



University of Virginia
McIntire Department of Music Newsletter:
2014-15 Edition

Letter from the Chair:

THE MUSIC DEPARTMENT APPROACHES 100

In 1920, University of Virginia president Edwin Alderman appointed Arthur Fickénscher the first chair of the University's music department. Like many music professors of the day, Fickénscher wore several hats: composer, conductor, pianist, organist, teacher. He also explored new technology, inventing a keyboard instrument, the Polytone, that divides the octave into sixty parts rather than the customary twelve (the curious should read his article in the *Musical Quarterly*, 1941). Ninety-five years later, the music department still bears something of his imprint. We still have lots of multi-talented faculty, and our curriculum ranges across composition, performance, scholarship, and technology.

The difference is that we now have nearly fifty faculty and teach upwards of 2,000 students every year—nearly as many as were enrolled in the entire University in Fickénscher's time. Our activities have expanded vastly. Since 2001 alone, when I arrived, we have doubled the size of the music major, built from scratch a thriving Ph.D. program, and created new opportunities in pop music, new music, early music, classical music, dance music, African music, jazz, klezmer, bluegrass, band, multimedia—the list goes on. We have a “Technosonics” class with 240 students and a marching band with 320. We have burgeoning community programs that reach hundreds of schoolchildren across central Virginia. Our partnership with the Charlottesville Symphony Society has brought superbly talented faculty members to play and teach the principal instruments of the orchestra. The University Singers just completed a brilliant tour of Europe, and a new Performance Concentration is providing top-flight instruction to our undergraduates. As we approach our centennial, we can safely count ourselves among the most exciting, wide-ranging, and forward-looking music departments in the United States.

Our newsletter aims to acquaint you—alumni, friends, and colleagues—with our many and varied goings-on. It offers stories on some of our outstanding bachelor's and doctoral graduates, as well as faculty updates and highlights of the upcoming academic and concert calendars. We have also been the subject of some splendid recent features in other UVa publications, including an interview with several new music faculty in the College of Arts and Sciences Newsletter, and several articles in the latest Arts Magazine from the Vice Provost for the Arts. And of course, our website (soon to get a makeover) always has plenty of extra news along with up-to-date information on our people and programs. Links to all may be found at the end of this newsletter, and you are always welcome to contact our wonderful staff with questions.

In August, my colleague Matthew Burtner takes over as chair. A fellow appointee of 2001, Matthew is a composer, performer, researcher, teacher, and music technology pioneer. Sound familiar? He is superbly equipped to lead the department, and we are all excited to welcome him to his new role. As I drop Chair from my own list of roles, I want to thank everyone who has helped make my term so fun and—if I do say so myself—successful. Colleagues and students, alumni, our partners in the upper administration, our extraordinarily generous donors. You have all taught me a lot these past five years and made the department a stronger, broader, and deeper place. Onwards to our second century!

Richard Will
Associate Professor and Chair
McIntire Department of Music



Spotlighting 2014-15

music.virginia.edu/events

Each year we present 200 public events, from student recitals and faculty performances to concerts and lectures by world-famous guests.

With over 1000 students enrolled in our courses and ensembles each semester, there is always something new to see!



Meeting the Creators of *Les Misérables*

The University Singers worked with Claude-Michel Schönberg and Alain Boublil



Malian Kora Concert

Guest Mamadou Diabaté gave a performance of the kora in the Mande tradition of West Africa



Quicksilver: Music of the Early Moderns

The “rock stars of early music” presented sonatas of 17th-century Germany and Italy



Technosonics XV

This two-day series showcased works by UVa faculty and students on the theme of “Found Sound”



Vocal Masterclass with Renée Fleming

The internationally-renowned soprano worked with vocalists and answered student questions



Atar Piano Trio

The dynamic chamber ensemble combined American and Israeli folk elements with modern twists



Bringing Back Alumni

Saxophonist and composer John Petrucelli, Class of 2009, returned to perform with the Jazz Ensemble



10th Annual Night of Percussion

Guest Ed Smith helped the ensemble celebrate its anniversary with original compositions



Beethoven's Ninth

The Charlottesville Symphony, University Singers, and Oratorio Society teamed up for Beethoven's symphony



Collaboration with Painted Bird

The Klezmer Ensemble performed a radical mix of punk and Jewish folk traditions



World Premiere of *Being in Time*

The Wind Ensemble premiered the newest work by UVa composer Judith Shatin



Duo Performs Student Compositions

The Meehan/Perkins percussion duo worked with UVa graduate students to premiere several new pieces



Night of New Music with Paul Botelho

The composer-performer appeared with the New Music Ensemble



Symphony Performs 'All That Jazz'

The Free Bridge Quintet joined the Charlottesville Symphony to present "Symphony Under the Stars"



ZeroSpace: Distance and Interaction

The conference explored how humans use new technologies to interact with one another and the environment



Olivia Bona, Oboe

This Distinguished Major recital ranged from Poulenc to Dvořák



Lemon Guo & Sophia Shen, Composers

These Distinguished Majors presented compositions mixing traditional Chinese and modern Western styles

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The University of Virginia Chamber Music Series presented six performances by UVA's outstanding faculty.



Ayn Baliija, Viola



Albemarle Ensemble



Kelly Sulick, Flute



Rivanna String Quartet



Adam Carter, Cello



Maria Serkin, Horn

The University of Virginia Chamber Music Series is supported by the George F. and Marion E. Jones Endowed Lectureship Fund.

Undergraduate Focus

music.virginia.edu/undergraduate

We asked some of our graduating Music Majors to talk a little bit about their undergraduate experiences with Music at the University...

Jed Divina

1. In what ways have you been involved with music here at UVa (inside & outside the Department of Music)?

Within the department, I was involved with the MICE Orchestra last semester and the African Drum and Dance Ensemble last year. Outside of that, I've been a part of UPC's PKG Concerts committee and the Student Hip-Hop Organization, which organizes music events and concerts around Grounds. Notable concerts that we've had include Big Boi and Killer Mike, Travi\$ Scott, and Solange. I've also played guitar for a couple of events for the Organization of Young Filipino Americans, specifically the Filipino National Anthem for last year's Barrio Fiesta, our annual culture show. I've also been learning how to DJ recently; my friends and I have had some small performances around Charlottesville.



2. What is/are your favorite musical moment(s)?

I really enjoyed my time in the MICE Orchestra, especially the concert at the end of the semester. Each of us had designed our own MIDI controllers for a performance at OpenGrounds, and it was cool how we were able to come together, even though our instruments were so different. The performance itself was quite bizarre since we had the crowd participate.

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

My ultimate musical goal is to become a hip-hop music producer. It's something I've dabbled in for the past few years, and I hope that graduating will give me the time that I can truly dedicate to making beats. I wish I could make it into my profession, but I will still be happy doing it as a side-hobby. I also want to continue learning how to DJ, because I really enjoy how react to the changes in music.

4. Any other comments/thank yous that you would like to make?

I would like to thank the professors of the VCCM for giving me a niche within the Music Department, specifically Ted Coffey, Matthew Burtner, and Luke Dahl. They have each helped me discover a passion of computer music and I hope to use what I've learned in their classes in my future pursuits.

Craig Hunter

1. In what ways have you been involved with music here at UVa (inside & outside the Department of Music)?

I've been a percussionist in the Charlottesville Symphony at the University of Virginia and a member of the UVa Percussion Ensemble every year of undergrad. As part of these ensembles, I performed a variety of essential orchestral repertoire and premiered a diverse range of cutting-edge percussion music. In my last semester I enrolled in the African Music and Dance Ensemble, where my percussion experience has helped me dive into an entirely different culture of musical expression. I have played piano almost my whole life, but my keyboarding

has mostly been relegated to a means towards composition. While my primary major is Computer Science in the School of Engineering and Applied Science, I declared a second major in Music the fall of my third year, with a plan to focus in composition.

I've had a lot of opportunities to compose music and even have it played for local audiences. Since first year I have composed a new piece every year for the spring percussion ensemble. I've written specifically to the ensemble size, which has resulted in some pretty large-scale projects with a ton of musical layers. When there are more than a dozen percussionists on stage it's like a miniature orchestra, but with a sharper rhythmic edge, and it's a blast to write for. I've employed a lot of what I learned in my theory classes and used personal tips from many of my professors who have been eager to offer their perspectives on my projects. Outside the Department of Music, I've also done video game soundtracks for Student Game Developers (through the Computer Science department) and I had the amazing opportunity to write the music for Fifth Street, a short film which was written, directed, and produced entirely by UVa students. Working on Fifth Street was a surreal experience - I was supporting a huge project in a role that I had only dreamed of fulfilling up to that point.



2. What is/are your favorite musical moment(s)?

Playing in an ensemble is always a thrill, and the knowledge and skills I've gained from music lectures and discussions are invaluable to me, but it all pales to the experience of having my compositions played for an audience, whether I'm a performer or not. Attending the screening of Fifth Street at the Paramount Theater for the Virginia Film Festival and hearing my music played for an audience of over 1,000 people was unbelievable. I have always loved playing in the UVa Percussion ensemble, and it's a privilege to have had so much of my music played. My last concert as a student of the ensemble was April 11th, and my piece closed the program - we played it better than ever before and I was shaking by the end.

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

I am incredibly fortunate to have worked with director Brendan Rijke on Fifth Street, which was selected for the Virginia Film Festival and won Best Narrative at the Virginia Student Film Festival. In the wake of the short film's success, Rijke is preparing to shoot a second short film this spring, which I will also compose for. He plans on attending film school in the fall, and has asked that I continue working with him even as I stay in northern Virginia for my software engineering job. While my primary occupation will derive from my Computer Science education for now, I will continue to write music as much as I can, and I hope to never lose connection with the UVa faculty. I will jump at any opportunity to write for university ensembles.

4. Any other comments/thank yous that you would like to make?

I want to thank all the music faculty for giving me an amazing education that has deepened my knowledge and enhanced my perspective on music. I want to thank Kevin Davis, Dr. Michael Puri, and Kristina Warren for offering me fresh perspectives on my (often half-baked) musical ideas. I want to thank everyone who worked on Fifth Street, but especially Brendan Rijke, whose artistic vision I have become addicted to interpreting through sound, and Shane Dutta, without whom I would have never had the opportunity or sanity to do so. I want to thank everyone I've ever played with in orchestra and percussion ensemble, with which I have had the opportunity to create the some truly beautiful music. I want to thank Kate Tamarkin for being an impeccable conductor and inspirational professor, and I-Jen Fang for her unending enthusiasm and infinite love and support.

Olivia Bona

1. In what ways have you been involved with music here at UVa (inside & outside the Department of Music)?

I am a music major in the department, and I've been involved with both the Charlottesville Symphony and the Baroque Ensemble. I have loved being a member of the department! The professors are kind, down-to-earth, and downright fantastic musicians and scholars. I am dreading leaving such a wonderful place.

2. What is/are your favorite musical moment(s)?

Prof Sariti gave me the most amazing opportunity to learn to play the Baroque oboe. He programmed a piece that featured me after I had been playing the instrument for only 3 months. His faith in me was so inspiring, and the entire Baroque orchestra encouraged me at every rehearsal. With the help of Prof Sariti, Prof Hill, and all the Baroque Ensemble members, I managed to perform moderately well and even wrangled my friend Anna Gai into learning the instrument too. Having several professors, peers, and colleagues be so encouraging (even though I sounded like a dying animal) just goes to show what a supportive department and group of people are in the Music Department.

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

I can never give up music no matter what my career is! Oboe and music have been such a big part of my life, no matter where life takes me, I will always play my oboe.

4. Any other comments/thank yous that you would like to make?

I am so grateful to everyone who contributed to helping me prepare for my DMP recital. My professor, Aaron Hill, has always dedicated far more time and effort to his students than is ever necessary. He selflessly gives his time to all students, and while I was preparing for my DMP recital he made sure that I was wonderfully prepared. Both he and Prof Gordon helped me edit my program notes, they even put up with my corny jokes! The process was so easy because of their tireless efforts to help me in whatever way they could. I want to thank all my professors and everyone with whom I've had an ensemble. I have enjoyed every moment of my time in the Music Department because of the friendly, talented, and supportive people who are involved in it.



Sophia Shen

1. In what ways have you been involved with music here at UVa (inside & outside the Department of Music)?

I'm a fourth year Music and German double major. I study composition with Judith Shatin and piano performance with Mimi Tung at UVa. I also play pipa, a traditional Chinese instrument. During my four years of undergraduate study, I have been involved with the UVa New Music Ensemble, MICE (Mobile Interactive Computer Ensemble), and served as the president of the V Major Chinese Music Ensemble from 2014 - 2015. In the spring of 2014, I studied abroad in Vienna. As a performer, I have performed at Tea Time Recitals, Chamber Seminar Recitals, Digitalis, various cultural events and a masterclass for Peter Kairoff at UVa. As a composer, my works have been performed in Virginia, Alaska, Vienna and China.

2. What is/are your favorite musical moment(s)?

The moment that I heard the familiar traditional Chinese tune In A Faraway Land ringing in the Old Cabell Hall almost made me cry, because it had come a long way. I began to involve with the V Major Chinese Music Ensemble in my first year, and since then I've been performing at various cultural events at UVa and in Charlottesville. When I became the president of the V Major, I decided that I would bring Chinese music into Old Cabell Hall

because I want to share the beauty of Chinese music with people. After a semester of preparation, we successfully presented our showcase Awakening – A Night of Chinese Music & Dance in February 2015. Originally Lemon and I rearranged this tune, In A Faraway Land, for the showcase. It was performed again as the big finale of our distinguished major composition recital by the Chinese Music Ensemble in addition to our talented American friends. I'll never forget how emotional I was when I heard this familiar tune, recreated by us and performed by our friends from all over the world in a beautiful concert hall that is ten thousand miles away from home.

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

I will keep pursuing my career as a composer, and Mills College is my next starting point after graduation.

4. Any other comments/thank yous that you would like to make?

I would like to express my deepest gratitude to all the performers, for bringing our music to life; to UVa composition graduate students Max Tfirm, Kevin Davis, Kristina Warren, and Eli Stine, for being such good friends and mentors; to Professors Judith Shatin, Matthew Burtner, Mimi Tung, and Kelly Gross for being the best teachers one can ask for; to Travis Thatcher, for helping us behind the stage. This recital wouldn't have been possible without them.



Campbell Shiflett

1. In what ways have you been involved with music here at UVa (inside & outside the Department of Music)?

In addition to being a music major, I have performed in the Baroque Orchestra, the New Music Ensemble, The University Singers, the Charlottesville Symphony, and in chamber groups. I have accompanied other students in the department as well. I spent one semester on the Music Arts Board planning the Philip Glass residency last year and just over two years as a classical music announcer at WTJU.

2. What is/are your favorite musical moment(s)?

One of my first musical memories as a student here is of a performance of the Schumann Piano Quartet, Op. 47. I think it was a concert in the 2012 Charlottesville Chamber Music Festival. I remember thinking to myself as they began the fourth movement-- "I am in a good place."

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

Any way possible.

4. Any other comments/thank yous that you would like to make?

Many thanks to David Sariti for his encouragement from the beginning, and to Michael Puri for his help here at the end. And thanks to I-Jen Fang and John Mayhood for so many opportunities to play and to listen.

Moira Lennon

1. In what ways have you been involved with music here at UVa (inside & outside the Department)?

Within two weeks of arriving at the University of Virginia, I joined the University Singers (UVa's premier choral ensemble) and The Virginia Sil'hooettes (One of UVa's all-female a cappella groups), and I've been singing with both of them ever since. I've served as social chair, new member chair, and alto section leader for U-Singers, and both assistant music director and music director for the Sils. Eight semesters is not enough! I wish I had more time with both groups. I've had the opportunity to sing a wide variety of styles ranging from pop music to large-scale classical works, and I never would have had these experiences if I had chosen to not continue performing in

college. My third year, second semester (very late in the game) I also decided to change my major to music. It was a tough call to make, but I was not enjoying what I was studying anymore and I had always felt that music was a better fit for me. After finally gaining the courage to make the switch, I devised a plan to finish the major in 3 semesters – and it was one of the best decisions I have ever made.

2. What is/are your favorite musical moment(s)?

My favorite musical moment was when I sang in Verdi's Requiem (most specifically Dies Irae). The University Singers had worked for months to prepare the music, and when concert week arrived, I remember my whole body being jolted by the orchestral accompaniment. I had never been a part of something so powerful before. It left me feeling raw and vulnerable, but also strong and confident – It was my first introduction to the healing powers of music. It was the last concert my mom was able to hear before she passed away, and singing it on the stage of Old Cabell will always be one of my favorite memories at this University.

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

After I graduate this Spring, I am actually staying in Charlottesville to finish up my master's degree in elementary education through the Curry School. I hope to audition for The Oratorio Society of Virginia, directed by Michael Slon, and potentially sing for a church choir here in town. When I graduate from Curry, I plan on moving to southern Virginia to begin my teacher career, and (fingers-crossed) conduct a local church choir as well. I will also continue creating a cappella arrangements for the Sils and for other collegiate and high school groups across the nation.

4. Any other comments/thank yous that you would like to make?

First, I would like to thank the entire music department, specifically my professors: Professor Maus, Professor Will, Professor Dave, Professor Lobley, Professor Shatin, Professor Deveaux, Professor Slon, Matt Jones, Chris Peck, and Jon Bellona – for giving me constructive feedback, advice, and support, and for instilling in me a diligent love for musical technique. I would also like to thank Tina Knight and Kyle Ruempler for always putting a smile on my face when I enter the office! (And for answering all of my many emails so quickly! J) And lastly, I would like to thank the very talented, friendly, kind, and compassionate students in both the University Singers and The Virginia Sil'hooettes for providing me the opportunity to create beautiful music for four consecutive years.



Lemon Guo

1. In what ways have you been involved with music here at UVa (inside and outside the Department of Music)?

I am the vice president of the Chinese music ensemble, and we (Sophia Shen and I) co-directed *Awakening - A Night of Chinese Music and Dance* in Old Cabell Hall, in Spring 2015. In Summer 2013, we both participated in the EcoSono program in Alaska, led by UVa composition professor Matthew Burtner, and performed our compositions in Anchorage. I have been involved with MICE, New Music Ensemble, and O Records. I have written and recorded several songs for a documentary film by my friend Samantha Liu, who graduated from UVa last year. It was the first documentary film about the Chinese lesbian community in the US and in China.



2. What is/are your favorite musical moment(s)?

That is probably the big finale of our recital, haha. That piece was a collaboration between Sophia and me. She wrote the instrumental part, played by the Chinese music ensemble; I wrote the choral part, performed by both Chinese and American singers. This piece, based on a traditional kazakh folk tune, was then performed thousands of miles away in UVa, by people from all over the world! The performers were amazing. I cried when I heard the recording.

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

I don't really know what I am doing after graduation, but I will keep making music for sure.

4. Any other comments/thank yous that you would like to make?

I am so grateful for all the support and encouragement I've received while preparing for the recital. The process was difficult, but this department has created a very nurturing environment for us composition students. I want to thank all the performers on our recital, for their time, dedication and talents. I want to thank UVa composition graduate students Max Tfirm, Kevin Davis, Kristina Warren, Erik Deluca and Eli Stine, for being such good friends and mentors. The recital would not have been possible without their help. I want to thank, Professor Judith Shatin, Matthew Burtner, Ted Coffey, Randall Ball, John Mayhood and Mimi Tung, for believing in us, and guiding us all the way. I also want to thank Travis Thatcher, who works so hard behind the stage, to make sure all the technical parts run smoothly.

Congratulations to the Class of 2015 Music Majors!

Olivia Anne Barrow
Tal Benatar

Olivia Rose Bona
Stephen Alden Bonitatibus

Alex Cameron Bryant
Mengyuan Chen

Ainee Chu De Guzman
Jose Emmanuel Divina

Yucheng Gao

Yingjia Guo

Craig Jonathan Harlow

Sarah Katherine Hooper
Craig Shockley Hunter

Jacob Ryan Irby

Eliza Marie Janus

Rachel Me Young Kim

Moira Kelly Lennon

Thomas Anthony Mondello

Kristofer Lowell Monson

Brian Arthur Roy

Michael Anthony Schacher

Siyang Shen

Sarah Nicole Sherman
Campbell Peyton Shiflett
Alexander Blake Shortridge

Katharine Megan Somers

Ahmad Rashaad Stewart

Brian Yousri Uosseph

Philip Alan Vargas

Li-Chang Wang

Lauralee Yeary

Rebecca Zeledon

Graduate Focus

music.virginia.edu/graduate

Erik Deluca

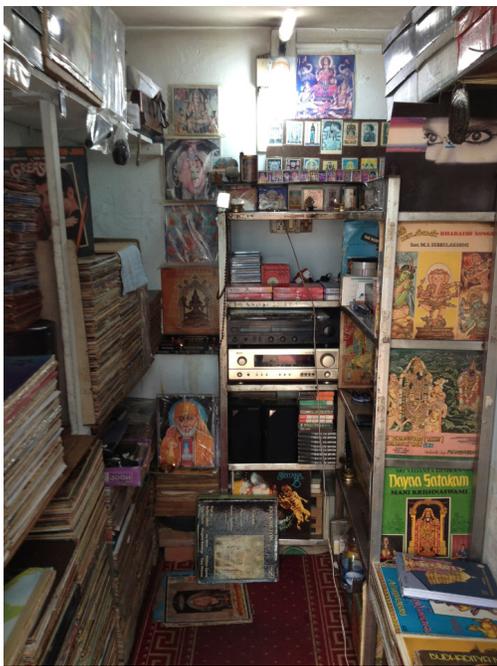
Erik is a Ph.D. candidate in the "Composition & Computer Technologies" program in the McIntire Department of Music.

While I was buying a snack in a corner store in the capital city of Myanmar I oddly heard a carbon copy of the Gin Blossoms 1996 tune "Follow You Down" over the radio, but the lyrics were in Burmese. It turns out that the meaning of the cover song, or copy track in Myanmar, is vastly different from how it's treated in the U.S. In 1962, a military coup ousted the democratic government and turned Myanmar into a closed off country. They banned the importation of Western Pop music recordings for fear that these outside influences would sabotage tradition. Under the ear of this regime, traditional Burmese music, like Saing Waing, was held high as a way to preserve national pride and new forms of music making were pushed aside through government censorship that made sure things didn't sound too westernized. Copying popular music from smuggled recordings was one way that bands transmitted western popular music to the public.

It's shocking to me to think that this kind of musical censorship was still in place a few years ago. A New Zealander who owns a bar in Yangon just got thrown in jail for posting an advertisement of a Buddha wearing headphones to Facebook. This country is tricky and from this political climate, a cover song culture has emerged. Right this moment, the cover song defines popular music in Myanmar. Imagine that? Imagine being an underground musician in Myanmar. My friend Darko taught me about this. He's fronts the band Side Effect. Although surprisingly, at the end of the band's rehearsal I attended they sailed through a version of The Clash's London Calling, which they have poetically re-titled Yangon Calling. The band has adopted a western approach to the cover song – a tribute,

where credit is given. While cover songs on the radio in Myanmar are marketed as originals. While eating fish with our fingers and hysterically laughing at how similar "thank you very much" in Burmese sounds like Justin Timberlake (Jezutimberlake), Darko and I talked about music and its function in our different homes. We talked about musical identity, values, and the struggles that Burmese bands have to plow through to play their art.

This is one TINY example of music in everyday life that I learned about while floating around the world teaching a class inspired by Michelle Kisiuk's UVA course, Music in Everyday Life on Semester at Sea. While searching for old 78RPM records of Saing Waing instrumentals in Yangon antique shops, I met Why Not? I asked him why he owned an antique shop. He replied, "one person's shit is another person's treasure." This old expression, which we started using in the 17th century to discuss contradictions across different perspectives, may be a trivial mechanism for reflection but on the fringe, it provides a nice rationale as you listen to new worlds.



Gretchen Carlson

Gretchen is a Ph.D. candidate in the “Critical & Comparative Studies of Music” program in the McIntire Department of Music.

This year has been full of many wonderful opportunities to conduct and share my research, as well as to collaborate with others in joint presentations and events. In September, I traveled to the international Rhythm Changes: Jazz Beyond Borders conference hosted at the Conservatorium van Amsterdam in Amsterdam, Netherlands. At the conference, I presented a paper entitled “Jazz Heaven: Woody Allen’s Jazz Compilation Soundtracks and Cultural Subtexts,” sharing my analysis of how Woody Allen utilizes jazz in his film soundtracks, and how that usage circulates particular cultural, racial, class-based, and aesthetic ideologies. I also had the opportunity to hear a lot of impressive

jazz-studies scholarship, and to network and make connections with a number of fascinating jazz scholars across the globe. It was a very rewarding experience, and I certainly hope to attend more Rhythm Changes conferences in the future.

Throughout the year, I traveled frequently in order to conduct interviews and observational research for my dissertation project, “A Jazz Thing: Jazz-Film Interactions and the Shaping of the Jazz Art World, 1980-Present,”

which investigates current jazz musicians’ behind-the-scenes involvement in the creation and production of film and television scores, and how these interactions shape and expand the jazz art world. I contend that the intersections of jazz artists with the film industry have resulted in an expansion of the art world’s distributive networks, as well as aesthetic and ideological discourse concerning what constitutes jazz among artists, critics, and consuming audiences. Within the last several months, I have traveled to New York City to interview Vince Giordano (who recorded soundtracks for *Boardwalk Empire*, *Mildred Pierce*, *the Aviator*, etc.), to Venice, Florida to interview Dick Hyman (who composed pieces and performed for many of Woody Allen’s films, among others), and to Los Angeles to interview Mark Isham (whose jazz-based credits

include *Romeo is Bleeding*, *The Black Dahlia*, *Mob City*, and *Afterglow*). It has been wonderful to meet all of these fine artists in person, as well as very useful for the development of my overall research.

Within the past few months, I have done several presentations of my dissertation work in a number of different formats at the University. In March, I competed in UVa’s Three-Minute Thesis Competition, which expects competitors to describe their research in an accessible way in no more than three minutes to a cross-disciplinary audience. I was honored to be awarded third prize in the competition, and excited about having the opportunity to share my work in such a challenging but rewarding way. The competition encouraged me to develop a succinct “elevator pitch” about my work—a skill that will be very useful in future networking. At the end of March, I presented my work in a longer, twelve-minute format for the Huskey Research Exhibition, an on-grounds forum



which provides the opportunity for graduate students across many disciplines to present their work to UVa students and faculty. In April, I presented my research in a poster presentation format at UVa's second annual "Public Day," an event held on the Lawn for the larger UVa and Charlottesville communities that showcased student research across disciplines. At Public Day, I had the opportunity to share my work to a number of students, faculty, and community members who came to view my poster; I also had the opportunity to look at some of the amazing work other students are doing across Grounds!

Lastly, I organized and hosted two collaborative events within the month of April. On April 8, I organized

a presentation colloquium/panel featuring graduate students' current work on jazz scholarship, followed by a discussion with the audience on the current state of jazz studies. The colloquium featured my own work, the research of UVa graduate students Stephanie Doktor and Steven Lewis, and the work of UVa alumnus John Petrucelli, who is currently working on his graduate degree at the University of Pittsburgh. On April 29, I collaborated with UVa alumnus John Wright—an accomplished photographer—featuring his live and backstage photographs of renowned jazz artists such as Dave Brubeck, Wynton Marsalis, Ella Fitzgerald, and John D'earth, among many others. Mr. Wright shared his experiences in front and behind the scenes interacting with these musicians, while I supplemented the photography presentation with an overview of the artists' biographies, recordings of their music, and film clips featuring them in performance. The goal of the event was to introduce the community to these legendary jazz artists through multi-media lenses, and to highlight John Wright's creative, artistic camera. The event culminated with a live "jazz jam" with myself and undergraduate students Kris Monson, Peter Hodskins, Pat Hayes, and Lizzie Weaver performing several tunes in tribute to a few of the artists introduced earlier in the evening on-screen.

What a year! These aforementioned experiences have greatly shaped my continuing music studies, and I am looking forward to the year ahead!



Congratulations to the Ph.D. Graduates!

Ph.D. Candidate in Composition and Computer Technologies

Christopher Peck

Composition in an Expanded Field of Performance: Experimental Music in Collaboration with Contemporary Music

Ph.D. Candidates in Critical and Comparative Studies in Music

Kirstin Ek

"A Precipice Between Deadly Perils": American Folk Music and the Mass Media, 1933-1959

Victor Szabo

Ambient Music as Popular Genre: Historiography, Interpretation, Critique

Faculty Updates

music.virginia.edu/faculty

Aaron Hill, Lecturer in Oboe

Oboist Aaron Hill received his Doctor of Musical Arts degree from James Madison University and published his dissertation, "Use Your Words: A Lyrical Guide to the Opera-Inspired Paraphrases of Antonino Pasculi (1842-1924)" through the JMU Scholarly Commons while serving as a visiting professor of applied oboe at JMU in tandem with his position at UVa. He has recently been featured as a soloist with the Charlottesville Symphony, the UVa Jazz Ensemble, and the JMU Wind Symphony. Most importantly, on June 20th, he married Laura Smith in Corona Del Mar, CA.



Robert Jospe, Lecturer in Percussion

In 2014 Robert released his sixth and seventh CD in a double CD package "Robert Jospé Express, Classics–Doin' It Up". The CDs received much critical acclaim and extensive national airplay with over 700 plays in one week. In 2014-2015 in his 23rd year as touring artist for the Virginia Commission For The Arts, Robert presented over 50 World Beat Workshop assembly programs in both public and private schools. With his Inner Rhythm Quartet he presented concerts and The History Of Jazz (educational concert/lecture) at numerous colleges, and high schools and toured throughout the Mid-Atlantic with both the Express and Inner Rhythm. For more info, visit www.robertjospe.com/.



Nathaniel Lee, Lecturer in Trombone

Nathaniel Lee is the Lecturer of Trombone at the University of Virginia and serves as Principal Trombone of the Charlottesville Symphony. In addition to his duties at UVa and the Charlottesville Symphony, Nathaniel maintains an active freelance career having performed with the Richmond Symphony, Castleton Music Festival, Ash Lawn Opera, Opera on the James, Boston Philharmonic, Virginia Oratorio Society and the Virginia Sinfonietta. Nathaniel was a guest artist at JMU's trombone festival in 2014 & 2015. Nathaniel earned his Master of Music degree in Trombone Performance from New England Conservatory and a Bachelor of Music Performance degree from Virginia Commonwealth University.



Elizabeth Roberts, Lecturer in Bassoon

During the 2014-15 season Elizabeth Roberts was invited to perform the world premiere of several works at the International Double Reed Society Conference in New York City, and she joined the Williamsburg Symphonia as Second Bassoon. Ms. Roberts and Janet Kaltenbach, Executive Director of the Charlottesville Symphony, co-wrote and were awarded a grant that allowed members of the orchestra to provide a variety of interactive educational experiences in the Scottsville community. In her role as Director of Youth Education for the Symphony, Ms. Roberts administered 145 programs that served more than 8000 children and their families throughout the Charlottesville region.



Joel Rubin, Associate Professor

Joel Rubin's publications include a chapter in *Dislocated Memories: Jews, Music, and Postwar German Culture* (OUP, 2014) as well as forthcoming pieces in *Ethnomusicology Forum* and the *Cambridge Companion to Jewish Music*. He wrote the liner notes to the CD, *Chekhov's Band: Eastern European Klezmer Music from the EMI Archives 1908-1913*. Rubin recorded the CD *Poyln (Poland)* with the acclaimed trio Veretski Pass, and with funding from the Mead Endowment, made a CD-length album with the UVa Klezmer Ensemble, <http://uvaklezmerensemble.bandcamp.com/releases>. He played at the International Festival of Sacred Music (Fribourg, Switzerland) and Miller's Studio (Zurich) with jazz pianist Uri Caine.



David Sariti, Lecturer in Violin

Faculty violinist David Sariti was elected to Performance Chair of the College Music Society Mid-Atlantic chapter. At that group's 2015 conference at High Point University (NC), he premiered a piano trio by Gordon Marsh.



Judith Shatin, Professor

Professor Judith Shatin (www.judithshatin.com): her CD *Time to Burn* was released by Innova, with *Glyph*, recorded by violist James Dunham and the Cassatt Quartet, reprised by Mr. Dunham and colleagues at the Aspen Music Festival, where Shatin was one of the featured composers during the 2015 session. Her *Trace Elements*, commissioned by Ensemble Berlin PianoPercussion, was premiered at Berlin's famed Konzerthaus, while *Being in Time*, supported by an Arts Faculty research grant, was premiered by the UVa Wind Ensemble. Shatin's Piano Trio, *View from Mt. Nebo*, was toured in Israel and the US by the distinguished Atar Piano Trio.



Michael Slon, Associate Professor

Since 2014, Michael Slon has led the University Singers and UVa Chamber Singers in performances for Philip Glass, Claude-Michel Schönberg and Alain Boublil (the authors of *Les Misérables*), and on a two-week international concert tour of England, Poland, Austria, and the Czech Republic. He also continues as music director of the Oratorio Society of Virginia, recently leading collaborative performances of Bernstein's *Candide* with Ash Lawn Opera, and as a guest conductor for concerts and workshops. This past year, he completed work on a Leonard Bernstein dissertation at IU and was promoted to Associate Professor of Music.



We want to welcome and congratulate these faculty who joined us in the 2014-15 year:

Chris Buchanan - Lecturer in Trumpet

Luke Dahl - Assistant Professor of Composition & Computer Technologies

Noel Lobley - Assistant Professor of Critical & Comparative Studies

Karl Hagstrom Miller - Associate Professor of Critical & Comparative Studies

Hilary Park - Lecturer in Voice

Alumni Updates

music.virginia.edu/alum

Lawson Anderson

Lawson Anderson (CLAS '09) was a member of University Singers, Chamber Singers, Opera Viva and the Virginia Gentlemen during his time on Grounds. He returned home to Atlanta after graduation to work in management consulting but actively continued singing with several choirs and musical theater and opera companies around the Southeast. He spent the summer of 2013 in Tel Aviv singing various concerts and the title role of Strauss' Die Fledermaus with the International Vocal Arts Institute before moving to New York City to pursue his MBA at Columbia University. Lawson has continued his vocal



studies with teachers and coaches from the Julliard and the Manhattan School of Music while performing various roles- including Papageno, Figaro and Belcore- with companies in the city. He has also kept pursuing his passion for arts administration by serving on the board of the Atlanta Opera Guild and working on various initiatives for theaters and museums through his MBA program. He will spend the upcoming summer singing in opera festivals in New York and Montreal and eagerly hopes to return to Charlottesville for some singing in the near future.



Trenley Anderson

Trenley Anderson is pursuing a Master's degree in Clarinet Performance at New York University where she enjoys studying orchestral playing, chamber music, contemporary improvisation, and music business. She recently completed a large interdisciplinary project entitled "Rebirth," for which two composers wrote new pieces for clarinet quintet and piano/electronics based on one of Trenley's paintings; her ensemble premiered these in a piece of performance art with improvisation, film, and live painting.

As a freelance musician in NYC, Trenley regularly performs with several opera companies and premieres pieces for contemporary music festivals. After completing her degree she would like to expand her musical vocabulary to include popular and non-western idioms. She hopes to eventually form a small ensemble and perhaps explore songwriting and jazz.

Martha B. Eason

I left the University of Virginia a little over four years ago with a degree in Music and an interdisciplinary degree in Arts Administration. During my time at the University, I was an active participant in the University Singers and Chamber Choir, the Virginia Belles, and Opera Viva. As a member of these groups, I fell in love with the talented people with whom I was blessed to make music. Voice being my primary instrument, my advisor and director of Choral Ensembles, Dr. Michael Slon, encouraged my dream of pursuing classical singing as a professional career.



His encouragement, along with the help of many of my professors and former UVa Alumni, ultimately led to my acceptance into the Master of Music program in voice at the Jacobs School of Music where I am now studying for my Performance Diploma under Costanza Cuccaro.

While at Indiana University, I have discovered that my interests as an artist are varied. My background in Arts Administration has been a wonderful asset, gaining me a Graduate Assistantship within the IU Opera Theater. I am also as the Artistic Director for New Voices Opera, a small opera company focusing on new commissioned operas by young composers. I have found a love for teaching and keep a small studio in Bloomington and also teach voice privately at a local high school. I perform regularly at schools around Indiana with a group called Reimagining Opera for Kids (ROK).

During my time at the Jacobs School, I have remained active within both the choral and opera departments. I have been a member of NOTUS, a choral ensemble focusing on new compositions. While performing with the group, I had the pleasure of working with Caroline Shaw on her Pulitzer Prize winning piece *Passacaglia*. My time with the group culminated in a memorable performance of works specifically by young composers at Carnegie Hall. I have also had the pleasure to perform as a soloist with many of the ensembles at IU on works including Mahler's *Fourth Symphony*, Mozart's *Exultate Jubilate* and *Mass in C Minor*, and the world premiere of Gonçalo Lourenço's oratorio *From the Ashes*.

While at the Jacob's school I have had the pleasure of performing numerous roles with IU Opera Theater including Atalanta in Handel's *Xerxes*, Madame Selberklang in Mozart's *The Impresario*, Serpina in Pergolesi's *La Serva Padrona*, Vespetta in Telemann's *Pimpinone*, and Sophie in Massenet's *Werther*. Most recently I had the pleasure of performing in the Santa Fe Opera remount of Menotti's *The Last Savage*, singing the leading role of Kitty. I look forward to a busy spring and summer as I prepare to sing on my first recital at the Kennedy Center's Millennium Stage as part of the Conservatory Project concert series in February. This summer I will be performing with Opera North in New Hampshire before returning to Bloomington for my final year at the Jacob's School.

David Esleck

Dr. David L. Esleck is a 1992 graduate of UVa, earning the degree of Master of Arts in Music with a concentration in composition. He was teaching assistant to both Scott Devaux and Milos Velimirovic, and working with those two great scholars had a great influence on his teaching career.

While studying at UVa, Esleck was also employed full-time as faculty at Virginia Union University, where he was head of Jazz and Commercial Music. Receipt of an Eli Lilly Grant enabled him to complete his Doctor of Musical Arts Degree from The Catholic University of America, graduating in 1999. In 2001, Dr. Esleck joined the faculty of the University of Richmond, where he teaches jazz history, jazz ensembles, piano, and theory.

In addition to his academic career, Esleck maintains a very active performing life, both a soloist and with the David Esleck Trio His latest CD, "Little Ears" was included in the latest GRAMMY ballot for "Best Jazz Recording."



Rachel Becker

After graduating from UVa, I attended the University of Cincinnati College-Conservatory of Music and received my MM in Oboe Performance. But when I was applying to grad schools during fourth year, Professor Will in effect bet me that I would end up pursuing musicology, and he was right! I'm currently a PhD student at the University of Cambridge, where I research nineteenth-century woodwind music - specifically Italian opera fantasias. Aside from my academic work, I also play with several orchestras at Cambridge; my highlights this year have included Tchaikovsky's Eugene Onegin and Rachmaninoff's Symphonic Dances.

I've always been grateful to UVa for providing me with a really well-rounded musical background of orchestral playing, solo recitals, chamber music, research, essays, program notes, ear training, and the chance to play with professional orchestras as well as community and student ones. And my current research topic, after many interim digressions including film music and trouser roles, directly follows from the research I did for my DMP recital at UVa. In fact, those program notes (though in edited form) made it into my MPhil thesis!



Melanie Leinbach



Photo Credit: Randy Cummings

Melanie Leinbach, coloratura soprano, (CLAS '08) has a busy summer ahead of her! In June and July Melanie will cover the Queen of the Night in Mozart's *The Magic Flute* and sing First Spirit as a member of the Danis Wilson Young Artist Program with Sugar Creek Opera, IL. August will take her to Steamboat Springs for the mainstage production of *Candide* with Emerald City Opera where Melanie will sing one of her dream roles Cunegonde!

After graduating from UVa in 2008 (BA Highest Distinction), Melanie worked as a research assistant for UVa Professor Emerita Marita P. McClymonds. Melanie completed her MM-Vocal Performance (2011) from the New England Conservatory in Boston, MA where she performed such roles as Queen of the Night in *The Magic Flute*, Ophelia in *Hamlet*, and the title role in *Lakmé*. At NEC she also began her career in theater production and arts administration. She worked as the Production Manager and Associate General Manager for Boston Midsummer Opera from 2011-2014. Melanie spent the 2013-2014 season as a Resident Artist with Tri-Cities Opera where she performed Frasquita in *Carmen*, Zerlina in *Don Giovanni*, and Adele in *Die Fledermaus*.

Additionally, Melanie would like to thank Professor Will for his leadership and dedication to the UVa music department and his students. She looks forward to the honor of "coming home" and performing, once again, in Old Cabell Hall.

What to Look For Next Year

FALL 2015

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Vivaldi Project

Period ensemble which brings 17th- & 18th-century repertoire to life with innovative programs combining scholarship and music.



Free Bridge Quintet

The ensemble will be performing *Faust*, an original composition created to accompany the silent film at the Virginia Film Festival.



Ensemble Berlin

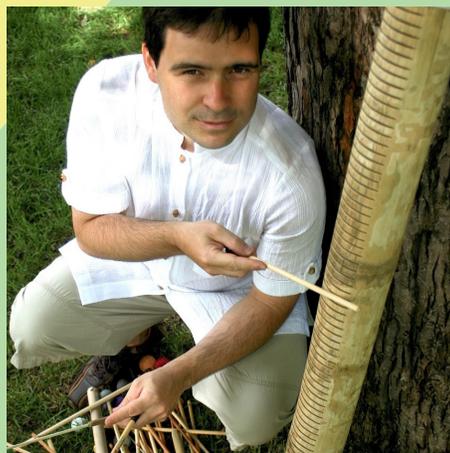
6-piece piano-percussion ensemble that champions the interpretation and promotion of contemporary music.

For a full listing of the 2015-16 events, visit music.virginia.edu/events



Poulenc's *Gloria*

The University Singers and Charlottesville Symphony are teaming up to present Poulenc's setting of the Catholic Gloria text.



Fernando Rocha

Professor of Percussion at the Federal University of Minas Gerais in Brazil, visiting UVa for the entire 2015-16 academic year.

THE VIRGINIA SINFONIETTA

Virginia Sinfonietta

Chamber orchestra composed of university faculty from across the Commonwealth, dedicated to the performance of new music.

Other News of Note

University Singers on Tour

The University Singers, led by Michael Slon, headed to Europe this summer for performances in England, the Czech Republic, Poland, and Austria.
music.virginia.edu/usingerstour2015



Marching to Macy's

The Cavalier Marching Band will be representing Virginia in the 2015 Macy's Thanksgiving Day Parade, one of just ten bands selected out of 175+ applicants.
giving.virginia.edu/cmbtonyc/

Making Noise in the Library

In the 2014-15 year, the Music Library began hosting a series of presentations, performances and installations to showcase music in new ways during Final Fridays.
guides.lib.virginia.edu/makingnoise



Music Library Renovations

In Spring 2014, the Music Library "Refresh" took place, which brought new furniture and equipment to the space, including two "egg" sound pods and updated computer workstations.
guides.lib.virginia.edu/music

Features in Other Publications

UVa Arts Magazine (Office of the Vice Provost for the Arts):
magazine.arts.virginia.edu/

College of Arts & Sciences:
as.virginia.edu/ampersand/concert-hall-computer-lab

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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?



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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

In the Central Virginia area? 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.

If you have any questions, check out our website - music.virginia.edu - for more information!

University Career Services

University Career Services (UCS) has undergone many changes this past year, and can be helpful to students who want to find out how to use the skills and interests they have developed studying Music.

- **Career Communities:** Update your CAVLink account profile to receive emails from the Creative Arts, Media & Design (CAMD) 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 2015:

Desk Supervisors: Emily Ditsch, Shane Dutta, CJ Harlow, Matt Jorge, Gabe Planas, Campbell Shiflett

House Managers: Christine Alexander, Michelle Gahagan, Nicole Penn, Katie Somers

Promotions Team: Andy Barron, Jen Cashwell, Sam Eldredge, Lauren Kozuchowsky

Music Librarians: Emily Bang, Topher Freer-Lancaster, Anaise Jean-Philippe,

Yu Rim Kim, Sebastian Loria, Kevin Saucedo Broach, Vicky Wang