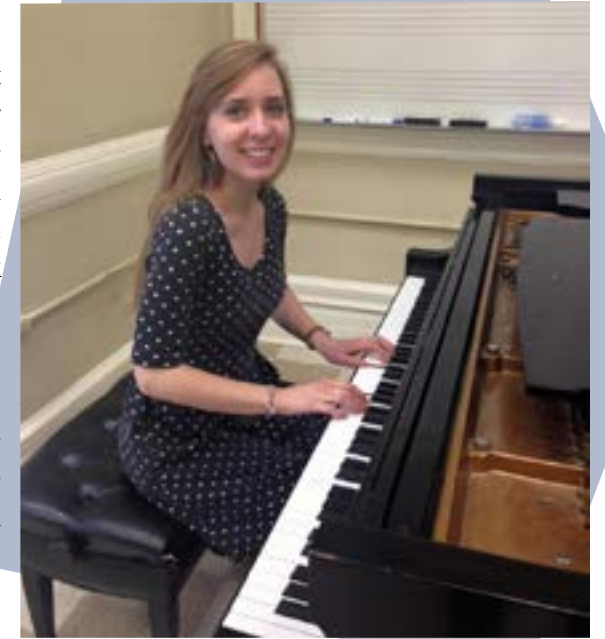
Julia Decelles-Zwerneman

(1) Tell us how you've been involved in music at UVA.

I joined Mimi Tung's piano studio the first semester of my first year and have been studying with her ever since. Over the past four years, I have performed in teatime, studio, and chamber ensemble recitals. During my first two years here, I was able to perform in the lobby of the UVA hospital as part of Musicians on Call, and in 2013, I had the privilege of participating in a master class with Mark Markham, piano accompanist for Jessye Norman.

(2) Do you have a favorite musical moment?

One of my favorite musical moments at UVA was attending the symphony orchestra's fall concert in 2015. This was the first time I had seen Kate Tamarkin conduct since I joined her instrumental conducting class. Normally, I would be watching the instruments, but this time, I could not take my eyes off of Professor Tamarkin, and I found that I was taking in every detail of her conducting style. Since learning how to conduct, I don't think I'll ever watch a symphony performance the same way again!



(3) How do you see yourself continuing to be musical after graduation?

I intend to always continue to make music a part of my life, whether that is playing in chamber ensembles, continuing my piano studies, or even conducting an ensemble one day.

(4) Any other comments that you would like to make?

The UVA music department has been such a blessing to me during my time at the university. From the skilled and dedicated guidance of Mimi Tung, Professor Maus' kindness and deep knowledge of music theory, and the artful conducting of Professor Tamarkin, to the scholarship of Professor Puri, the expert leadership of Professor Sender in the chamber ensembles and the welcoming and supportive attitude of Professor Mayhood, I have learned so much from this department and its faculty.

62% of this year's graduating class were double-majors, earning other degrees in areas such as Commerce, African-American Studies, Cognitive Science, Religious Studies, and more!

Niki Hua

(1) Tell us how you've been involved in music at UVA.

I'm a music major (doubled with government) and I've performed with chamber groups for most of my time here. I've also participated in Baroque Orchestra and First Year Players' pit orchestra, and accompanied various soloists. Additionally, I try to attend as many music department concerts as possible! I can't pass up the good music and the free/significantly reduced-price student tickets.

(2) Do you have a favorite musical moment?

During the spring semester of my first year, I attended a concert by the Ébène Quartet, which was a part of the Tuesday Evening Concert Series. It was by far the most memorable concert I've ever attended; the quartet was absolutely electrifying. I was amazed by their mastery of their instruments and how seamlessly they performed together as a chamber group. Their communication was incredible and their sound was always well-balanced; they were truly one entity. Moreover, they performed a Miles Davis cover as an encore, which was fabulous - I left the concert grinning ear-to-ear and praying that they would return to UVA again before I graduated. Luckily for me, they made their return to Charlottesville this past March! Once again, it was a fantastic concert and fittingly, it felt like my time at UVA came full circle.

(3) How do you see yourself continuing to be musical after graduation?

I will always continue to play the piano, no matter what. It may come in the form of accompanying soloists, forming chamber groups, taking private lessons, learning pieces on my own, or even just having sightreading parties with other musicians. I also hope I can continue attending concerts wherever I go.

(4) Any other comments that you would like to make?

I chose to major in music because before coming to UVA, I felt as if my interaction with music was limited to just playing the piano and learning music theory. I wanted more. I wanted to learn music history and ethnomusicology and even more theory. Thanks to all of my professors, I was able to do all that and more. I'm incredibly grateful to them for imparting knowledge, wisdom, and inspiration. Additionally, I would like to thank the members of the performance faculty (Daniel Sender, Ayn Balija, Mimi Tung, and John Mayhood) who have coached me and my chamber groups every semester. Chamber coachings were a highlight of each and every week; I always left exhilarated and full of endorphins, inspired to practice and improve for next time. I think I've grown significantly as a musician these past four years and that is mostly due to their guidance and support. Many thanks also to all of the students with whom I've performed; the piano can sometimes be a lonely instrument but I've been so lucky to collaborate and create music with other fantastic musicians. Finally, I'd like to thank Kyle Ruempler and Tina Knight for always letting me hang out in the front office and chat about my day with them! Their warm and welcoming presences helped make Old Cabell feel like home.



Seiyoung Jang

(1) Tell us how you've been involved in music at UVA.

I declared my music major pretty late (beginning of 3rd year) so I've got: working as a research assistant in Prof. Kubovy's auditory / visual cognition lab, making things in a bunch of classes, and having one of them be played at Digitalis this year. I wish I had gotten involved more in the UVA / Charlottesville community but performance is one of the things that causes me distress. I sure went to a lot of shows, though. Whoo, support local / small bands / performers!

(2) Do you have a favorite musical moment?

Favorite musical moment. It's probably when I got to paint watercolor for Prof. Shatin's Post-Tonal Composition class. I made a graphic score as part of directed improvisation based on my synesthesia.

(3) How do you see yourself continuing to be musical after graduation?

I'm continuing onto grad school to further my studies. I will be attending Mills College in Oakland, CA for their MA program in composition. I'm also making a resolution to play more, especially in the surrounding community and get over my performance anxiety.

(4) Any other comments that you would like to make?

I just want to say that the music department here at UVA is probably one of the most open environments in the entire university. There's no other department where I feel comfortable calling many professors by their first names. I'd like to thank every single professor that I took classes with, because I honestly can't think of a bad class that I took: Judith Shatin, Matthew Burtner, Michael Puri, Peter Bussigel, Ted Coffey, Luke Dahl, Fred Maus, Nomi Dave, Shawn Earle, Daniel Shanahan, Kristina Warren, Erik Deluca, Rachel Trapp, and Chris Luna.



Ph.D. Fellows

Jon Bellona

This past year I worked on two fellowships, a Presidential Fellowship in Data Science and an Environmental Sustainability and Resilience Fellowship. Combined, these two fellowships outline my overall research interests: data-driven sound, sound-body relationships in electronic music, and interdisciplinary collaboration.

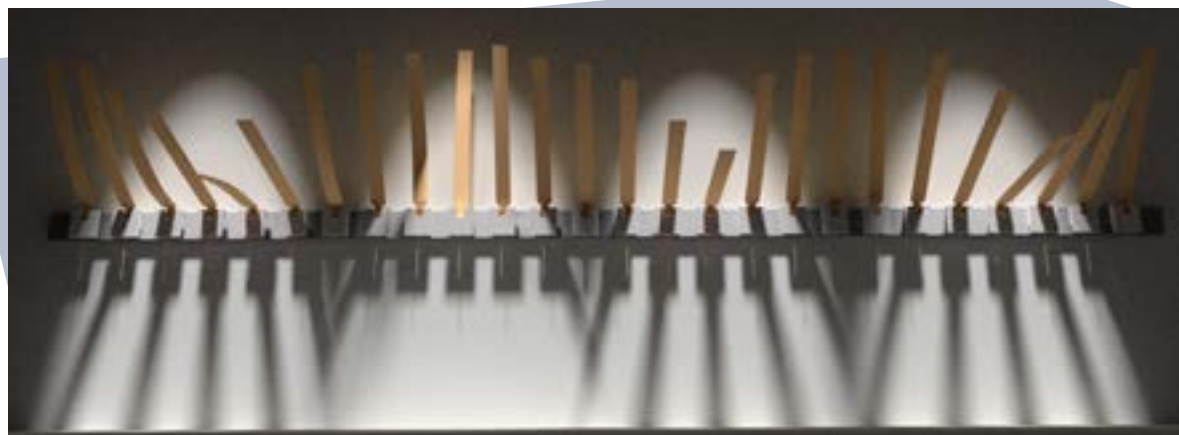
jpbellona.com

My Environmental Sustainability & Resilience Fellowship, titled, *Aqua•litative: Acoustic and Kinetic Translations of California Water Data*, is a kinetic installation that renders multiple data sets of California's water history into a physical experience. The work will exhibit 04.18 – 05.02.2016, in the Elmaleh Gallery in Campbell Hall. Aqua•litative transforms data into acoustic sounds (ringing of clock chimes) and physical movement (motors moving arms of balsa wood) shown in a gallery space. Aqua•litative provides an entry point for many different viewers to understand complex data in an inviting and approachable format. There was a gallery talk in the Elmaleh Gallery at the end of the Spring 2016 semester. The Fellowship is funded in part by the Office of Graduate and Postdoctoral Affairs and the Jefferson Trust.

Project website: aqualitative.org

The Presidential Fellowship in Data Science and the project, Data-Driven Design of Movement and Sound, is a collaboration between the Music and the Electrical and Computer Engineering Departments. My collaborator, Lin Bai, and I are motivated by improving the perception of qualitative, expressive robotic movement. By capturing and analyzing human movement and sound data and studying how sonic features map in accordance with features of movement, the project will develop perceptually designed sounds synchronized with robotic movements. Through the coupling of sound and movement together, we will further study the level of human perception of quality in robotic movement, what we might call expressive movement, in hopes of improving feature variation of robotic movement. Results from our two studies may help create more expressive robotic movements relatable to human perception, all with a little help from sound. Luke Dahl (Music) is my advisor on the project, and Amy LaViers (Robotics) is serving as Lin's advisor.

Data Science Fellows page: gradstudies.virginia.edu/node/641



Lydia Warren

During the 2015-16 academic year, I was one of six Praxis Fellows. Praxis is a collaborative effort in which various humanities graduate students at UVA converge to share information, learn about digital humanities, and create a digital humanities tool. The group is funded through UVA and is supported by an amazing team. I interviewed in early 2015 and was quickly notified of my acceptance.

We were tasked with thinking through representations of time, which was both daunting and exhilarating in its freedom. My personal goal as a Praxis Fellow was to understand the DH community, get hands-on experience and exposure to coding and development, and immerse myself in collaborative scholarship, which we don't often encounter in music studies. I was able to enrich the group with my knowledge on time as it pertains to music, perception, and processes.

I believe born-digital and partially-digital humanities work is inevitable. More important than unavoidable technological changes, going beyond the printed page as a humanist can offer accessibility, more accurate representation, and experiential learning. Our Praxis group became interested in government data (Bureau of Labor statistics) showing changes over time of wages and costs of goods. We represented these stats sonically and visually, and offered documentation of the logistical and ethical questions we, as humanists, asked while working with data in the digital world.

My Praxis Fellowship has been both a learning and teaching opportunity, as well as a way to network and forge cross-disciplinary friendships! It is a creative and scholarly realm, and it was a joy to contribute!



Rachel Devorah Trapp

This past year I was a Fellow in the Praxis Program at the Scholars' Lab. I was part of a team of six University of Virginia PhD students from a variety of disciplines, charged to work collaboratively on a shared digital humanities project about time, thinking outside of the commonly-used framework of a timeline. We theorized the relationships between time, commodities, the purchasing power of wages, and the value systems that these relationships structure from our cross-disciplinary perspectives.



What we developed is a digital humanities sonification project called ClockWork. It lives on the web at clockwork.scholarslab.org. ClockWork is a sonification of the purchasing power of wages against commodities over time in sound using the programming language SuperCollider.

We arrived at the method of sonification after months of provocative theoretical conversations on the broad topic of time, grounded in our diverse disciplinary perspectives. We chose to produce a series of sonifications for our final project for purposes of expediency, and because as a team we remained committed to creating something that might lend itself usefully to social justice-related efforts, in formal educational settings and beyond.

2016 Graduates

Doctor of Philosophy in Music

Composition & Computer Technologies

Erik Deluca

“Wolf Listening: Acoustemological Politics and Poetics of Isle Royale National Park”

Sarah O’Halloran

“Stitching: Orality, Literacy, and Music”

Yury Spitsyn

“Composing with EncycloSpace: a Recombinant Sample-based Algorithmic Composition Framework”

Paul Turowski

“Digital Game as Musical Notation”

Critical & Comparative Studies in Music

Gretchen Carlson

“Jazz Goes to the Movies: Contemporary Jazz Musicians’ Work at the Intersections of the Jazz and Film Art Worlds”

Peter D’Elia

“Critiquing the Enlightenment: Beethoven’s Music in Early Romanticism.”

Courtney Kleftis

“Operatic Transvestism, Disguise Roles, and Women’s Sexual Agency in Handel’s Operas (1727-1741)”



Bachelor of Arts in Music

Emerson Aviles

Adrian Blust

Patrick Burns

Lawrencia Butler

Kieun Choi

Julia Decelles-Zwerneman

William Dickinson

Claudia Fonseca

Niki Hua

Nicholas Hurst

Seiyoung Jang

Joshua Kinlaw

Anne-Marie Lloyd

Natalie May

Rachel Mink

Laura Pittaluga

Anna Rigby

Louis Smith

Garrett Spencer

Joanna Spotswood

Savannah Thieme

Our Newest Faculty



Katy Ambrose

(1) Talk about your studies in Philly!

I have lived in Philadelphia since 2008, performing with several of the orchestras in that region, and I started doctoral work at Temple University in 2014. I am very excited that 2017 will be my final year as a student! My degree will be a Doctor of Musical Arts in horn performance, with a focus on natural horn and a minor in theory. My academic studies there have been interesting, especially this past year. I gleaned so much from being a student in doctoral seminars that I was able to bring back to my UVA students. It was great to get new teaching ideas from my own professors! I have enjoyed my almost decade in Philadelphia, but I am delighted to be living in Charlottesville full time this coming year!

(2) Do you have a favorite performance experience?

My favorite performance experience will always be the first time I played Tchaikovsky's Fifth Symphony. I had just finished 8th grade and was in over my head attending the high school All-State program at Interlochen. I was surrounded by peers who were just a year or two older than I was, but I was so challenged and moved by their talent and this music. I had never seen or heard anything like it before, and to this day I can't hear or play the second movement without thinking of that summer and getting weepy. It's hard to put that feeling into words, but that experience represents my falling in love with music and wanting to become not a horn player but a musician.

(3) Were there any funny teaching moments from UVA so far?

The funniest teaching moment I had this year was when a group of my students invited me out to one of their birthday parties. I won't go into details but the invitation was hilarious and I'll never forget it. I did not attend the party, but I'm told they had a lot of fun.

(4) What is involved with your faculty Resident Advisor role in Hereford (UVA dormitory)?

My faculty fellow role at Hereford Residential College has been instrumental in my getting to know Grounds and students outside of the Department. This coming year I will be teaching a short course at Hereford geared toward non-musicians, in which we will analyze and discuss live performances, how they are different from recordings and why they are important to our culture.

Peter Bussigel

(1) What is your role/focus as a visiting faculty member?

My position was designed to support interdisciplinary art practices that don't fit neatly into traditional categories. The courses I teach invite students with a broad range of approaches to make work together and learn from a variety of perspectives. I am also interested in the relationship between technology and the arts and teach courses on the history, theory, and production of new media art.

(2) Talk about the performing you do around town!

Experimental performance and improvisation have always been an important part of what I do. I find that one of the best ways to learn about your work (be it art, science, cooking, whatever) is to share it with other people. The risk and unpredictability inherent in live performance drive new artistic directions and the communities that emerge from sharing ideas make the risk worthwhile.

(3) Give some info about the various classes you have taught or will be teaching.

I'm excited about a new course called "Making Art in Communities" that I am co-teaching with Katie Schetlick next year. We will be thinking about and developing community art practices and part of the course will take place off Grounds in downtown Charlottesville. I also direct MICE (listed as Interactive Media in SIS), an intermedia ensemble that performs live improvised music using handmade instruments and digital controllers. Each year I teach an interdisciplinary production seminar as well - Systems for Play explores the relationship between art and games and Audiovisual Environments is a course on composing for sound and image.

Read more about Peter's appointment here:

magazine.arts.virginia.edu/stories/peter-bussigel-appointed-as-jefferson-teaching-resident-in-interdisciplinary-arts



Shawn Earle

1) You work a lot with experimental/modern clarinet music. How does that influence your classical playing?

A lot of the music I have performed recently requires extended techniques. This often requires me to break down traditional ideas of technique to create unconventional sounds. This also informs technique such as embouchure control in classical playing. I often use extended techniques in lessons to explore new sounds, but also to explore the elasticity and control of the embouchure.

2) Any funny transitions being a performer from Canada, now working in the US?

Being a performer in Canada and the U.S. is pretty much the same except reeds are cheaper in the U.S. which is great!

3) Favorite performance experience?

My two favourite performance experiences would be playing for Whoopi Goldberg at The Banff Centre for the Arts in February of 2015 and the final concert during my fellowship as part of the contemporary music ensemble at the Atlantic Music Festival. The final piece was very moody. As we started to perform it began to thunder and pour rain, adding an atmosphere to the piece that could never be recreated.



Brenda Patterson

1) Talk a little about your work with Victory Hall Opera!

The vision for Victory Hall Opera (victoryhallopera.org) began several years ago, as my co-founders and I recognized the need for singers to be leading the evolution of our art form. There are many companies in America now trying out new models for opera production and marketing, but Victory Hall Opera is unique in that we are the only company to create an Ensemble-based structure (like a troupe) of highly accomplished singers with extraordinary dramatic gifts, with which we hope to develop a more impactful, theater-based experience of opera performance.

2) Can you talk about all of the work you do overseas?

A singing career involves a lot of travel and itinerant living: I have learned to embrace this over the years, to really enjoy exploring whatever place I find myself in, whether it's Korea or Kansas City.

In terms of the culture within opera houses, though, it tends to be similar from place to place: singers share a universal language.

3) Do you have a favorite performance or teaching experience that you'd like to share?

A favorite performing experience: inventing a Justin Bieber dance for Cherubino's aria (Mozart's *Marriage of Figaro*) and not being able to hear myself sing for the audience's laughter...A favorite teaching experience: any time I've helped a student shake themselves free from how they think a song "should" sound, and then seen them sing it the way they really want to, from the heart.



Vic Szabo

1) How has the transition from grad student to "teaching resident" been?

Smooth, once I found out I'd be staying at UVA! I feel fortunate that President Teresa Sullivan inaugurated the College's Teaching Residency for UVA PhD graduates just as I was finishing up my degree in the Music department. I was actually getting ready to move when I found out that I got the position---needless to say, it was a relief to throw those packing boxes back in the basement, and start preparing to teach new classes within a department that I already know and love!

2) What all is involved with your post-doctoral work and research?

As part of the Teaching Residency, I develop and teach 2-3 courses per semester, and serve as an academic advisor for roughly 50 first-year students. This past year, I taught two college advising seminars (COLAs) for first years: Music & Counterculture in the U.S., a fly-by survey of different countercultural scenes in the 20th-century U.S., and Why Do I Hate This Song?, an exploration of musical evaluation and taste. I also taught two upper-level seminars in the Music department: a survey of 20th-Century Western Art Music, and a Cultural History of Recorded Music. I'm looking forward to teaching in Fall 2016 an upper-level seminar on "minimal music" and drone- and loop-based composition since 1960.

On the research side, I'm now transforming my dissertation on the Ambient genre of recorded music into a book manuscript. I've begun a bit of new research for the book, as well, toward a chapter on the classic Ambient music radio show, Music from the Hearts of Space. This past January, I visited the show's archives in San Rafael, California, and spent a lot of time listening to tapes from the 1970s and '80s and chatting with Stephen and Layla Hill, who continue to run the show to this day. It was a treat, and I can't wait to share what I found!

3) Any funny/exciting teaching moments from this past year that you'd like to share?

So many! My students' contributions in Why Do I Hate This Song? were particularly memorable, if only because I learned so much about what musically captivates or annoys college students these days. (Not too different from when I was an undergrad, though I was surprised at how polarizing Taylor Swift and Kanye West are!)

An unexpectedly delightful teaching moment occurred with an assignment I titled, tongue-in-cheek, "Hell Is Other People's Pandora Playlists." I first had students curate their own Pandora playlists based on their taste. The following week, I asked them to trade these playlists with a partner, and write a couple pages describing the other person based on their playlist. Many expressed trepidation about the fact that their partners would be "judging them" based on their music; others were unenthused about listening to someone else's music for an hour. Yet we collectively found out the following week, when the students shared aloud their findings, that almost everyone ended up loving the assignment. Many enjoyed learning about their classmates through the medium of music, and several also found new artists and songs that they really liked. But most impressive, to me, was the truly generous tact, thoughtfulness, humanity and humor with which they responded to one another's playlists. It was a welcome respite from the barbed one-sidedness characteristic of so many political, media, even academic discourses today.



Faculty Updates

Pamela Beasley appeared as guest soloist with the Charlottesville Oratorio Society, Faure, *Requiem*; the Virginia Consort, *Carmina Burana*, the Crozet Community Orchestra, singing Mahler, *Lieder eines fahrenden gesellen*. She also presented a lecture recital for the Charlottesville Music Teachers Association singing lieder by Brahms and Wolf and collaborating with colleague, John Mayhood.

Luke Dahl had two journal articles published this year. One, in the *Computer Music Journal*, is on his research studying air-drumming gestures in order to make more responsive gesture-controlled instruments. The other, in *Leonardo*, is on the relationship between design practice and research in creating new musical interfaces. Luke was also invited to participate in a panel discussion on gesture at the Conference for Research on Choreographic Interfaces, at Brown University.

Scott DeVeaux's essay on "North American Jazz" was published in *The Other Classical Musics*, ed. Michael Church, Boydell and Brewer (UK), which received the Royal Philharmonic Society Award for Creative Communication.

Ted Coffey continued U.S. touring with world-renowned choreographer Bill T. Jones.

Nomi Dave was awarded a Mellon Humanities Fellowship for research and course preparation on music and human rights by the Institute of Humanities & Global Cultures, as well as a Mead Honored Faculty Grant.

Bonnie Gordon has been appointed as a Robert Lehman Visiting Professor in residence at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence from January to June 2017. Her project is *Voice Machines: The Castrato, The Cat Piano and Other Strange Sounds*.

Michael Puri presented in the colloquium series for musicology at the Peabody Institute of Johns Hopkins University. He spoke about some significant musical affinities between German Romanticism and French Modernism that have hitherto gone unnoticed. Puri just began a three-year term as Review Editor for the *Journal of the American Musicological Society*, which is the flagship journal for music research.



Joel Rubin, Associate Professor and Director of Music Performance, published the chapter "Klezmer – A Historical Overview to the Present" in the *Cambridge Companion to Jewish Music* (Cambridge University Press), the article "Music without Borders in the New Germany: Giora Feidman and the Klezmer-influenced New Old Europe Sound" in *Ethnomusicology Forum*. The anthology *Dislocated Memories: Jews, Music, and Postwar German Culture* (Oxford University Press, 2014), to which he contributed a chapter, received the Ruth A. Solie Award from the American Musicological Society for a collection of musicological essays of exceptional merit (2015). Rubin co-edited the CD anthology *Chekhov's Band: Eastern European Klezmer Music from the EMI Archives 1908-1913* (Renair Records, 2015), which is a finalist for the Association for Recorded Sound Collections' Awards for Excellence in Historical Recorded Sound Research. He also recorded the CD *Poyn: A Gilgul* (Poland: A Metamorphosis; Golden Horn Records, 2015), which received a 5-star review from the influential *Songlines* magazine. This past March he headlined two sold-out concerts at the International Klezmer Festival in Fürth, Germany, the largest festival of its kind, and also performed recently at KlezFest London (SOAS, University of London) and at Miller's Studio in Zurich, Switzerland with composer-improviser Uri Caine. The UVA Klezmer Ensemble under Rubin's direction celebrated its 10th anniversary in April with a residency and concert in Old Cabell Hall featuring Latvian Jewish fusion artists Sasha Lurje and Ilya Shneyveys of the Yiddish psychedelic rock band Forshpil (Berlin/Riga/St. Petersburg) and John D'earth, director of UVA's Jazz Program.

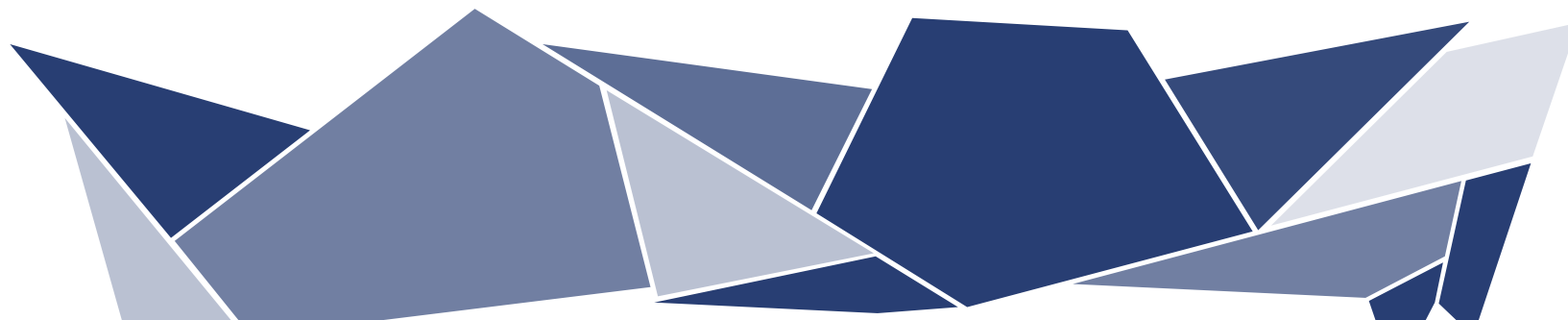
David Sariti was named to the College of Arts & Sciences inaugural class of Arts Fellows, which has been tasked with developing interdisciplinary programs and curricular development. In February, he performed new music and chaired panel discussions at the College Music Society regional conference at Winthrop University, SC, for which he is Performance Chair. In March he was a guest artist at Cornell University, where he presented a program of 17th-century Italian music. Also in March, he was asked by the Colonnade Club to present on "Music in Jefferson's Paris", as part of the University's bi-centennial kick-off. Also this year, he completed the article "Old Lessons for New Ears: Performance Practice, Then and Now", set to appear in *Early Music America* this summer.

Richard Will stepped down after five years as Chair of the Music Department. On sabbatical during 2015-16, he has drafted a book manuscript on the performance history of Mozart's *Don Giovanni* and made a CD with the Virginia Ramblers Bluegrass Band.

Michelle Kisliuk prepared a manuscript for Music in Sustainable Cultures, while "Writing the Magnified Musicking Moment" came out in *Theorizing Sound Writing*, from Wesleyan University Press.

Judith Shatin received a commission from the American Composers Orchestra that will be premiered at Carnegie Hall in the fall of 2016.

Matthew Burtner received commissions from the Athenaeum Library in San Diego and Time Lapse Dance of New York; and his composition Flute Code won the Association for the Promotion of New Music national competition. His music was chosen by the U.S. State Department for President Obama's GLACIER initiative in Alaska.



High Notes

Marching to Macy's

The University of Virginia's Cavalier Marching Band performed in front of millions of fans and a national television audience at the Macy's Thanksgiving Day Parade in New York City.

The band was one of just 10 selected to participate in the parade, which was expected to attract 3.5 million attendees and 50 million television viewers nationwide. The selection, announced in April 2014, was a surprise to band members — organizers sent a resume and footage of performances to the selection committee without telling band members. The trip itself was estimated to cost about \$250,000 for the Cavalier Marching Band, who has spent the past year fundraising for the trip. Their trip was supported in part with a \$50,000 gift from the UVA Parents Fund Committee, and \$25,000 from President Teresa Sullivan. The band spent months working on those formations, creating parking lot diagrams to the scale of the Macy's stage and spending hours practicing the tight turns required to move in unison through New York's crowded streets.

With 330 members, the Cavalier Marching Band was one of the largest participating in Thursday's parade. It was also the youngest marching band selected this year — it was founded in 2003, through a gift from Carl and Hunter Smith and made its performing debut the following year.



Learn more about the band's trip to the Big Apple:

news.virginia.edu/content/march-macys-band-excited-thanksgiving-day-spotlight
& streakingthelawn.com/2015/11/26/9804550/virginia-cavalier-marching-band-takes-over-macys-thanksgiving-day-parade-video



University Singers: 2015 International Tour

Last April, the University Singers performed Beethoven's 9th in Charlottesville. A few months later, they found themselves in Vienna on the group's first international tour in decades, standing on the very ground where the world heard it for the first time. The moment was just one of many highlights during a highly successful tour that traveled to England, the Czech Republic, Poland, and Austria. The music and the settings in which it was made created magic throughout the journey, according to University Singers Director Michael Slon. "The cathedrals where we performed in both Prague and Krakow had stunning acoustics, and the music was somehow cast in a new light, as if some inner beauty came out of it by performing it in these extraordinary settings."



Using their music, the group was also able to spread goodwill to audiences with whom they shared common ground. "The University was gracious enough to arrange a reception for London alumni prior to our concert there, and we had dozens join us. It was a wonderful way to connect with our wider UVA family." New fans and friends were earned in the Czech Republic when the group performed "Tancuj," a popular Czech folk song for a standing-room-only crowd. "They were obviously delighted to hear their own music from us, and spontaneously started clapping along. It was the kind of cultural perspective you couldn't easily get in the classroom." Slon is very thankful to the Music Department, College Development, and individual sponsors for their support. "It was certainly a transformative experience for the students on the trip, and one we would love to offer students in the future."

Read more about the USingers' performances around Europe:

magazine.arts.virginia.edu/stories/making-music-and-connecting-cultures-university-singers-european-tour
& news.virginia.edu/content/university-singers-wow-audiences-prague-old-cabell



Kate Tamarkin's 10th Season

In honor of Music Director Kate Tamarkin's 10th season with the Charlottesville Symphony, the orchestra performed a season of "Kate's Favorite Things." Last October, the Charlottesville Symphony Society celebrated Kate with a gala event entitled "Kate Tamarkin: A Perfect 10!" This was held at the University of Virginia Darden School of Business and featured performances by nine of the symphony's Principal musicians.

Kate Tamarkin told the Daily Progress when speaking about performing and her Music By the Bedside program, "If you surround yourself with good people, you sound good." and "Where words fail, music speaks." Gleb Ivanov, guest pianist for the February performances, also remarked on the social and communicative aspects of music, saying "I love to surround myself with great people and I love that spiritual connection we share. That's why I love to be with colleagues on the stage: it's like talking to them using music as a language." And guest soprano Christina Pier said, "I think as human beings we all crave opportunities to be a part of something bigger than ourselves. Joining talents to create music is simply exhilarating." Starting the season with Beethoven's Symphony No. 5 and ending it with Mussorgsky's Pictures at an Exhibition, Tamarkin did exactly as she and the guest soloists said, making something "bigger than themselves" by utilizing and highlighting each member of the orchestra to create truly powerful and beautiful collaborations.

Throughout the season, the Charlottesville Symphony performed with guest soloists Eric Ruske (horn, Mozart's Horn Concerto No. 4), vocalists Christina Pier, Sarah Issaekhury, and Jordan Davidson with the University Singers in Poulenc's Gloria, Denise Djokic (cello, Tchaikovsky's Variations on a Rococo Theme), and Jeremy Thompson (piano, Gershwin's Rhapsody in Blue) at the first ever Pops at the Paramount.

Kate plans to retire after this coming year. She will conduct the opening and closing Masterworks concerts of the 2016-17 season, with the others directed by the finalists for her position.



All Nighter: 24-hour Technosonics Concert

From the present to the telepresent, from heavenly bells to ground-shaking sub-bass, from the One to four-on-the-floor, TechnoSonics XVI *Music & Contemplation* brought a weeklong exploration of the integral relationship between music and contemplation to UVA this fall. Concerts took place in Old Cabell Hall, and in the UVA Chapel, which hosted a record-setting 24 hour long concert. In addition, the festival presented sound art installations, sound-walk meditations, and roundtable discussions on such topics as "music and trust," led by Jim Coan in the department of Psychology and visiting artist, Kojiro Umezaki, and "music, contemplation, and the brain," led by Leslie Hubbard of the Contemplative Sciences Center.

TechnoSonics is an annual themed festival that showcases digital music and intermedia, and brings high profile outside performers and composers to collaborate with UVA composers and faculty performers. Produced by the Composition and Computer Technologies Program in the Department of Music with participation from UVA's Center for Contemplative Sciences, this year's Festival is an Arts Enhancement Event supported by the Office of the Provost & the Vice Provost for the Arts.

Visiting artists Kojiro Umezaki, Michelle Lou, Brenda Hutchenson and Fernando Rocha presented new works alongside UVA composers, Jon Bellona, Dylan Bolles, Matthew Burtner, Peter Bussigel, Ted Coffey, Luke Dahl, Kevin Davis, Ryan Maguire, MICE, Fernando Rocha, Judith Shatin, Aaron Stepp, Eli Stine, Paul Turowski, Max Tfirm, Travis Thatcher, Rachel Devorah Trapp, Paul Turowski, Kristina Warren. The festival also featured a number of installations, including "Tree Breath," by Bella Reyes.

Pictured below are Kristina Warren and Ko Umezaki.



Fernando Rocha, Visiting Scholar Residency



During the academic year of 2015-2016, the McIntire Department of Music hosted Fernando Rocha as a Visiting Scholar. Professor of Percussion at Federal University of Minas Gerais in Brazil, Fernando Rocha received his doctoral degree from McGill University, where he presented a dissertation on “Works for percussion and computer-based live electronics: aspects of performance with technology”.

One of the germinal projects of Fernando Rocha during his visit in the current academic year was the creation and performance of a full length solo concert, which featured works for percussion, electronics and video

resulting from collaboration with faculty (among them Judith Shatin and Matthew Burtner) and students from the McIntire Department of Music.

Fernando introduced his musical, artistic and technological ideas to the music community at UVA during a colloquium in September. There, he talked about his background in jazz, the impact of John Cage in his musical conception, the role of improvisation in his music, his view of his compositional practice as a creation of systems for improvisation, and the proximity of percussion and electronics as fertile grounds for sound exploration. He also demonstrated novel electronic percussion instruments that he has created, such as the “Hyper-Kalimba”, in which he electronically processes the instrument that consists of a wooden board with attached staggered metal tines, played by holding the instrument in the hands and plucking the tines with the thumbs. Finally, he emphasized his interest in collaboration.

Speaking about his piece for the “Hyper-Kalimba”, Rocha mentions there are two kinds of improvisation involved: “one is completely free; the other one in which I always start and end in the same way. It is not a piece, it is what I call a ‘system to improvise’. The electronics, in Max MSP, are following a system that responds to my improvisation in Kalimba”.

Read more about Fernando Rocha in an article by Ph.D. student Christopher Luna:

music.virginia.edu/blog/fernando-rocha



Klezmer Rocks Out to Celebrate 10th Year

This past April, traditional Jewish music met contemporary Yiddish rock during a performance by the University of Virginia’s Klezmer Ensemble, celebrating 10 years under the direction of Joel Rubin. The ensemble has 13 members, including UVA students, local high school students and community members. They rehearse twice per week, practicing for concerts given each semester, featuring guests artists in a residency each Spring.

Rubin, an ethnomusicologist and associate professor of music, is widely recognized as a leader in reviving klezmer music, which flourished in the Jewish cultures of Eastern Europe prior to World War II. It was brought to North America around the turn of the 20th century, thriving in places like New York City.

In the decades following the war, American musicians revived the genre, which traditionally was performed at Jewish weddings, but proved to have a much wider appeal. Rubin, a clarinetist, was a founding member of the klezmer band “Brave Old World,” which *The Washington Post* called “the revival’s first supergroup.” Today, he continues to perform and teach klezmer music around the world.

Rubin led UVA’s ensemble in a concert with Latvian fusion artists Sasha Lurje and Ilya Shneyveys, who traveled to the U.S. to rehearse and perform with Rubin’s students. Lurje, a singer, and Shneyveys, an instrumentalist, have performed around the world with their band “Forshpil,” which offers a rock-tinged take on traditional Jewish music, described by the band as “what it would have sounded like if Pink Floyd and The Doors had ever jammed together at a Jewish wedding.”

“They are doing really cool stuff with the music, and I like to bring in different takes on the tradition, from different regions and styles so that the students and the Charlottesville community are exposed to these things,” Rubin said.

Read more about the full residency by guests Sasha Lurje and Ilya Shneyveys and the ensemble’s 10 years:

news.virginia.edu/content/uvas-klezmer-ensemble-pairs-modern-rock-jewish-tradition
& magazine.arts.virginia.edu/stories/joel-rubin-10-years-of-klezmer-music



Making Noise in the Library

The *Making Noise* series in the Music Library has taken off this past year; expanding to other locations via traveling performances and occurring more frequently than originally intended. Almost every Friday during the month of April has been “noisy,” demonstrating the vitality of the series to the musical life and activities of the department. This innovative series provides a forum for graduate and undergraduate work, ranging from performances to interactive presentations, as well as faculty and guest artist projects (e.g., UVA voice instructor, Brenda Patterson, and the local Victory Hall Opera company she recently co-founded). The Spring Semester of 2016 has featured the music of the student-run traditional Chinese Music Ensemble, V-Major, in a series of performances and a musical instrument petting zoo. Additionally, “Making Noise” has hosted several student chamber ensembles performing on bassoon, oboe, and percussion as well as premiering student composition projects from Professor Victor Szabo’s “Cultural History of Recorded Music” seminar in an invigorating “listening party.” Just in time for the mid-April “Take Back the Noise: Creative Responses to Violence” performance, co-sponsored by the UVA Women’s Center’s *Take Back the Night* initiative, the Music Library ordered and installed a brand new performance-quality clavichord available for student use and for future performances. Earlier this academic year, during the Fall Semester of 2015, the library was host to CCT student Ryan Maguire’s highly innovative “The Ghost in the MP3”, as well as a live DJ mix performed by visiting Barcelona-based library student, Ramon Maspons i Mas, among other exciting events. Ramon’s performance, chronicling the history and evolution of electronic music, is available via streaming video on the past events page of the “Making Noise” section of the Music libguide (see link below).

UVA’s Music Library hopes to continue providing a casual performance space for students; perhaps expanding its venue outside the Music Library to the Makerspace in the Scholars’ Lab and beyond. Stay tuned for future *Making Noise* opportunities and events on the Music Library’s Facebook page as well as on the regularly updated Music libguide (<http://guides.lib.virginia.edu/makingnoise>).

The Ghost in the MP3
(Ryan Maguire)



UVA Percussion Ensemble



JACK Quartet “Pop-Up” Concert



V-Major Chinese Music Ensemble



The Evolution of Electronic Music
(Ramon Maspons i Mas)



Take Back the Night

News on the Web

Want to find out more about all the goings-on of the members of UVA Music?
Here are links to articles, video and sound clips, event notices, and other news from the year!

You can also get more information on the Department's News Page: music.virginia.edu/news
And keep up-to-date by subscribing to our Weekly Email: music.virginia.edu/subscribe

Charlottesville Symphony Stages a Pops Concert

arts.virginia.edu/charlottesville-symphony-at-the-university-of-virginia-announces-new-pops-at-the-paramount-june-4-730pm/

Faculty Member John D'earth's opera featured in "A Lifetime in the Making"

news.virginia.edu/content/friend-and-colleague-documents-dearths-project-lifetime

Faculty Member Fred Maus's students with papers in *Changing Views*

opengrounds.virginia.edu/books.php

Faculty Member I-Jen Fang featured in UVA Magazine

uvamagazine.org/articles/in_the_beginning

Faculty Member Nomi Dave Earns Mead Endowment

news.virginia.edu/content/uva-faculty-will-realize-their-dream-ideas-thanks-mead-grants
as.virginia.edu/news/ihgc-introduces-first-class-mellon-fellows

Faculty Member Judith Shatin's "CoLABoratory" Demonstrates Kinect Motion Sensing

americancomposers.org/2016/03/08/colaboratory-judith-shatin/

Faculty Member Matthew Burtner Collaborates with Time Lapse Dance in NYC

broadwayworld.com/article/Time-Lapse-Dance-to-Stage-POLAR-RHYTHMS-DANCE-AND-MUSIC-OF-ICE-at-Speyer-Hall-20160429

Two Music Faculty Selected as Arts Fellows

magazine.arts.virginia.edu/stories/college-launches-arts-fellows-program
as.virginia.edu/news/seven-inaugural-arts-fellows-selected

Faculty Member Bonnie Gordon quoted in *Time*

time.com/4268325/history-calling-women-shrill/

Faculty Member Karl Miller Discusses Music Production and the "Perfect Song"

news.virginia.edu/content/anatomy-perfect-song-abridged-history-manufactured-music

Music Majors in the Marketplace

news.virginia.edu/content/music-majors-marketplace-where-degree-leads-post-graduation

Music Major Wesley Diener Receives "University Award for Projects in the Arts" Grant

news.virginia.edu/content/university-grants-back-students-bringing-their-artistic-visions-life

Graduate Student Ryan Maguire Presents *Ghost in the mp3*

magazine.arts.virginia.edu/stories/the-ghost-in-the-mp3-making-music-of-digital-leftovers

Faculty Member Matthew Burtner Selected as Department Chair

news.virginia.edu/content/artist-arctic-meet-new-music-department-chair-matthew-burtner

Graduate Student Kyle Chatleton Presents *Banned Sounds*

magazine.arts.virginia.edu/stories/banned-sounds

Graduate Student Kristina Warren Receives P.E.O. Scholar Award

kmwarren.org/

Four Graduate Students Present at 2016 Huskey Exhibition

gradcouncil.com/2016-huskey-program

Graduate Student Christopher Luna's Work Performed in Tectonics Festival in Iceland

tectonicsfestival.com/reykjavik/schedule/orchestra-ii

Students and Faculty Participate in Charlottesville's Tom Tom Festival

tomtomfest.com/events/makers-workshop-build-synthesizer
tomtomfest.com/events/creative-collisions
tomtomfest.com/events/synesthesia

Jazz Ensemble featured on UVA HooTube

news.virginia.edu/content/hootube-students-aim-bring-uva-arts-hits-online

Symphony Brings Music to Schools

magazine.arts.virginia.edu/stories/symphony-brings-magic-of-music-to-county-schools

The French Connection

magazine.arts.virginia.edu/stories/the-french-connection-a-symphony-for-solidarity

Music Department's Flash Seminar, "What is Music?"

arts.virginia.edu/mcintire-department-of-music-presents-flash-seminar-what-is-music/

UVA Music and the Music Library Host the Music Encoding Initiative

magazine.arts.virginia.edu/stories/music-encoding-initiative

2015 Virginia Film Festival

magazine.arts.virginia.edu/stories/erin-bernhardt-and-our-imba-means-sing
news.virginia.edu/content/thats-wrap-early-returns-point-another-record-weekend-film-fest
news.virginia.edu/content/virginia-film-festival-events-featuring-uva-faculty

2015-16 By the Numbers

160 Music Department & Affiliated Events
as well as 88 Community Outreach Events

Attendance at Department & Affiliated Events
and 12,963 People at our Outreach Events
(plus the millions who watched the Macy's Day Parade!) **39,083**

16,087 Visits to our Practice Modules
adding up to 17,452 Hours Spent Practicing
(an average of 65 minutes, 6 seconds per session)

Academic Classes Taught
reaching 2,292 Students
and 1,534 Students in Ensembles & Lessons **72**

31 Performance Faculty
23 Academic Faculty
30 Ph.D. Candidates
92 Music Majors
7 Dissertations Defended
21 Bachelor Degrees Earned

Posts on Facebook **153**
Tweets **140**
Instagram Pictures **73**
Facebook Likes **2,550**
Twitter Followers **1,753**
Instagram Followers **512**

Expanding Beyond Old Cabell with New Music Tech

In an effort to fill the rapidly expanding need for more and better music technology facilities, with the support of the Cornell Foundation, and the Deans Office, Music opened a new music technology cluster in Wilson featuring studios and offices.

The "Jefferson Starship" Recording Studio is equipped with a fantastic array of high end outboard pre-amps, compressors and other processors with a maxed out Mac Pro at its heart. Monitoring duties are handled by an 8.1-channel Genelec monitoring system as well as a pair of Dynaudio BM15s. With an extensive microphone collection and space for mixing and tracking several musicians at a time the Starship provides a versatile space to mix and master multi-channel pieces, record instrumentalists or work on film scoring.

The Music Interactions Lab is an exciting new facility for developing and conducting research on new ways of performing and interacting with music. It features a state of the art 12 camera motion capture system which can be used for creating music from movement and for studying the movements of musicians, listeners, and dancers.

The Wilson Interdisciplinary Maker Space supported new courses in Digital Arts and Crafts, music instrument design and MICE (Mobile Interactive Computer Ensemble). The studio enables milling, 3-D printing, and microcontroller circuit design.





"Every once in awhile I wonder if I should've had a second major that was more applicable to my future career than music. But then I think about **all the amazing people** I've met who truly care about me and the entire University community, and I don't regret it for a second. This department is such a family and I feel incredibly blessed to be a part of it."

- Katie Leber ('17 Music & Commerce)

Stay Connected

Want to stay in-the-know about our upcoming events? Trying to keep tabs on the exciting news our faculty and students have to share?



Sign up for our Weekly Email!

This subscription sends you a message once per week with calendar information, department news, and opportunities to get involved.

music.virginia.edu/subscribe



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Network with us!

Join us professionally via our new LinkedIn page by searching “McIntire Department of Music” under LinkedIn Groups.



Donate

Financial support from alumni and friends is vital to the success of the McIntire Department of Music as well as the College and Graduate School of Arts & Sciences as a whole. Whether you choose to make a one-time gift, continue to support the school through the College Fund, or decide to direct your gift to our Department, please know that your generosity will make an immediate and enduring impact on current and future ‘Hoos.

Please visit bit.ly/music-donate to make a donation to the McIntire Department of Music.

Volunteer & Intern

UVA student looking to intern with the McIntire Department of Music? Visit music.virginia.edu/internships to see the various opportunities in advertising, photography, social media, graphic design and more.

Not a student, but want to help? We would love to have your support as an usher at our events!

Contact our Director of Promotions at music@virginia.edu to learn more about volunteering opportunities.

University Career Services

University Career Services wants to help students use the skills and interests they have developed in Music.

- **Career Communities:** Update your CAVLink account profile to receive emails from the Creative Arts, Media & Design Career Community or contact Kate Melton at kate@virginia.edu with questions.

- **Virginia Alumni Mentoring:** Students are matched with professionals in their areas of career interest.

- **Internship Center:** Thinking about how to spend your summer? Our newly established Internship Center is now online, and is a one-stop shop for internships both during the summer and the academic year.

Thank You to our Student Employees

The Music Department would like to thank its wonderful student employees for their contributions this past year! We want to especially show our appreciation to the members of our student staff from the Class of 2016:

Desk Supervisors: Sara Durham, Anne-Marie Lloyd, Natalie May, Rachel Mink, Erin Winters

House Managers: Tom Hillenbrand, Taylor Morgan, Katie Morley

Promotions Team: Kelsey Lin

Music Librarians: Zunaira Arbab, Athenais Blehaut, Jessica Campomanes, Tevin Cummings, Vanessa Fabrizio, Nick Hurst, Micah Iverson, Haven Lee, Queenie Owusu, Vivan Pham