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Symphony No. 9 in E minor, Op. 95 (From the New World)
by Antonin Dvořák

The University of Alabama
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THE UNIVERSITY OF ALABAMA
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It is my pleasure to welcome you to this first edition of Alabama Music Notes. The University of Alabama School of Music is an exciting and thriving place continuing to reach new levels of enrollment and productivity. The faculty, students and I are very proud of what is happening here and welcome the opportunity to share the news with you. We hope that you find this publication interesting, informative and a source by which to share in the development of music at The Capstone.

The essence of any great program is its faculty. While The University of Alabama has great traditions and many legacies established by outstanding faculty scholars and performers, it is the many new faces incorporated into the program in the last five years that bring a renewed sense of energy and vision. We are enjoying a very special time in our history during which we have a unique balance of faculty members spanning a wide range of ages and years of service to the institution. This has generated a comprehensive focus and vision for future development within the school, guided by a mix of seasoned, experienced faculty along with a dynamic and committed team of younger scholars and performers. The word “team” is chosen consciously as it best describes the current attitude of our faculty as we look forward to the future. It is an exciting time. We enjoy a cooperative spirit, common vision, and sense of unity here in the University of Alabama School of Music that presents special opportunities. Each component of our busy and highly diverse program contributes in its own way to the overall good of the whole.

Without a doubt, any institution is ultimately measured by the quality of its students and graduates, giving The University of Alabama School of Music every reason to stand proud. Stimulated by an outstanding faculty, the students at UA continue to engage in a wide range and increasing number of performance and scholarly activities through which an outstanding level of success has been generated. University of Alabama music students are consistently recognized as state, regional, and national competition winners on an annual basis. Many are engaged with professional ensembles throughout the region representing all genres of musical performance. Our graduates have amassed an enviable record of placement as performers in professional ensembles, faculty members in major colleges and universities, leading contributors to public school music education, licensed music therapists, arts administrators, and leading scholars in their discipline.

The University of Alabama School of Music is a place of vision, enthusiasm, and quality. I readily confess to a strong bias in articulating how proud I am of our school but maintain that bias with very good reason. This publication will afford you the opportunity to find out why. In this edition you will meet our newer faculty members, learn of exciting new programs and initiatives, and be brought up to date on life in the University of Alabama School of Music. I appreciate your interest in our program and hope to stimulate your ongoing involvement in what we do. Beyond our faculty and students, our supporters, patrons, and donors represent the foundations of our future. Enjoy this publication and let us know what you think. I would love to hear from you.

We are very proud of what we produce and accomplish here at The University of Alabama. I am sure that you will be as well.

Sincerely,

Charles G. “Skip” Snead
Director, School of Music
Professor of Horn
The University of Alabama School of Music has welcomed many new faculty members over the past five years. Our new faculty bring with them international recognition and performance experience as well as outstanding scholarly contributions to their field. Their fresh minds and talents has brought exciting innovations and opened new doors to musical experience for our students. We welcome our new faculty and look forward to the new horizon spread before the University of Alabama School of Music.

### MEET OUR NEW FACES

**joanna BIERMANN**  
Musicology, worked as a scholar at the Beethoven Archive in Bonn, Germany (1998-2003) and taught at Indiana University (2003-2005). Her research interests include Beethoven, the early symphony, and music in Nazi Germany in its historical, political and musical contexts. She has written a book, *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler 1694-1762*, which was published by Schott (1996), and her edition of three symphonies by Endler, a thematic catalogue of his symphonies, and an historical/analytical essay appeared in the series, *The Symphony 1720-1840*, Vol. C II, edited by Barry Brook (1984). She has also published in the *Beethoven Forum*, and written articles for the music-historical lexica *New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*, as well as for numerous other European and American publications. Current projects include an edition of the small piano pieces of Beethoven for the New Collected Works Edition (Neue Gesamtausgabe) for the Beethoven Archive and Henle-Verlag, for which she has received a University of Alabama research grant, as well as three essays on the symphony in 18th century Germany for a book to be published by Indiana University Press, and an article on the operas of Werner Egk, composed during the Nazi period. Dr. Biermann studied at Barnard College (B.A.), Columbia University (M.A.) and the University of Bonn, Germany (Ph.D.).

**andrea m. CEVASCO**  
Music Therapy, obtained her Bachelor of Music (Music Therapy) from The University of Alabama, a Master of Music Education/Therapy from The University of Georgia, and Doctorate of Philosophy in Music Education/Therapy from Florida State University. Prior to attending Florida State University, Dr. Cevasco worked as a private practice music therapist in Athens, GA, working with all ages and various populations in the community. She also taught at the University of Georgia, supervising music therapy students in their clinical work. Dr. Cevasco’s research interests are in the areas of premature infants as well as individuals with Alzheimer’s disease and other related dementia, and her research has been published in the *Journal of Music Therapy* and *Music Therapy Perspectives*. She is currently a member of the Editorial Committee for the *Journal of Music Therapy*, Exam Committee for the Certification Board for Music Therapists and chair of the Research Committee for the Southeastern Music Therapy Region of the American Music Therapy Association.

**randall COLEMAN**  
Associate Director of Bands and Assistant Professor of Music, serves as the conductor of the Alabama Symphonic Band, the Associate Conductor of the Alabama Wind Ensemble and the “Million Dollar Band.” He also teaches graduate and undergraduate conducting and wind band literature classes. Mr. Coleman joins the faculty at the University of Alabama after a successful 25 year career as a high school band director and supervisor in metropolitan Atlanta, Georgia. He received his Bachelor of Science Degree in Music Education at Jacksonville State University in Jacksonville, Alabama, and his Masters of Music Education degree from Georgia State University in Atlanta, Georgia.

Mr. Coleman has been an active member of the Georgia Music Educators’ Association, where he held the office of President, First Vice-President and State Band Division Chair. Mr. Coleman also served as Georgia State Chair for the National Band Association. He was awarded the Citation of Excellence from the National Band Association on eight occasions and was the 1992 recipient of the American School Band Directors Association’s Stansbury Award for the state of Georgia and the southeastern United States. Mr. Coleman was inducted into the John Philip Sousa Foundations’ “Legion of Honor” in 2004 and is also listed in “Who’s Who Among America’s Teachers.” Bands under Mr. Coleman’s direction have consistently received superior ratings on the concert stage as well as the marching field. His concert ensembles have performed on three occasions in Carnegie Hall in New York. During his tenure at Milton High School in Milton, Georgia, the Milton Wind Ensemble was invited to perform at the National Convention of the Music Educators’ National Conference, the Bands of America National Concert Band Festival, and the Georgia Music Educators’ Association State Conference. Marching bands under his direction have won numerous “Grand Championship” awards and also participated in the prestigious New Year’s Day Parade in London, England in 1996 and 2001, and the 2004 Fiesta Bowl Parade in Phoenix, Arizona. Mr. Coleman remains in demand as a marching and concert band clinician and adjudicator across the country and in Europe.
Red Riding Hood. Her most recent musical theater roles include Lady Larken in Once Upon a Mattress and Laurey in Oklahoma.

Dr. Cowgill received the Doctor of Music in vocal performance from Florida State University and the Master of Music from Peabody Conservatory at Johns Hopkins University. She earned her Bachelor's degree in vocal performance from Oberlin Conservatory where she studied with the internationally renowned voice pedagogue Richard Miller. In addition to her college studies she was awarded fellowships to participate in such summer music festivals as The Tanglewood Festival, The Chautauqua Summer Institute and the Dicapo Opera Young Artists Program in New York City.

As a Fellow in Trombone at the Tanglewood Music Center, Mr. Evans worked with notable conductors Leonard Bernstein, Seiji Ozawa and Jeffrey Tate, and was a participant at the Spoleto Festival Due dei Monde in Spoleto, Italy, and Charleston, SC.

Mr. Evans performed as a soloist with the Meridian Symphony and the Gulf Coast Symphony. Born in Alabama, Mr. Evans held the position of Principal Trombonist of the Alabama Symphony Orchestra. He later received a Master of Music degree from North Texas State University and moved to New York City to perform with the National Orchestral Association. While there, he frequented performances with the Metropolitan Opera, New York Philharmonic, American Symphony, New York City Opera National Company, the Springfield (MA) Symphony and Miss Saigon on Broadway.

Don FADER


Jenny Grégoire has been concertmaster of Mobile Symphony Orchestra since August 2001 and in 2006, accepted the same position with the Meridian and Gulf Coast Symphonies. Born in Quebec, Canada, she studied at the Quebec Music Conservatoire with Jean Angers and Liliane Garnier-Le Sage, where she earned both undergraduate and graduate degrees in violin performance and a minor in chamber music.

Upon leaving Quebec, Ms. Grégoire moved to Chicago to attend Northwestern University, where she obtained a Master’s degree in Violin Performance and Pedagogy with Dr. Myron Kartman. While at Northwestern, Ms. Grégoire played with the University Symphony Orchestra under the direction of Victor Yampolsky and held the concertmaster position for both years of study. She was also a member of the Civic Orchestra of Chicago and worked with conductors Clifford Colnot, Mstislav Rostropovich, Pierre Boulez and Daniel Barenboim. In September 2000, she won a fellowship position with the New World Symphony under the direction of Michael Tilson Thomas.

Jennifer Grégoire is also an instructor at the University of Alabama Community Music School and a member of the Tuscaloosa Symphony and the Pensacola Symphony. During the summer, Ms. Grégoire teaches and performs at the Eastern Music Festival in Greensboro, NC. During the 2008-2009 season, she will perform as a soloist with the Meridian Symphony and the Gulf Coast Symphony.

Trombone position with the Grant Park Orchestra from 1999-2001 and performed with the Chicago and Detroit Symphonies on trombone, euphonium and bass trumpet. Mr. Evans performs regularly with the Chicago based Music of the Baroque, performing the holiday brass and choral concerts on the alto trombone. Most recently, Mr. Evans substituted as Principal and Second Trombone with the Atlanta Symphony and Minnesota Orchestra.
Music Education, began his career as a high school band director where his symphonic and marching bands received numerous national and regional awards for excellence. He was the first Director of Bands for Sebastian River High School (Sebastian, FL), the band and choir director at Santa Fe High School (Alachua, FL), a teaching assistant with the University Bands and Center for Music Research at Florida State University (Tallahassee, FL), and Assistant Professor of Music Education and Director of the University Outreach Band at the University of Arizona (Tucson, AZ).

Dr. Hancock’s research interests are in the areas of retention and attrition of music teachers and his research may be found in the Journal of Research in Music Education, Arts in Education Policy Review, Journal of Band Research, Music Educators’ Journal, and various state journals. He presently serves on the editorial board of the Southern Teacher Education Journal and as chair of the Learning and Development Special Research Interest Group for the Society for Research in Music Education. In addition, he is the founder and sponsor of the Tuscaloosa Winds, a community/campus band in residence at the School of Music. He earned a Bachelor of Music Education, a Master of Music Education, and Doctorate of Philosophy in Music Education from Florida State University.
Dr. Latimer is an active performer throughout the Southeast and South America as road manager and performer with the University of Alabama Jazz All-Stars (Chris Kozak, Dr. Jonathan Noffsinger, Mark Lanter, and Carlos Pino) where they performed in Manizales, Medellin, and Seville de Valle at the SevJazz Festival in fall 2007. He is an active performer throughout the Southeast and (with Dr. Jonathan Noffsinger) developed the first Jazz Camp in Medellin and Manizales Colombia through the Centro Colombo Americano Cultural Exchange in the summer of 2008. 

Dr. Latimer taught secondary choral music in Wichita, Kansas High Schools for twenty-eight years and has served as Graduate Teaching Assistant at the University of Kansas and as Assistant Professor of Music Education and Director of the Women’s Ensemble at Wichita State University. In addition to his work in education, he has been active as Church Choir Director, Community Choir Director, Performer, Music Theater Director and Producer, Technical Director, and Scenic Designer. This summer and fall, Dr. Latimer will serve as guest lecturer at Florida State University and the University of Kansas.

Dr. Latimer’s research has been presented at state, regional, national, and international conferences including the Third International Conference on the Physiology and Acoustics of Singing, York, England (2006); the Phenomenon of Singing International Symposium VI, St. John’s, Newfoundland, and Labrador, Canada (2007); and the Music Educators National Conference in Milwaukee, Wisconsin (2008). In August 2008, he presented research at the Association of Teacher Educators Conference in Milwaukee, Wisconsin (2008). In August 2008, he presented research at the Association of Teacher Educators Conference in Milwaukee, Wisconsin (2008).

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Dr. Latimer’s artistic distinctions include frequent choral convention performances including numerous Kansas Music Educators Association State Conventions, the Kansas Choral Directors Association State Convention, the American Choral Directors Association Regional Convention, and the Music Educators National Conference National Convention. Additionally, his choir was recognized as Kansas’ choral honoree at the Celebration of States, one of the national events that celebrated the bicentennial of the signing of the United States Constitution. Dr. Latimer received recognition on two occasions as a University of Kansas GTA Distinguished Service Nominee, as a recipient of the Wichita Public Schools Certificate of Merit, and as recipient of the Mary Jane Teall Award for Scenic Design. He serves on the American Choral Directors Association Research and Publications Committee and is currently engaged in a joint initiative with ACDA Archivist, Christina Prucha, to promote historical ACDA research. He is a member of the American Choral Directors Association, the Music Educators National Conference, the Alabama Vocal Association, Pi Kappa Lambda, Phi Kappa Phi and the Voice Care Network.

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Clarinet, has performed with many ensembles in Alabama, Michigan, and the New York-New Jersey tri-state area, including the Tuscaloosa, Huntsville, Mobile, Grand Rapids, Kalamazoo, Greater Lansing, and Bridgeport (CT) symphony orchestras. His love of chamber music is evidenced by his participation with the Capstone Quintet, faculty wind quintet of the University of Alabama, and the Cavell Trio, a trio dedicated to the repertoire for oboe, clarinet and bassoon. As a soloist, he has performed with the Huxford Symphony Orchestra, the Alabama Symphonic Band, and the Michigan State University Symphony Orchestra as a winner of the Concerto/Honors Competition. Dr. Molina has been honored to participate in commissioning consortiums for Roshanne Etezady for her clarinet and piano work *Bright Angel*, and the new clarinet and piano piece by noted American composer David Maslanka expected in 2009.

Dr. Molina’s 2008-2009 schedule includes recital/masterclass appearances at Georgetown, Louisiana State, Rutgers, Alabama, Birmingham Southern, and Central Connecticut State Universities; a performance at the College Music Society National Conference in Atlanta with the Capstone Quintet; and a concerto performance of Michael Daugherty’s *Brooklyn Bridge* with the Alabama Wind Ensemble at the Alabama State Music Educators convention. In addition to the performance schedule, he will teach at the New England Music Camp in Sidney, Maine. Dr. Molina holds degrees from Michigan State University (D.M.A.), Yale School of Music (M.M.), and Rutgers University (B.M.), where he studied with Dr. Elsa Ludewig-Verdehr, David Shifrin, Charles Neidich, and Dr. William Berz. He has been active in music education at all levels. Dr. Molina has taught middle school general music and high school instrumental music in the Beacon City School District (NY). He previously served on the faculties of Kean University (NJ), Spring Arbor University (MI) and Albion College (MI).

Double bass, is one of a growing number of musicians who has successfully merged the two worlds of classical and jazz music. His extensive experience in both fields has led him from the Montreaux Jazz Festival in Switzerland to the stages of Carnegie Hall and around the world. In New York, Mr. Morris performed as principal bass of the Chelsea Opera Orchestra and the Red Bull Artshne. While attending the Manhattan School of Music, he performed as principal bass of the Manhattan Chamber Sinfonia, which appeared at Merkin Hall and Trinity Church, under the direction of such conductors as Kurt Masur, the late Sergiu Comissiona, Philippe Entremont, Lawrence Leighton-Smith, and Joanne Falleta. He was also solo bassist as a member of the Claremont Ensemble, a group committed to presenting masterpieces of the twentieth and twenty-first century. Additionally, he has appeared as a member of Manhattan School of Music’s Contemporary Ensemble, Tactus, at Merkin Hall and at the Bang-On-A-Can Marathon at the World Financial Center.

Since moving to New Orleans, Mr. Morris has immersed himself in the jazz community performing with such local jazz greats as Irvin Mayfield, Marlon Jordan, Ellis Marsalis, Ed Anderson, Annais St. John and Harry Mayronne. Nationally, Mr. Morris performed with jazz greats Benny Green, the Yellowjackets, Bob Mintzer, Terrell Stafford, Peter Erskine, Gonzalo Rubalcaba, Houston Person and Luis Conte.

Educated in both classical and jazz music at East Carolina University and Manhattan School of Music, Mr. Morris studied with Orin O’Brien, Leonid Finkelshteyn, Winston Budrow and Carroll V. Dashell, Jr. He was a scholarship recipient at the Brevard Music Center, where he received the Outstanding Musician Award, and most recently studied at the Henry Mancini Institute in Los Angeles. He is currently on the faculty of the New Orleans Center for Creative Arts (NOCCA) where he teaches classical bass, theory, ear-training, history, and the Saturday Jazz Workshop, while also maintaining a private studio. In January of 2008, Mr. Morris joined the string faculty at the University of Alabama, where he teaches double bass.

Dr. William Berz. He has been active in music education at all levels. Dr. Elsa Ludewig-Verdehr, David Shifrin, Charles Neidich, and Dr. William Berz. He has been active in music education at all levels. Dr. Molina has taught middle school general music and high school instrumental music in the Beacon City School District (NY). He previously served on the faculties of Kean University (NJ), Spring Arbor University (MI) and Albion College (MI).

Baritone, has performed an extremely wide variety of repertoire throughout the United States and Europe, earning consistent critical acclaim in works ranging from baroque masterpieces to American musical theater classics, while singing over 80 roles on the stage as both a baritone and a tenor. Mr. Procter began his professional career as a lyric baritone in the US, successfully making the transition to tenor in Europe, where in Graz, Austria, he appeared in leading roles such as Tamino, Tom Rakewell (*The Rake’s Progress*), Tony (*West Side Story*), Jenuke in *The Bartered Bride* (a role he also performed as a guest artist at the Semperoper in Dresden and the Oper Leipzig), and Jim Mahoney in Weill’s *Mahagonny*.

Procter also became a much sought-after leading man for the classical operettas of Lehár, Kalman, Millöcker, and Johann Strauss with recurring guest artist contracts at the Wiener Volksoper, the Staatsoper am Gärtnerplatz in München, and the Seefestspiel in Mörlisch, Austria.

Modern opera became a calling card for him after he triumphed internationally with the leading roles in the world premieres of
Haubenstock-Ramati’s *Ameriha* and Furrer’s *Narcissus*, both operas being performed as mainstays of leading new music festivals throughout Italy, Switzerland, Germany, Austria, and England. He was also critically acclaimed all across Europe for his portrayal of Josef K, the title character in Gottfried von Einem’s international production of *Der Prozess* at the State Opera of Prague, the first staging of this work since its world premiere in Bayreuth in 1953.

Equally at home on concert and recital stages, Mr. Procter has sung countless major symphonic works, oratorios and recitals with leading orchestras and conductors both here and abroad. Bach engagements include the *B Minor Mass*, the role of Jesus in both the *St. Matthew* and *St. John Passions* and the *Christmas Oratorio* for the Boulder Bach Festival, the Arrowhead Bach Festival in California and a live recording of *Cantatas* 56 and 82 performed at the Music at Gretna Festival in Pennsylvania. Most recently, he was heard with the Alabama Symphony in Britten’s *Serenade for Tenor, Horn & Strings*, during the 37th International Horn Society’s Summer Symposium, and with the Tuscaloosa Symphony as both the baritone soloist for *Carmina Burana* and in the title role of *Elijah* both with maestro Shinik Hahm.

As a vocal pedagogue and lecturer, he has taught and coached singers both young and old and given lectures on maintaining vocal health both here and abroad. Mr. Procter feeds this new passion by maintaining a full studio on the voice faculty with the School of Music. Mr. Procter also presently conducts the Alabama Chamber Choir and the Girls Choruses of the internationally renowned Alabama Choir School.

**John Ratledge**

Director of Choral Activities, made his European conducting debut in 1996 with the Filharmonia Sudecka of Włubryzychu, Poland, and since that time, he has conducted orchestras in France, Greece, Hungary, Romania, and Spain. Ratledge founded and is the Artistic Director of The John Ratledge Singers, which became a 40-voice, fully professional choir. During his 13-year tenure as Director of Choral Activities and Lester Harbin Chair of Conducting at Shorter College of Rome, Georgia, the Shorter Chorale distinguished themselves nationally and internationally. The Chorale gave the premiere of the full orchestral version of the Durufle Requiem in Poland, Hungary, Romania, and Greece, the organ version premiere of same in Bulgaria, the Bernstein Chichester Psalms premiere in Poland, and St. Petersburg, Russia’s premiere of Handel’s Messiah. Ratledge has conducted two solo choral concerts at Carnegie Hall and has sold-out Atlanta’s Spivey Hall nine times.

Dr. Ratledge conducted over 200 clinics throughout the United States, in addition to conducting All State and Region Choruses in Georgia, Texas, Louisiana, New Hampshire, New York, Oklahoma, and Tennessee. He has been a convention headliner at the Texas and Georgia Music Educators Associations, as well as the Georgia and Tennessee American Choral Directors Association.

Named to Who’s Who Among America’s Teachers in 1996-1999, Ratledge holds membership in the American Choral Directors Association; Georgia and Texas Music Educators Association; Georgia and Texas Choral Directors Association; Music Educators National Conference; Phi Mu Alpha Sinfonia, music fraternity; Pi Kappa Lambda, national music honor fraternity; Kappa Delta Pi, education honor society; and has been named Outstanding Young Man of America in 1978, 1982, 1985, 1987-1990. Most recently, he was named Distinguished Alumnus at Carson-Newman College in Jefferson City, Tennessee.

Ratledge’s compositions are published by Alliance Music, Southern Music, and Cambiata Press. Recent commissioned works include: Blackberry Winter (Poetry and music by John Ratledge), SATB divisi, soprano solo which was premiered at the Texas Music Educators Association on February 13, 2004; I Am (text by Rilke) SATB divisi, Mezzo and Baritone solos, for Georgia State University, Atlanta, Georgia (2003), and the 100th anniversary of the Darlington School, Rome, Georgia (2005).

**Tom Robinson**

Music Theory, specializes in 20th-century music, set theory, and popular music. After receiving the Bachelor of Music degree from the University of Miami and the Master of Music degree from the University of New Mexico, he spent several years arranging for marching bands, directing church choirs, and operating a successful mobile recording business. As a pianist, he played in pop group Sparx (Fonovisa) and appeared in the motion picture *Lockdown* (Sony). As a performing songwriter and guitarist, Mr. Robinson lived and worked in New York City, performing at CBGB’s and the Bitter End. He also plays jazz piano, a recently revived interest of his, in the Tuscaloosa area.

This fall he will complete his Ph.D. in Music Theory at the City University of New York, The Graduate Center. His dissertation is entitled “Pitch-Class Multisets in Music Theory and Analysis,” a topic on which he delivered a paper at the 2006 national conference of the Society for Music Theory. At this year’s meeting he will present a paper on the analysis of melodic performance. At recent regional and graduate conferences he read papers on Set-Class Similarity and Pitch-Class Balance. Mr. Robinson also held teaching positions at Queens College (CUNY) and at The University of New Mexico.

**Peter Rovit**

Violin, holds a Bachelor of Music with High Distinction from Indiana University, a Master of Music from the Hartt School and a Doctor of Musical Arts degree form SUNY at Stony Brook. He was among the last students of Josef Gingold at Indiana University where he also studied Baroque violin with Stanley Ritchie. His other teachers have included Mitchell Stern, Philip Setzer, Cho-Liang Lin, and Donald Weilerstein. Dr. Rovit has been the recipient of numerous awards and scholarships including the Kuttner Scholarship at Indiana University, the C.V. Starr Scholarship at the Juilliard School, and the Aspen Music Festival’s String Fellowship. As a chamber musician, recitalist, and soloist he has performed throughout the United States and at the Spring in Saint Petersburg Festival in Russia. Performances have included concert appearances with the International Sejong Soloists and on...

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**Alabama Music Notes**
Baroque violin with the Rebel Ensemble and with harpsichordist Robert Edward Smith. He has been a recipient of the prestigious Montgomery Symphony Fellowship in Alabama which involved performing as concertmaster and soloist with the symphony and giving numerous concert appearances throughout the area. Before coming to the University of Alabama, Dr. Rovit was a member of the string faculty of the University of Oklahoma, a member of Quartet Oklahoma, and Associate Concertmaster of the Oklahoma City Philharmonic. He has performed with such musicians as Andrew Jennings, Felicia Moye, Katherine Wolfe, Volkan Orhon, City Philharmonic. He has performed with such musicians as Andrew Jennings, Felicia Moye, Katherine Wolfe, Volkan Orhon, and the Emerson Quartet.

**diane boyd SCHULTZ**

Flute and piccolo, has established her career through solo and chamber performances in the United States, Canada, France, the United Kingdom, Romania, Austria, and The Bahamas. Currently she is Principal Flutist of the Tuscaloosa Symphony Orchestra, Flutist/Piccoloist of the Capstone Wind Quintet, and a frequent performer with the Alabama Symphony Orchestra. She has also performed as flutist and piccoloist of the Dallas Bach Society, Terre Haute Symphony, Shreveport Symphony, and Richardson Symphony Orchestras. A prizewinner of several national and international competitions, including the Mu Phi Epsilon International Competition and the National Federation of Music Clubs Orchestral Winds Competition, her festival appearances include Interlochen and Blue Lake Fine Arts Camps, the British Flute Society, National Flute Association, Mid-South Flute Festival, Florida Flute Association, and the Flute Society of St. Louis. Performances have been broadcast on Red River Radio and Blue Lake Public Radio, and she has also recorded for the Emmy award-winning documentary *Weathered Secrets* and for incidental music to the play *Death of A Salesman*.

Dr. Schultz has presented masterclasses and clinics in England, Québec, Michigan, Missouri, Illinois, Mississippi, Tennessee, Arizona, Texas, Ohio, Colorado, New York, Oklahoma, and Florida. A Rotary International Scholar, she studied at McGill University in Montréal, and she has received grants to pursue her interest in studying and commissioning new works for flute and piccolo by American composers. She commissioned Robert Frank's *Rhapsody and Allegro* (piccolo and harp) and Steven Lias's *Sonata* (flute and piano) and premiered these works at festivals in Orlando and Columbus, OH. Her articles have appeared in *Flute Talk*, *Pan*, and *The Instrumentalist*.

Diane Boyd Schultz was previously on the faculties of Stephen F. Austin and Eastern Illinois Universities. She is a Yamaha Performing Artist.

daniel Sweaney

Viola, made his New York debut in Avery Fisher Hall at the 1999 Mostly Mozart Festival performing with world renowned violinist Itzhak Perlman. "...extremely talented and highly trained...poised and accomplished..." said *Strings Magazine*. He began his musical studies at age eleven and has since had a diverse education in the United States and Europe.

Dr. Sweaney won prizes at the Fischoff National Chamber Music Competition, the *Down Beat Magazine* Chamber Music Competition, was a two time recipient of the Interlochen Arts Academy Fine Arts Award for Outstanding Performance in Viola, and was the recipient of a Frank Huntington Beebe Grant. He held faculty positions at the Cleveland School for the Arts, and the North American Viola Institute. He has given master classes at the University of Virginia, Kentucky, Tennessee, and Bowling Green State University.

Dr. Sweaney collaborated with Itzhak Perlman, Ron Leonard, Merry Peckham and Peter Sellers. While living in Austria, he performed regularly with the Camerata Salzburg under Sir Roger Norrington, Leonidas Kavakos, Walter Weller, Heinrich Schiff and Anne Sophie Mutter. Recent venues and festivals include, the Salzburg Festival, Vienna Konzerthaus and Musikverein, KKL Lucerne, Bilbao and Madrid, Spain, Athens Megaron, Vienna Festwochen, Salzburg Mozart Woche, Nordic Festival, Würzburg Mozart Festival, Singapore Arts Festival, The Best of the Nordrhein-Westfalen series, The Beethoven House in Bonn, Lincoln Center's Great Performers Series, Carnegie Hall, the Kennedy Center, and the University of Virginia.

Dr. Sweaney won prizes at the Fischoff National Chamber Music Competition, the *Down Beat Magazine* Chamber Music Competition, was a two time recipient of the Interlochen Arts Academy Fine Arts Award for Outstanding Performance in Viola, and was the recipient of a Frank Huntington Beebe Grant. He held faculty positions at the Cleveland School for the Arts, and the North American Viola Institute. He has given master classes at the University of Virginia, Kentucky, Tennessee, and Bowling Green State University.

Dr. Sweaney studied at the Interlochen Arts Academy, The Cleveland Institute of Music, Rice University, the Universität Mozarteum, Salzburg and received the Doctor of Musical Arts degree from the University of Colorado, Boulder. His major teachers include Heidi Castleman, Thomas Riebl, Martha Strongin-Katz, and Ezek Eckert.

demondrae THURMAN

Euphonium, Brass Department Chair, is quickly becoming one of the most recognized names in a new generation of euphonium soloists. His solo recording entitled *Soliloquies* was released on the Summit Records label in 2005, and also made a recording of songs and arias in June of 2008. Mr. Thurman is in high demand as a clinician/adjudicator. He has been a featured artist for many of the International Tuba/Euphonium and U.S. Army Band Conferences and the Leonard Falcone Festival. He has performed and recorded as euphoniumist with several orchestras including the Atlanta Symphony under the baton of Grammy Award-winning conductor Robert Spano. As a champion of contemporary music, he premiered numerous works for solo euphonium including *Soliloquies* by John Stevens and *Fantasy for Euphonium and Orchestra* by Doug Bristol.
Mr. Thurman is also an active chamber musician. He is a founding member of the highly acclaimed Sotto Voce Quartet. Sotto Voce performs extensively throughout North America and Europe and has three recordings on Summit Records. Sotto Voce’s second release, *Viva Voce!: The Complete Quartets of Johns Stevens*, won the first ever Roger Bobo Award for excellence in chamber music recording given by the International Tuba/Euphonium Association. He also plays first baritone horn with the world renowned Brass Band of Battle Creek.

Equally in demand as a trombonist, Mr. Thurman has performed with the Mobile Symphony, Jacksonville Symphony, Tuscaloosa Symphony, Hot Springs Festival Orchestra, and as a member of the Tuscaloosa Horns with such Motown recording artists as The Temptations, The Four Tops and The Supremes. Mr. Thurman is a Miraphone Performing Artist and plays exclusively the Miraphone 5050 Ambassador “Edition” euphonium which was designed specifically for him. He also plays the “Demondrae” model mouthpiece manufactured by Warburton Music Products.

**eric YATES**

Trumpet, is Principal Trumpet of the Tuscaloosa Symphony Orchestra, First Trumpet in The University of Alabama Faculty Brass Quintet, and an in-demand soloist and clinician throughout the southeast. Dr. Yates earned his Doctor of Music degree in Trumpet Performance from the trumpet studio at Northwestern University’s School of Music in the Chicago suburb of Evanston, Illinois.

Before his appointment in 2007, Dr. Yates was an active performer and teacher in the Chicago area, serving as Principal Trumpet of the Northbrook Symphony in the northside Chicago suburb of Northbrook and a member of professional brass ensembles including the Chicago Brass Choir, the Lakeside Brass of Chicago, of which he was a founding member, the Cathedral Brass, and the Prairie Brass Band in Arlington Heights, Illinois in which he held the position of Principal Solo Cornet. Dr. Yates also served on the faculties of Lake Forest College Department of Music in Lake Forest, Illinois and Wright City College Department of Fine Arts in Chicago. His Chicago-based performance career included engagements with numerous professional orchestras in the Midwest including the South Bend Symphony, the Illinois Symphony, the Elmhurst Symphony, and the Northwest Indiana Symphony.

Dr. Yates began his trumpet playing career upon graduation from the Blair School of Music at Vanderbilt University in Nashville, Tennessee, where he performed with many groups including the Nashville Symphony Orchestra. He relocated to Chicago in 1995 and established a busy professional playing career throughout the city and suburbs. His principal teachers include Vincent Cichowicz, Charles Geyer, and Barbara Butler. Dr. Yates’ trumpet performance skills and experience encompass all aspects of classical trumpet playing, from modern symphonic, chamber, and solo playing to authentic period performance on historic natural trumpets.

**jason YUST**

Music Theory, earned his Ph.D. in Music Theory at the University of Washington in 2006 under the direction of John Rahn and his B.A. in Music at Brown University. He recently served as Assistant Editor for *Perspectives of New Music* and is the founder and chair of an interest group in the Society for Music Theory for the Mathematics of Music Analysis. Dr. Yust also serves on the board of the International Society for Mathematics and Computation in Music. His work focuses on Schenker, eighteenth-century music, American microtonal music, and the mathematics of musical hierarchy. His dissertation, “Formal Models of Prolongation,” discusses the use of mathematics in Schenkerian accounts of tonal hierarchy. He recently presented a paper at the first meeting of the International Society for Mathematics and Computation in Music in Berlin entitled “The Step-Class Automorphism Group in Tonal Analysis,” which demonstrates that the algebra of step-classes can be deployed in the analysis of tonal prolongation. Dr. Yust’s paper “Methods of Large-Scale Tonal and Rhythmic Organization as Stylistic Features of Haydn’s Keyboard Sonatas,” presented to the Society for Eighteenth-Century Music and the Haydn Society of North America, and “Large-Scale Rhythmic Organization in the Music of Haydn,” presented to the West Coast Conference of Music Theory and Analysis, discuss concepts of rhythmic hierarchy and their application to unique techniques of phrasing and formal organization in the music of Haydn. In addition to his theory interest, Dr. Yust is a performer and instructor of the Irish traditional wooden flute and tenor banjo and has performed with Seattle’s Balinese Gamelans Padma Sari and Siwa Nada.

**WE WOULD LOVE TO HEAR FROM YOU!!**

If you have alumni information please contact:

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This year the University of Alabama School of Music celebrates the career of Dan Drill. Dan retired in August after 41 years of teaching trombone and instrumental music at The University of Alabama. His contributions have vastly changed the face of the School of Music, and we are honored to have had such a special mind and musician as a part of our faculty and leadership.

Dan enjoyed a successful orchestral career before joining the faculty at Alabama. He was a member of the Atlanta Symphony Orchestra, the Atlanta Pops Orchestra and the Louisiana Brass Quintet. He earned a Bachelor of Music degree from Georgia State University and a Master of Music from Northeastern Louisiana University. He remains Principal Trombone of the Tuscaloosa Symphony Orchestra.

When he joined the faculty in 1967, Dan was one of only three professors teaching instrumental music. He taught trombone, euphonium and tuba and was the Assistant Band Director under Colonel Carleton K. Butler. The stadium had no upper deck and all of the major football games were played at Legion Field in Birmingham. Needless to say, Dan has seen some changes in the past 41 years. The full faculty now numbers 51; the stadium is its own city; and the teaching load is markedly different. The School of Music has grown into a cutting edge program that offers a wide range of educational experiences for its students. This growth is very much due to Dan's efforts.

Dan Drill became the Assistant Director of the School of Music in 1997 and held that position until his retirement. His leadership has been quiet but strong and he worked tirelessly to keep the School of Music moving forward. He was always ready with an answer to your question and met every challenge with a smile. It has been the rule for many years that “Dan is the man with the answers.” Though he is not in residence on a daily basis, he is still a positive influence on the School of Music.

When asked what his favorite memories were of the past, Dan’s reply was that it was impossible to choose. Each of his students left him with memories that make him smile. Each musician is unique and a joy to lead through the learning process. Dan feels that he is very lucky to have worked with such an outstanding group of students and is looking forward to the new ways that he can inspire musicians.

“Throughout three degrees, Mr. Drill was the best professor I had while at the university. He cared genuinely about each one of his students as if they were his children, and many of them considered him like a father. He is a gentle, kind, and wise man who always showed his humanity to his students, yet through his strength and skill, he was able to inspire each one of us to reach our true potential. ... He is a true teacher who will be greatly missed and not easily replaced at the university.”

~ DR. MARK FOSTER

Trombone choir (1979 or ’80). From left to right, first row: David Bearden, Eddie Reidler, Philip Moore (tuba), Keith Greenhill, Ned Holder; second row (L-R): Sam Bates, Jim McKenzie, Tim Aplin, Dan Drill, Lane Lee, Philip Camp, Frank Musil.
“Dan was a very important mentor and positive example to me as I was developing as a younger faculty member at the University of Alabama many years ago. He always maintains a clear and rational perspective on the issues and has just the right words to say in any given situation. His commitment and contributions to the University of Alabama School of Music over his 41 year career have been consistent and lasting. He is one of the most effective, professional, and well liked faculty members we have ever had in the music school and he will be sorely missed. I wish him all the best in his future years of retirement; he has earned it.”

~ SKIP SNEAD
DIRECTOR, SCHOOL OF MUSIC
PROFESSOR OF HORN

“Dan Drill may be the nicest person I have ever met in my life… He has helped me as a person and a musician. He is and always will be one of my closest friends. The University of Alabama is losing the best teacher it has ever had.”

~ PRENTISS HOBBS

“Words that immediately come to mind when thinking of Dan Drill are honesty, integrity, genuineness, and humility. Dan is always so pleasant to deal with, fun to be around, and knowledgeable about all things “School of Music.” [He is] an asset who will be sorely missed!”

~ DR. SUSAN C. FLEMING
PROFESSOR, VOICE AREA COORDINATOR

“[Dan] was able to pass along the knowledge of how to observe and teach one’s self. That is the mark of a world class teacher. [The] lessons he gave me have gotten me through many difficult times as a player. I’ve toured 26 countries as a trombonist, made many recordings, and I attribute all of it to Dan Drill. Dan is and was a great friend that I know I can call anytime and just have a few laughs or ask for advice. Thanks, Dan, for all of your patience, knowledge and caring.

~ NED HOLDER

“Dan Drill is the most generous musician I know. I was a young and poor high school euphonium player with big dreams. He made my dreams reality by giving me weekly lessons for free! …I will never be able to repay him for all that he has done for me from my high school days to our time together as colleagues.”

~ DEMONDRAE THURMAN, EUPHONIUM

“I was actually a woodwind major at Alabama, but after studying with Dan Drill as my minor on trombone….I never quit…he was such an inspiration and such a great spirit….He was the very best teacher I could imagine. He cared, and we all loved him for his efforts….I am so thankful for Dan and what a fine teacher and friend he is. All of our hearts remain close to the University of Alabama. There is no better than Dan Drill. There are so many of us that would do anything for Dan. He is the best anyone could ask of a teacher.”

~ BILL SPRINGER

“His compassion and concern for each student was evident to all in the studio, and he worked diligently to make certain each of us achieved our musical and educational goals. Each lesson was challenging and yet at the same time my trombone lesson time was when I fed my soul in the hectic world of graduate school. Dan Drill is a model of professionalism and an example of the apex of humanity. I was simply blessed to be able to study trombone with him during my time at Alabama… Thank you for all that you have done for each one of us.”

~ JUANITA PROFFITT

Honoring a great teacher and musician

Dan Drill

Alabama MUSIC NOTES
“I had been taking lessons with Dan Drill and asked him if he thought it was possible that I might be able to make a living as a professional trombonist. He replied “I never tell anybody they can’t do something. As soon as I do, they go out and show me how wrong I am.” Since graduating from the U of A in 1974, I’ve toured with Woody Herman, Gerry Mulligan, Gil Evans and the original Blues Brothers Band, have been recorded on thousands of combined television and radio commercials, feature films and television shows, and am currently the house trombonist in the Broadway Musical “Hairspray.” Can Dan Drill teach? You be the judge. God bless you, Dan - you’re the finest teacher I’ve ever had, period!”

~ BIRCH JOHNSON

“I was in Dan’s first class about the middle of last century - 1967 to be exact! …Dan handled all of us undergraduates not only with great technical insight of our major instruments, but more importantly… with an understanding and patience that he has become famous for. Dan was and continues to be a remarkable teacher. Not only is he accomplished and dedicated to his craft, he has been dedicated and interested in the welfare and careers of his students throughout his decades at UA. I myself have been the recipient of numerous personal and professional kindnesses, and I am certain this is true of all Dan’s students. Dan has been a remarkable addition to the University’s legacy of building our society, and his contributions live on in the lives and careers of those he nurtured.”

~ WAYNE BLACKWELL
"At the concert in honor of Dan last spring, I looked at the people assembled on the stage and thought, "Look at all those people who are themselves, teachers… What a wonderful contribution Dan has made, not only through his own teaching, but through the teaching of his former students. What a wonderful legacy it is to be a ‘teacher of teachers.’"

~ DR. CAROL PRICETT
PROFESSOR, HEAD OF MUSIC EDUCATION AND MUSIC THERAPY

In spite of all the afflictions, excuses and neglect that were features I brought to my early relationship with Dan Drill, he managed to make a… good horn player out of me, allowing me to realize a great deal of what I had dreamed of doing most of my life up to that point. And, he smiled pretty much throughout the whole thing.

~ BEN MCCOY

1) Edson Worden and Dan

2) Larry Mathis, Percussion and Dan 1972

3) Anthony Barfield and Dan

4) The Drill Family: Dana, Dan, Tina

5) Dan thanking his ensemble at his concert last spring.


7) Skip Snead, Eric Yates, Bryan Reeves and Dan at the Arty Party last spring.

8) Alan Brooks and Mark Foster presenting Dan with this “old” trombone at his retirement concert.

9) Dan rehearsing trombone choir.

10) Dan, Ryan Black, Juanita Proffitt and Jamie Reeves

11) Dan and his full-stage trombone choir at the concert in his honor.
During the weeks of June 22nd through July 7th, 2008, Dr. Jonathan Noffsinger and Professor Christopher Kozak represented the University of Alabama Jazz Studies Program by developing and directing the first ever Jazz Improvisation Camps for musicians in the cities of Medellin and Manizales, Colombia, South America. Both professors were honored to be invited to share their knowledge and expertise in jazz improvisation and collaborate with the Colombian Cultural Exchange network.

The collaboration began in 2007, when Carlos Pino, Birmingham guitarist and former student of Music Professor Tom Wolfe, extended an invitation to perform at the Sevijazz Jazz festival in the mountainous coffee town of Seville de Valle in Colombia. Dr. Jonathan Noffsinger, Mark Lanter, and Chris Kozak were more than happy to embark on this journey. In an effort to fund this trip, Professor Kozak had made a connection with Eugene Uman (Pianist and Director of the Vermont Jazz Center) who introduced him to the Centro Colombo Americano (CCA). The CCA was able to provide funding for the trip by inviting them to perform at a University in Manizales and two special events in Medellin.

To fully understand the impact of this venture it is necessary for you to have a little background on the CCA:

“The Centro Colombo Americano is a not-for-profit U.S. bi-national center (BNC) whose main objective is to promote cultural and academic exchange between the United States, Colombia and other countries. While a Colombian institution, the Center operates under the auspices of and in close cooperation with the United States Embassy.

The activities of the CCA are very diverse. They include the teaching of the English language, cultural activities such as art and photography exhibits, a repertory film program, seminars, conferences, and much more. The Center also houses an advising office for studies abroad that offers high school exchange programs and academic exchanges for university professors and young professionals. Another very important service is that of the library which contains a collection of over 60,000 volumes in books, video cassettes, DVD, CDs, and magazine titles, mostly in the English language.

In 1947, a group of United States and Colombian citizens joined together to form this center, which today, is the leading institution of its kind in Latin America. It is an institution sustained primarily by income generated from the program for teaching English, augmented by other services and donations. The Center is not political or religious in nature, nor is the foreign policy of the United States government reflected in its programs. Activities are open to all members of the public and its character as an organization is equitable and non-discriminatory.”

(CCA Project Proposal, July 2006)

Valuing the importance of jazz music in American culture, the CCA recently sought to bring jazz musicians to the country to perform and provide master classes for local musicians who want to study jazz in their cities. Through a proposal written to the United States Embassy in Bogota, the CCA was able to secure funding for their “Promising Artists of the 21st Century” series in 2006 and invited artists from Juilliard, Berklee College of Music, New York University, Florida International University, and the University of Alabama Jazz Faculty Provide Improvisation Camps to Colombian Musicians
The University of Alabama Jazz All-Stars (Chris Kozak, Dr. Jonathan Noffsinger, Carlos Pino, and Mark Lanter) were the featured performing artists at the National University in Manizales, the CCA’s 60th Anniversary Celebration at the Metropolitan Theater in Medellin, and at a newly-built San Fernando commercial plaza. Attendees included national celebrities, officials from the U.S. Embassy, and the Mayor of Medellin. The success of the Medellin visit was undeniable but it was in Manizales that it became clear there was a need and desire by the local musicians to be educated in jazz music on a more intense level.

After some discussion, the CCA chose to invite Dr. Noffsinger and Professor Kozak to design and run the first ever Jazz Camp to be offered in the cities of Medellin and Manizales. After several months of development, planning, and communication, Professor Kozak and Dr. Noffsinger were able to refine a solid two week program (one week in each city) in those communities through the CCA. In addition to the CCA, camp funding was provided by the University of Alabama School of Music, the College of Arts and Sciences, and Capstone International.

The first week of the camps began in Medellin on June 22nd. Mornings were spent with 29 students from Red de Bandas y Escuelas de Música de Antioquia (Network of Bands and Schools of Music of Antioquia). These students came from primarily poor communities outside the city and ranged in age from 13-34. The afternoon sessions were spent with 33 students from the Department of Music at EAFIT University. Jazz improvisation concepts were discussed and exercised in combo rehearsals by the students. At the conclusion of the week, the students performed at the Moravia Cultural center for a packed house and did an outstanding job for an audience of over 450 people. The Chris Kozak Quartet performed afterwards with the inclusion of New York freelance/session drummer Jonathan Mele and Carlos Pino on guitar. A final concert at the San Fernando Plaza by the Chris Kozak Quartet took place the following evening to over 500 people concluding the week long camp in Medellin.

The second week was spent in the city of Manizales, another mountainous coffee-growing region in the department of Caldas seven thousand feet above sea level. It was without a doubt one of the most amazing experiences had with the 35 students simply because of the immersive nature of this portion of the camp. They were held at the Recinto del Pensamiento (Precinct of Thought) Conference Center and lasted for 5 straight days. The students here varied from 8 to 45 years of age and were novice to professional in experience. The Chris Kozak Quartet took the stage on Monday and at the conclusion of the week, the students put on a concert of what they had studied, performing in eight different ensembles opened up by a duo performance from Professor Kozak and Dr. Noffsinger. In the end, the fall and summer performances had brought jazz music to over five thousand Colombian audience members and with the students, proved that jazz is truly a universal language.

The camps were an outstanding success and the students proved to be enthusiastic. All were ready to learn the intricate principles of jazz improvisation. Their level of performance in both cities confirmed they are serious about their study and are committed to learning more about this exciting American art form that continues to grow around the world. We hope to continue this relationship between the University of Alabama and the Centro ColomboAmericano and that this venture is only the starting point for future collaborations.
In the fall of 2007, The University of Alabama School of Music welcomed Paul Houghtaling as the new visionary for the University’s opera program. Paul is now looking at the dawn of his second season, and the artistic community could not be more enthusiastic. Now called “The University of Alabama Opera Theatre,” the program will produce a season that is sure to inspire and entertain.

Last season’s highlights included “The Promise of Living: Scenes of Life and Love” and “The Merry Widow.” The productions were a smashing success. Students performed to sold-out audiences of Alabama opera lovers excited by an energized university opera department, and first-time viewers drawn to UA Opera by the buzz in the community. The new life of opera at the university is due not only to the talent of the students, but also to the dynamic presence that Paul brings.

Originally from Troy, New York, Paul has performed in opera and in concert all over the world. His fast pace and boundless energy are infectious to all those around him. This is clearly seen in the excitement over the wide range of training that the students experience as a part of the program. Students in the opera training program are schooled in various styles of dance, stage combat, improvisation, mime, stage makeup, audition techniques, and production design. Opera workshop classes meet almost every day and the level of commitment by students must be high to be a member of the program. The development of teaching skills is not forgotten, either. Paul is very clear that a musician must be diverse. In his own words: “I want to teach these students what it is to have a career in music.” Paul’s passion for education is strong. “I came here to make a difference, an impact on the lives of young singers,” he said. “This program trains singers to be prepared. It is a small opera program and we are going to plant the seeds and watch it grow.”

Paul’s commitment to building strong, diverse musicians is also evident in his involvement in chamber music. The School of Music supports a chamber music program with 40 or more groups per semester. Paul coordinates the vocal division of chamber music and will bring, for the first time in many years, singers and instrumentalists together in a chamber music setting. “We are very excited to see all of our musicians coming together and making such great music,” said Jenny Mann, the School of Music’s Chamber Music Coordinator. “Paul has done wonderful work on expanding our horizons for music making. All of our students will definitely experience the benefits.”

Paul has created a lasting mark within the School of Music. “His enthusiasm, his drive and his energy are just off the charts,” said Skip Snead, Director of the School of Music. “The students are excited and the performances have been terrific.”

This year’s opera program promises to be the most inspiring yet. The University of Alabama Opera Theatre will produce “Suns, Moons and Stars: Celestial Music for the Stage” November 7-8, “Pagliacci” March 6-8 and “Selections from American Musical Theater” on the Opera Theatre’s “Second Stage” series on April 7. More information about The University of Alabama Opera Theatre can be found at www.music.ua.edu/opera.

“I came here to make a difference, an impact on the lives of young singers”
Faculty News

Endowed Chair in the School of Music

In 2007-2008, the School of Music was privileged to host seven nationally recognized scholars in Music Education and Music Therapy as a part of the Endowed Chair Program. The guest scholars served residencies throughout the year and offered classes, discussions and workshops on a wide variety of topics including educational standards, inclusion strategies and ensemble techniques.

Our guests included:
- Ed Lisk, a recent inductee into the National Band Hall for Distinguished Conductors and former president of the American Bandmasters Association
- Lucy Green, Senior Lecturer in Music Education, London University Institute of Education
- Judy Bowers, Professor of Choral Music Education, Florida State University
- Judith Jellison, Mary D. Bold Professor of Music and Human Learning and University Distinguished Teaching Professor, The University of Texas at Austin
- David Wolfe, Professor Emeritus, University of the Pacific
- Paul Lehman, Professor Emeritus, University of Michigan and Former President of the Music Educators National Conference
- Jere Humphreys, Professor of Music, Arizona State University and 2006 MENC Senior Researcher.

This year we are pleased to host an impressive panel of scholars and researchers in Musicology. These guests will present a mixture of teaching, performances, lectures and master classes to the University and to the larger community. This exciting series will include events such as concerts on period instruments by Andrew Willis (University of North Carolina-Greensboro) and Gesa Kordes (Greensboro), and a concert of Beethoven’s last three piano sonatas by William Kinderman (University of Illinois), a concert pianist and expert on many aspects of Beethoven.

Our other guests include:
- Peter Burkholder, Distinguished Professor of Musicology, Indiana University
- Bathia Churgin, Professor Emeritus and founder of the Musicology department, Bar-Ilan University in Israel
- Robert Hatten, Professor of Music Theory, Indiana University
- David Levy, Professor of Music, Wake Forest University
- Elaine Sisman, Anne Parsons Bender Professor of Music, Columbia University
- Christoph Wolff, Adams University Professor at Harvard and Director of the Bach Archive in Leipzig, Germany

The Endowed Chair provides a unique educational opportunity for our students and adds exceptional enhancement to the scholarly experience of the School of Music for students and faculty alike.

UPCOMING RELEASES FROM FACULTY

DR. STEPHEN CARY, along with pianist Dennis Helmrich, Director of Accompanying at the University of Illinois, recently recorded a collection of songs by Schumann and Beethoven for the MSR label. The recording will soon be available on Amazon.com, AlbaymUSIC.com, and the MSR website.

At the beginning of June, DR. FAYTHE FRESE spent four nights doing something only one other American has been allowed to do – record a CD at L’Eglise de la Sainte-Trinité in Paris (Church of the Holy Trinity). Dr. Freese recorded To Call My True Love to My Dance by composer Naji Hakim, which she commissioned and premiered. She also recorded other works for the CD, which will be released at the end of 2008 by JAV Recordings.
JOANNA BIERMANN lectured for the fourth time at the Symposium of the annual Easter Beethoven Festival in Warsaw. She spent this summer at the Beethoven Archive in Bonn, Germany, doing preliminary research for her edition of the small piano pieces by Beethoven for the New Collected Works edition (Neue Gesamtausgabe).

STEPHEN CARY recorded a compact disc of songs by Schumann and Beethoven on the MSR label. The recording will be released in late summer 2008 and will be marketed by MSR.com, amazon.com and albanymusic.com.

JENNIFER COWGILL had an article accepted for publication in the 2009-2010 publication cycle of the NATS Journal of Singing. She also performed guest recitals and masterclasses at Murray State University and the University of South Alabama.

LINDA CUMMINGS’ paper “The Compendium musicale per presbyterum Nicolauum de Capua ordinatum: A New Text” was accepted for publication in Il soggiatore musicale. With Jan Herlinger, she received a grant from the Delmas Foundation for research in Venice and the Veneto region to fund completion of a critical edition and translation of the Compendium of Nicolaus of Capua. She was also elected president of the American Musicological Society, Southern Chapter.

NOEL ENGEBretSON won second place in the Bradshaw and Buono International Competition and won fourth place in The Foundation for the International Piano Institute Competition. He also judged the International Piano Competition for The World Piano Pedagogy Conference, and performed and gave a masterclass at the Kinhaven Music Festival in Vermont.


SUSAN FLEMMING gave three master classes and a recital at West University of Timisoara, Romania, and received an RAC grant which allowed her to study manuscripts of Debussy songs housed in the Bibliothèque Nationale in Paris.

FAYTHE FREEESE was the first American to perform at Keimyung University in Daegue, S. Korea. She also gave a performance for the American Guild of Organists in Singapore, and commissioned and performed the world premiere of To Call My True Love to My Dance by Naji Hakim.

TANYA GILLE was an invited guest artist for the Louisiana Tech University summer music camp including two lecture-recitals for piano teachers, master classes for pre-college and college-age students and presented a four-hand recital with Louisiana Tech piano faculty. She also served on the Program Planning Committee for the MTNA 2008 conference.

PAMELA GORDON was awarded the 2007 Druid Arts Award for Musician of the Year.

CARL HANCOK was elected to serve as chair of the Learning and Development Special Research Interest Group with the Music Education Research Council of the National Association for Music Education. He published a research article in the Journal of Research in Music Education and presented two research paper sessions at the National Association for Music Education National Conference.

PAUL HOUGHTALING performed as soloist in the Bach Christmas Oratorio in Carnegie Hall with the St. Cecilia Choral Society, appeared as Sir Joseph Porter in H.M.S. Pinafore with Nashville Opera, was Stage Director for The Gondoliers for Cedar Rapids Opera in Iowa, and performed with the Capstone Woodwind Quintet at the CMS National Conference in Atlanta.

andrew DEwAr
The University of Alabama is pleased to welcome Andrew Raffo Dewar as a member of the New College faculty and a collaborator with the School of Music. Dr. Dewar is an ethnomusicologist, composer, and soprano saxophonist. Since 1995, he has performed throughout the United States, Europe and South Asia, and has been an active member of the music communities of Minneapolis, New Orleans, San Francisco, and New York. He studied and performed with saxophonist/composers Steve Lacy and Anthony Braxton, trumpeter/composer Bill Dixon and composer Alvin Lucier.

In addition to leading his own ensembles, his work has been performed by others, including the Flux Quartet (NYC), the Koto Phase ensemble (Japan/USA), and Sekar Anu (Indonesia). As an improviser and performer, he has collaborated with a diverse group of musicians throughout the world. Recordings of Dr. Dewar’s work are available on the Striking Mechanism and Porter Records labels, and he can be heard on several albums by the Anthony Braxton 12+1tet and the Bill Dixon Orchestra.

As a scholar, Dr. Dewar has investigated Indonesian traditional and experimental music for well over a decade, and has focused on experimentalism in a variety of sites. He has written about avant-garde jazz, Indonesian intercultural experiments, and the seminal 1960s live electronic music group the Sonic Arts Union. He has also studied the music of immigrant communities, in particular the Ethiopian Oromo community in the Minneapolis/St. Paul area.

Dr. Dewar holds a B.A. in anthropology, music and Asian studies from the University of Minnesota, an M.A. in ethnomusicology and composition and a Ph.D. in ethnomusicology from Wesleyan University.
CHRIS KOZAK performed and gave masterclasses at the Seviljazz Jazz Festival in Seville de Valle in Colombia South America, performed at the Metropolitan Theater of Medellin and the San Fernando Plaza in Medellin, Colombia, South America, performed and provided a clinic at the National University of Manizales in Manizales Colombia South America.


JENNY MANN performed at the International Experiencing Villa-Lobos Conference, commissioned, along with colleagues SHELLY MEGGISON and OSIRIS J. MOLINA, two new works for double reed duo and tape and reed trio, and performed with the Capstone Woodwind Quintet at the CMS National Conference in Atlanta.

SHELLY MEGGISON performed at the International Experiencing Villa-Lobos Conference, performed a solo recital and guest master class at the University of Alberta in Edmonton, Alberta, and performed with the Capstone Woodwind Quintet at the CMS National Conference in Atlanta.

OSIRIS J. MOLINA performed at the International Clarinet Association ClarinetFest in Vancouver, the International Experiencing Villa-Lobos Conference, and with the Capstone Woodwind Quintet at the CMS National Conference in Atlanta.

JON NOFFSINGER performed on a concert tour of Colombia, South America with the UA Jazz All-Stars, gave invited recitals in North Carolina and New York City, and performed with the Capstone Woodwind Quintet at the CMS National Conference in Atlanta.

KEN OZZELLO and the Wind Ensemble commissioned a work in memory of the students lost at Enterprise High School and recorded a CD of the works of composer Ira Hearshen. He was also a guest conductor and adjudicator in South Carolina, Florida, Georgia and Alabama.


AMANDA PENICK was selected by the Music Teachers National Association as National Teacher of the Year for 2008, chosen a Woman of Distinction and given the Lifetime Achievement Award for 2008 by the Girl Scouts of North Central Alabama, was inducted into the Denny Society, and established a fellowship for piano students.

CAROL PRICKE'ETT was a Robert Trotter Visiting Professor at the University of Oregon, was awarded the UA Outstanding Commitment to Students Award, served as President of the Southeastern Region of the American Music Therapy Association, and on the Editorial Board of the *Journal of Music Therapy*.

DOFF PROCTER performed the title role in Mendelssohn’s *Elijah* with the Tuscaloosa Symphony Orchestra and conducted the Alabama Choir School’s Touring Girls Choir in Hawaii for the Pacific Rim Festival.

JOHN RATLEDGE conducted the Dangjin-gun Chorus at the Dangjin Culture and Art Center in South Korea, commissioned a choral work by René Clausen and conducted honor choirs in Delaware and Texas.

DIANE BOYD SCHULTZ was an invited performer and guest lecturer for the Music Society Series in Nassau, the Bahamas, was accepted for the College Music Society National Conference for “Woodwind Quintets Plus One” with the Capstone Woodwind Quintet and “Flute Music By American Composers,” and authored articles in *Flute Talk* magazine and *Texas Flute Society Newsletter*.

SKIP SNEAD performed with the TransAtlantic Horn Quartet and was an invited soloist at the Southeast Horn Workshop and the International Horn Society Summer Symposium, and performed with the Capstone Woodwind Quintet at the CMS National Conference in Atlanta. He also served as a reviewer for the Fulbright Senior Specialists Exchange Program, advisor to the International Horn Competition of America and on the Board of Advisors for the International Horn Society.

DANIEL SWEANEY was a featured performer and teaching artist at the University of Tennessee Viola Celebration and presented a masterclass at the University of Kentucky. He also traveled to Cuba through UA’s exchange initiative and taught and performed with colleagues CARLTON MCCREERY and PETER ROVIT.

DEMONDRAE THURMAN, with his ensemble, Sotto Voce, released its third recording on the Summit Records label entitled “Refractions.” He also gave the debut performance on the Miraphone “Ambassador Edition” euphonium which was designed for him, and performed with the Atlanta Symphony Orchestra.

**AMANDA PENICK**

**Named MTNA Teacher of the Year**

Last spring, Amanda Penick, Professor of Piano was named the Music Teachers National Association Teacher of the Year for 2008. The MTNA Teacher of the Year Award recognizes an individual teacher who has made a significant difference in the lives of students, has contributed to the advancement of music in their community and is an outstanding music educator. Professor Penick joined The University of Alabama School of Music in 1953 and is the longest serving faculty member at the University of Alabama. We are honored to have had her as a part of our faculty for over 50 years.

**Congratulations, Professor Penick!**
Students

ARIANA ARCU was recently appointed Assistant Principal Cello of the Huntsville Symphony Orchestra and also served as a faculty member at the summer music festival at the University of North Alabama. Ms. Arcu is a doctoral student of Carlton McCreery.

JASON BEASLEY was appointed full time organist for Christ Episcopal Church of Tuscaloosa and accompanist for the Alabama Children’s Choir. Mr. Beasley is a doctoral student in organ and a student of Faythe Freese.

BOBBY BECHER, baritone, was the first place winner in the Alabama NATS Competition in the Musical Theatre Men Division. Mr. Becher is a sophomore and a student of Paul Houghtaling.

VALERIE BECK, mezzo-soprano, was the winner of a place in the Harrower Opera Workshop at Georgia State University in Atlanta and performed the role of Orlofsky in Die Fledermaus with Gulf Coast Opera in Mississippi. Ms. Beck is a master’s student of Paul Houghtaling.

LAUREN BURNS received the Narramore Fellowship at The University of Alabama. Ms. Burns is a doctoral student of Daniel Sweaney.

THE UA CHAPTER OF CMENC (Collegiate Music Educators National Conference), under the leadership of presidents Chase Garner and Lisa Tatum and their advisor Dr. Carl Hancock, was designated as the first place National Chapter of Excellence for 2006-08 by the National Association for Music Education.

SUSAN COOPER was the first place winner in the Graduate Women’s Voice category at the Alabama NATS competition in 2008. Ms. Cooper is a student of Susan Fleming.

ADRIAN DAVIS was accepted to the North American Viola Institute for summer study. Mr. Davis is a sophomore and a student of Daniel Sweaney.

ANNA DAVIS was invited to perform at the Emory University Messiaen Festival. Ms. Davis is a doctoral student in organ and a student of Faythe Freese.

DONALD GIVEN and ANNA DAVIS performed for Daniel Roth, titular organist in St. Sulpice, Paris. Mr. Given is a master’s student in Church Music and a student of Faythe Freese.

CLAIRE JEONG was accepted to the North American Viola Institute for summer study. Ms. Jeong is a doctoral student of Daniel Sweaney.

MATTHEW MIRELES and ERIKA MORI, euphonium and DEREK FENSTERMACHER and JAY HAGY, tuba took top prize in the Chamber Music Competition held at the International Tuba Euphonium Conference held in June. The members of the ensemble are students of Demondrae Thurman.

Wind Ensemble

RECORDS FIRST CD

The reputation of the Alabama Wind Ensemble as one of the premier collegiate wind bands continues to grow. This spring the ensemble, under the direction of Dr. Ken Ozzello and Randall Coleman, completed a recording for the international recording label Naxos of the music of noted composer Ira Hearshen. The Alabama Wind Ensemble was first introduced to Mr. Hearshen in the fall of 2007 when the University of Alabama, along with the University Bands, commissioned Hearshen to compose a work in honor of seven high school students who lost their lives in the tragic tornado that ripped through Enterprise, Alabama on March 1, 2007. Of those seven students, five were deeply involved with the music programs at Enterprise High School as members of either the band or chorus. It was through this project that Mr. Hearshen approached Dr. Ken Ozzello about the possibility of recording his music for wind band.

The recording project took place in May 2008 and involved over 50 hours of work over a five day period by the students in the ensemble. Included on the CD is the commissioned work, entitled Enterprise, which also features the University Singers, Variations on a Familiar Tune, and the expansive Symphony on Themes of John Philip Sousa. This monumental work for wind ensemble includes four movements, each one based on themes of marches written by John Philip Sousa. Enterprise will be released on the Naxos label in the fall of 2008 and will be available at commercial outlets, on the internet and through iTunes.
A Banner Year for the Tuba and Euphonium Students

In August, Derek Fenstermacher, tuba, and Mathew Mireles, euphonium, won their division of the 2008 International Falcone Tuba and Euphonium Competition. The Leonardalcone International Tuba and Euphonium Festival is the premiere competition for tuba and euphonium players held every summer at the Blue Lake Fine Arts Camp in Twin Lake, Michigan. Ten semi-finalists for four divisions were chosen from over 160 recordings, and those selected competed in two semi-final rounds. This year, only three performers on each instrument were chosen for the finals. Of the three finalists in each area, both University of Alabama students took top honors. It is the first time in the 23 years of the competition that first place in the Artist Tuba and Euphonium competitions came from the same university. Other successes from the euphonium and tuba studio this year include wins in the Quartet, Mock Band, and Mock Orchestra Competitions at the 2008 International Tuba/Euphonium Conference. Congratulations to all of these students and their teacher, Mr. Demondrae Thurman.

CHRISTOPHER O’REAR, baritone, performed the role of Octavio in The Gondoliers, and was the cover of Amonasro in Aida with the Cedar Rapids Opera Theatre in Iowa. Mr. O’Rear is a doctoral student of Susan Fleming.

SARAH PIMTS was awarded first place for her research poster presentation titled, The Effect of Melodic Presentation and Repeated Testing on the Recall of Story Events at the Undergraduate Research and Creative Activity Conference for Arts & Humanities at the University of Alabama. Ms. Pitts is a senior majoring in music therapy under the guidance of Carol Pickett.

TOTA PORTELA was an invited performer for the International Festival of Flutists in Quito, Ecuador and an invited clinician and performer for Mid South Flute Festival held in Memphis, Tennessee. Mr. Portela is a doctoral student of Diane Boyd Schultz.

JAMES SEAY, tenor, made his professional debut in the role of Samson in Samson et Dalilah with the Center City Opera Theatre in Philadelphia. Mr. Seay is a doctoral opera student of Paul Houghtaling, and in the voice studio of Susan Fleming.

JONATHAN SMITH was the first place winner for the Alabama Music Club’s Men’s Division voice competition, and received a young Artist contract for a role in The Gondoliers with the Cedar Rapids Opera Theatre and also served as Assistant Director for the show. Mr. Smith is a master’s student of Susan Fleming.

LAUREN SMITH was cast in the role of Adele in Die Fledermaus with the Gulf Coast Opera in Mississippi. Ms. Smith is a master’s student of Jennifer Cowgill.

MANOLITO SMITH won the graduate men’s division in the state National Association of Teachers of Singing auditions. Mr. Smith is a master’s student of Stephen Cary.

JEFF STILES won Principal Bassoon in the LaGrange Symphony Orchestra. Mr. Stiles is a senior and a student of Jenny Mann.

AMY STRICKLAND received the Outstanding Thesis Award at the University of Alabama Arts and Sciences awards ceremony for her thesis on Luciano Berio’s Circles. Ms. Strickland is a master’s student in Musicology under the supervision of Linda Cummins.

JAMES TAYLOR conducted several different choirs in the Ukraine in March of 2008. Mr. Taylor is a doctoral conducting student of John Ratledge and in the voice studio of Doff Procter.

Natassia Perrine singing the role of Dalilah in Samson et Dalilah by Camille Saint-Saëns with the UA Opera Theatre.
ROB ALLEY was awarded the Arkansas Arts Council’s 2007 Individual Artist Fellowship Grant.

AMR ABULNAGA was appointed Professor of Horn at the Cairo Conservatory and The American University of Egypt.

ELAINE ANDERSON was appointed Associate Professor of Cello at Mount Union College in Ohio and serves as a faculty member at the Brevard Music Center.

TRAVIS BENDER is Director of Bands at Liberty Park Middle School in Vestavia Hills, Alabama.

TRAVIS BENNETT was appointed Assistant Professor of Horn at Western Carolina University.

RYAN BLACK won the Bass Trombone position with the Tallahassee Symphony Orchestra.

LARRY BRADFORD is Assistant Director of Bands and Assistant Professor of Percussion at Delta State University in Mississippi.

JEANNA CAPUTO is a member of Odyssey, the renowned brass and visual ensemble currently touring Japan.

DANIELLE EMERICH was appointed Associate Director of Bands at Apalachee High School in Winder, Georgia.

DEREK FENSTERMACHER won top prize in both the Mock Military Band and Orchestra Audition Competitions at the International Tuba Euphonium Conference held in June in Cincinnati, Ohio, and is the winner of the International Falcone Competition for solo tuba.

LUKE FREEMAN was accepted to the Master of Music program at the University of Louisville, Kentucky on the prestigious Basin Street Jazz Scholarship.

CHASE GARNER was appointed general music teacher at Britt Elementary School in Snellville, Georgia.

SONJA FEIG GILE, Assistant Professor of Flute, Iowa State University, was the winner of the 2008 Cassling Family Faculty Award for early achievement in teaching and the University Early Achievement in Teaching award.

Whether you just graduated or feel like a “charter member” of the program, please complete and return to: Jenny Mann, The University of Alabama, School of Music, Box 870366, Tuscaloosa, AL 35487-0366 or email: alabamamusicnotes@music.ua.edu

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Congratulations to...

DR. DREW MAYS, winner of the 2007 Van Cliburn Amateur Competition. Dr. Mays is a 1987 graduate of the University of Alabama and a student of Amanda Penick. Dr. Mays has had a private Ophthalmology Practice for the past twelve years. He serves on the staff of Birmingham’s VA Medical Center and as residency program director for the Department of Ophthalmology at the University of Alabama at Birmingham.

ERIN HOLLON was the winner of the Mid South Flute Festival Orchestral Masterclass Competition.

JEREMY MARTIN is Composer/Arranger in Residence for the United States Air Force Band of the Golden West based at Travis Air Force Base in California.

ALAN MATTINGLY was appointed Associate Professor of Horn at the University of Nebraska.

AMANDA BROADHURST MOORE teaches general music at Guntersville Elementary School in Guntersville, Alabama.

ERIN PARKER was appointed a resident music therapist at Merrill Gardens Retirement Community in Northport, Alabama.

SARAH PAULOS was appointed to the staff of the Alabama Shakespeare Festival.

NATASSIA PERRINE, mezzo-soprano, performed the role of the Stepmother in Cendrillon as a part of the Intermezzo Foundation Opera Training Program in Brussels, Belgium. She is currently a Community Programs Assistant for the Metropolitan Opera Guild in New York.

BRANDON PETERS was appointed Director of Bands at Hewitt-Trussville Middle School in Trussville, Alabama.

JAMESAN PLATTE is Principal Cello of the New Jersey Philharmonic and Artist/Faculty at New England Music Camp and the Monmouth Conservatory in New Jersey.

JUANITA PROFFITT is the Director of Bands at McLaurin High School in Brandon, Mississippi.

LIBBY RICHARDSON-HEARN is the visual ensemble coordinator for the band and the choir director at Hueytown High School in Hueytown, Alabama.

JOY ROTZ is adjunct instructor of voice and diction at Shorter College in Rome, Georgia.

STEPHEN ROTZ is the Director of Choral Activities at the Woodward Academy in College Park, Atlanta, the largest private high school in the United States.

KIMBERLY FELDER SCOTT, Chair of the Department of Music at the Alabama School of Fine Arts, was the U.S. representative at the 23rd Annual Grand Festival of Flutists in Lima, Peru in May of 2008 and is the recipient of a 2008 performing arts fellowship/grant from the Alabama State Council on the Arts.
CALENDAR OF EVENTS

SPECTACULAR SPECTRUM
A School of Music Spectacular
Fall Spectrum Showcase Concert
Friday, October 17, Concert Hall—7:30 p.m.
Honors Band Spectrum Concert
Friday, February 6, Concert Hall—7:30 p.m.

LESS IS MORE
Faculty and Artists in Chamber Settings
Less is More
Tuesday, October 21, Concert Hall—7:30 p.m.
Less is More
Thursday, April 2, Concert Hall—7:30 p.m.

NEW HORIZONS
New Age Performances Featuring Progressive Mediums
Alabama Contemporary Ensemble/Electronic Music
Tuesday, April 21, Concert Hall—7:30 p.m.

STARS OF ALABAMA
The School of Music Features Its "All-Star" Faculty in Recital
Diane Boyd Schultz, flute; Judith Sullivan, harp
Tuesday, January 27, Concert Hall—7:30 p.m.
Eric Yates, trumpet
Tuesday, January 27, Concert Hall—7:30 p.m.
Susan Fleming, mezzo-soprano; Jennifer Cowgill, soprano; Jeffery Watson, piano
Tuesday, February 10, Concert Hall—7:30 p.m.
Amanda Penick, piano
Tuesday, February 24, Concert Hall—7:30 p.m.
Jenny Mann, bassoon
Thursday, March 12, Concert Hall—7:30 p.m.

ALL THAT JAZZ
All Styles of Jazz Featuring Large Ensembles and Combos
The University of Alabama Faculty Combo featuring Rob Zappulla
Wednesday, October 22, Concert Hall—7:30 p.m.
Alabama Jazz Ensemble featuring Rob Zappulla
Thursday, October 23, Concert Hall—7:30 p.m.
Alabama Jazz Combo
Thursday, November 11, Concert Hall—7:30 p.m.
Alabama Jazz Standards
Tuesday, November 18, Concert Hall—7:30 p.m.
Hilaritas
Friday, December 5, Concert Hall—7:30 p.m.
Sunday, December 7, Concert Hall—3:00 p.m.
Alabama Chamber Jazz
Thursday, March 5, Concert Hall—7:30 p.m.
14th Annual Big Band Concert featuring the Alabama Jazz Ensemble
Thursday, April 9, Concert Hall—7:30 p.m.
Alabama Jazz Combo and Alabama Jazz Standards
Tuesday, April 14, Concert Hall—7:30 p.m.
Jazz Cavaliers Reunion Concert
Saturday, June 6, Concert Hall—7:30 p.m.

THE BIG TIME
Major Ensembles Perform All Types and Styles of Music
Alabama Wind Ensemble
Thursday, November 6, Concert Hall—7:30 p.m.
Alabama Symphonic Band
Monday, November 10, Concert Hall—7:30 p.m.
University Chorus
Tuesday, November 13, Concert Hall—7:30 p.m.
The Huxford Symphony Orchestra of The University of Alabama
Monday, November 17, Concert Hall—7:30 p.m.
University Singers Fall Choral Concert
Thursday, November 20, Concert Hall—7:30 p.m.
Hilaritas
Friday, December 5, Concert Hall—7:30 p.m.
Sunday, December 7, Concert Hall—3:00 p.m.
Alabama Wind Ensemble
Friday, January 23, Concert Hall—7:30 p.m.
Church Music Conference Choral Concert
Saturday, January 31, Concert Hall—4:30 p.m.
Alabama Wind Ensemble and Symphonic Band
Thursday, February 5, Concert Hall—7:30 p.m.
The Huxford Symphony Orchestra of The University of Alabama Concereto and Aria Concert
Thursday, February 12, Concert Hall—7:30 p.m.
Alabama Symphonic Band
Wednesday, March 4, Concert Hall—7:30 p.m.
Alabama Wind Ensemble
Tuesday, March 10, Concert Hall—7:30 p.m.
Alabama Symphonic Band
Wednesday, April 15, Concert Hall—7:30 p.m.
University Chorus
Thursday, April 16, Concert Hall—7:30 p.m.
David Breitman, piano, with the Huxford Symphony Orchestra of The University of Alabama
Monday, April 20, Concert Hall—7:30 p.m.
University Singers
Thursday, April 23, Concert Hall—7:30 p.m.

UNIVERSITY OF ALABAMA OPERA THEATRE
Shorter Scenes and Full-Length Productions from the Wonderful World of Opera
University of Alabama Opera Theatre presents Suns, Moons, and Stars: Celestial Music for the Stage
Friday, November 7, Choral/Opera Room—7:30 p.m.
Saturday, November 8, Choral/Opera Room—7:30 p.m.
The University of Alabama Opera Theatre presents Pagliacci: Opera in two acts by R. Leoncavallo
Friday, March 6, Choral/Opera Room—7:30 p.m.
Saturday, March 7, Choral/Opera Room—7:30 p.m.
Sunday, March 8, Choral/Opera Room—3:00 p.m.
The University of Alabama Opera Theatre presents Selections from American Musical Theatre
Tuesday, April 7, Choral/Opera Room—7:30 p.m.

Tickets for University of Alabama Opera Theatre are $15 for center section reserved and $10 general admission.
For ticket information or an immediate credit card purchase, call the School of Music Box Office at (205) 348-7111.
*For tickets or information, please call (205) 348-7111.

MARC SOSnochik was awarded the Alabama Power Service Organization's Young Teacher Award.
J.T. SPANN is Director of Bands at Westlawn Middle School in Tuscaloosa, Alabama.
BRIAN SPROUL is Assistant Director of Bands at the University of Utah in Salt Lake City.
STUART TANKESLEY was appointed band director at Discovery Middle School in Madison, Alabama.
NATHAN TUCKER is Assistant Director of Bands at Albertville High School in Albertville, Alabama.
AMBER TWINN teaches general music at Brookwood Elementary School in Brookwood, Alabama.
GERALD L. WELKER, JR. won second prize in the International Horn Competition of America in the summer of 2007.

2008–2009
Medici Society

The past five years have brought the School of Music to a new horizon with the addition of new faculty and students. Equally important in those developments are the generous gifts offered by many donors. We welcome the opportunity to honor and thank those individuals and groups who have provided ongoing support to the University of Alabama School of Music. We also gratefully acknowledge those whose support continues in their memory. These generous gifts allow the School of Music to offer scholarships and exciting musical and educational opportunities to our students.

Those contributing to the School of Music on an annual basis through endowed funds or by means of a directed gift, become a member of the Medici Society. Members of the Medici Society receive special invitations to events in the school in addition to recognition in some School of Music publications. For more information on how to become a member of the Medici Society, please see the Medici Society Information Form provided below.

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- Jamey Aebersold Scholarship in Jazz
- J.P. Allgood Endowed Scholarship
- ASCAP-Raymond Hubbell Music Scholarship
- Gail Avery Memorial Piano Scholarship
- Johnnie L. Barrett Endowed Scholarship
- Tuscaloosa Music Club - Ann Baughman Scholarship
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- Tuscaloosa Music Club - Tom Garner Scholarship
- Chris Hainsey Memorial Endowed Scholarship
- David Thomas Hughley Memorial Endowed Scholarship
- Fred B. Hyde Memorial Endowed Scholarship in Music History
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- Louise Rogers McAllister Endowed Scholarship Fund
- Matthew Locke McCorkle Scholarship Fund
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- Miller Endowed Scholarship in Music
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- Tuscaloosa Music Club Graduate Scholarship
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We make every effort to ensure that our listing is accurate and apologize for any oversight. Should you wish to report a correction, or for more information on giving to the School of Music, please call (205) 348-7110 or email alabamamusicnotes@music.ua.edu.

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