

Alabama MUSIC NOTES

THE UNIVERSITY OF ALABAMA
COLLEGE OF ARTS AND SCIENCES

SCHOOL OF MUSIC



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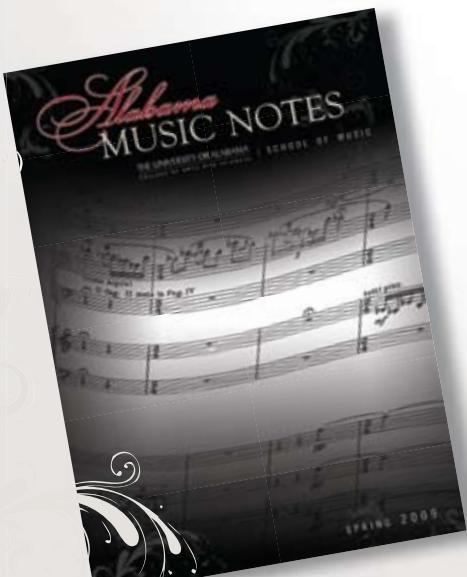
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DIRECTOR'S MESSAGE

It is my pleasure to welcome you to the spring 2009 edition of *Alabama Music Notes*. It is with great pride that we offer you this publication filled with exciting information about the ongoing activities of the faculty and students of The University of Alabama School of Music. Our School of Music is a vibrant place driven by an energized group of students and sustained by a highly committed community of faculty. This highly effective symbiotic relationship generates outstanding results, bringing expanded growth, increased exposure, and the broad opportunity to offer ourselves as a resource to those that we serve.

Our faculty and students remain engaged with the local, regional, national, and international community providing the contributions of new information, training, and guidance. The mission of any great university is to definably improve the environment in which it exists and relative to this, The University of Alabama seeks to serve as a role model. The faculty and students of the School of Music are very proud of the fact that our constant and consistent activities are an integral part of this process of growth.

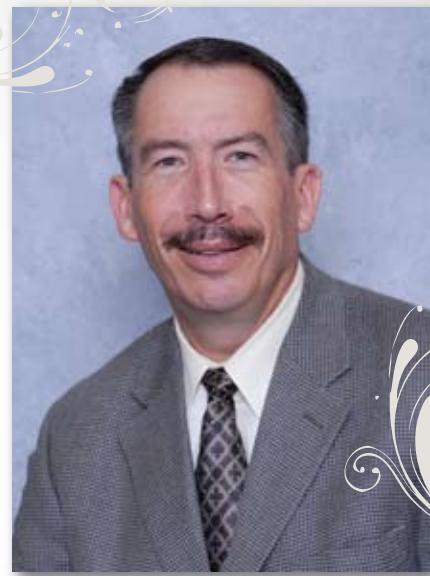
Our School of Music mission statement accurately embodies the essence of "why we are" and "what we hope to do":

"The mission of The University of Alabama School of Music is to **preserve and enhance** the best traditions in our rich and varied musical heritage by providing a comprehensive music program that serves the **educational and artistic needs** of the community, state, region, and beyond through teaching, performing, scholarship, and service."

With this spirit in mind, we hope you will enjoy this exciting and informative publication. In this edition our focus is on aspects of outreach, community involvement, scholarly contributions and ways in which we seek to improve our greater cultural environment. The diverse range of articles presented here covers but a sampling of the activities in which we are engaged. We have students and faculty members that are active as performers and scholars all over the world, influencing students and colleagues in a variety of disciplines, and we are proud to share some of the highlights with you.

Thank you for your interest in our program. As we seek to serve our local and global community, we maintain an ongoing interest in serving you. If there is any way in which we can serve you more effectively, please let us know. Beyond our faculty and students, our supporters, patrons, and donors represent the foundations of our future. Enjoy this magazine and let us know what you think. We would love to hear from you.

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



Charles "Skip" SNEAD

A handwritten signature in black ink, appearing to read "Charles G. 'Skip' Snead".

CHARLES G. "SKIP" SNEAD
DIRECTOR, SCHOOL OF MUSIC
PROFESSOR OF HORN

REACHING OUT AND GIVING BACK:

Community Outreach from the School of Music

The School of Music is a vibrant place. The building hums on any given day with classes, lessons, busy practice rooms, rehearsals by large and small ensembles and a full schedule of performances. However, our work reaches far beyond the Moody Music Building, the lessons learned and the music played under its roof. Students and faculty are actively engaged in a wide variety of community outreach as educators and performers. It is part of the School of Music's mission to reach out and give back by bringing our art to communities, schools, senior citizen centers, hospitals and other venues by visiting a community group or civic organization, engaging in conversation, giving performances and sharing what we do. This work is not only an important offering to our community, but also allows our students the opportunity to experience the power of art to enrich lives. Here is a sampling of recent outreach activities undertaken by the School of Music.

SHARING MUSIC WITH OUR *Community*

Several faculty members regularly bring student ensembles to Capstone Village, a nearby retirement community. Residents have been treated to performances by a variety of student chamber ensembles organized by Jenny Mann including the tuba and euphonium quartet coached by Demondrae Thurman, the UA Flute Choir led by Diane Schultz, 2nd Avenue Brass under Eric Yates, the Jazz Combo under Chris Kozak, viola and voice recitals from the studios of Daniel Sweeney and Paul Houghtaling and preview performances by the UA Opera Theatre. Under the leadership of Ken Ozzello and Randall Coleman, The Million Dollar Band has begun a tradition of visiting Capstone Village during "Active Aging Week." The residents are encouraged to move, walk and dance while the band plays.

According to Coleman, "It was a thrilling experience to see the various generations interacting in such a fun way. The residents of Capstone Village seem to really look forward to the visit!"

Other area institutions and events that have enjoyed visits from School of Music faculty and students include Merrill

Gardens Retirement Home, the Westervelt-Warner Museum of American Art "Thirsty for Art" Social, and the Merry Market charity event to benefit battered women and children.



SHARING MUSIC WITH THE *School*

Faculty and students have been busy bringing music to local schools in a variety of ways. The growing "Pre-K Initiative" of the Tuscaloosa City Schools is designed to serve academically at-risk children. With the support of Dr. Robert Olin, Dean of the College of Arts & Sciences, Skip Snead, Director of the School of Music, created a new graduate teaching assistant position for a Pre-K music teacher to work with Dr. Anne Witt, Instructor of Music Education. Dr. Witt and her student assistant teach weekly music lessons to Tuscaloosa's Pre-K students. In collaboration with faculty from the College of Education, Paul Houghtaling is developing a new curriculum, *Counting and Commedia: Mathematics and Opera in the Pre-K Setting*. This innovative, collaborative approach to teaching music and math through opera characters has been successfully implemented in one Pre-K class, and will be expanded to additional settings this spring.

In 2005, community and educational leaders approached Dr. Witt about beginning a string program in the Tuscaloosa City Schools. A former president of the American String Teachers Association and public school strings teacher in Austin, Texas, Dr. Witt named her new outreach program "Strings in Schools." As a Tuscaloosa native, she was grateful for the opportunity to create a high-quality offering modeled after successful programs in Texas and other states. Challenged by a matching grant from the Gloria Narramore Moody Foundation, Dr. Witt worked with business and community leaders to raise the funds necessary to sustain the program for four years. Over 150 students have learned to play string instruments in daily classes as a part of the program in the past. There are currently about 120 students participating. The participants have enjoyed a variety of enriching experiences,



Children experiencing a string bass first hand through Community Music School (CMS) outreach (Jane Weigel, Director, holding the bass)



Students at a school performance through the Strings in the Schools Program.

including playing side-by-side with the University's Huxford Symphony Orchestra and the Tuscaloosa Symphony, as well as giving many community performances of their own. The program has been featured in *Strings* magazine and more information about the program can be found at www.stringsinschools.org.

Dr. Ken McGuire and students of the Music Education department frequently offer general music lessons in the city and county schools. They also provide guidance for classroom teachers on how to integrate music with other disciplines.

"What we try to do is start with a teacher's curriculum or individual topic or lesson in a specific discipline such as language arts, science, etc. If a concept or process in those documents is common to music, then we tailor the lesson to reflect that." said McGuire. Dr. McGuire's service to the schools includes professional development workshops for music teachers as well.

Jane Weigel, Director of the Community Music School (CMS) under the School of Music's auspices, oversees a great deal of work in the schools and in the community. CMS faculty and students regularly bring music programs to local schools, hospitals and retirement facilities, including "show and tell" sessions with their instruments at pre-school classes and visits to Northport DCH hospital to offer parents ideas on how music can benefit their infants and toddlers. Anne Witt's CMS Adult Strings class regularly performs throughout the community. In 2006, "Twenty brave adults walked into the first class carrying their cases, definitely feeling 'out of their comfort zone'" said Witt. Through her winning "anyone can learn" attitude, Dr. Witt now teaches 40 adult students each semester, perhaps the most notable of whom is her father and retired UA music professor and alum Dr. Ed Cleino who began playing cello at age 90. Dr. Cleino is living proof that we are never too old to start a new life adventure with the help of the School of Music's community service and outreach endeavors.

The Opera Theatre under Paul Houghtaling's direction has created two Introduction to Opera productions which they bring to Tuscaloosa City Schools under the auspices of the Tuscaloosa County Council on the Arts and Humanities' Special Teaching Resources in the Arts (Spectra) program. This year, students at Faucett-Vestavia elementary school enjoyed "Romance, Danger, Action: An Introduction to the Musical Stage" and laughed along with "A Pie in your Face: Comedy on Stage." Faculty also paid visits to various local organizations including the Tuscaloosa Rotary Club, Tuscaloosa Music Club, Osher Life Long Learning

and many area churches for both performances and informal visits for seniors and children.

In addition, the School of Music reached out and welcomed hundreds of high school and middle school students, educators and patrons from all over the state and nation to our campus. We hosted the Edward White Vocal Competition, University of Alabama Honor Choir, Alabama Music Educators Association Conference, Double Reed Day, Alabama Honor Band Festival, Alabama All-State Orchestra, Alabama Bandmaster's Association State Band Contest, Crimson Music Camp and Alabama State Teacher's Association Solo Ensemble Festival. These three- and four-day events offered over 2,500 students an opportunity to experience the hospitality of the School of Music. The events included recitals and performances by student ensembles, masterclasses, and fun activities for all.

The School of Music continues to find new ways to interact with our community through outreach and service, and we look forward to more opportunities to reach out and give back through our art.



Professor Paul Houghtaling, Dr. Julie Herron (College of Education) and graduate student Ashley Robinson teaching "Counting and Commedia: Opera and Math in the Pre-K Classroom".



UA graduate student Jacqueline Phaneuf teaching music in the elementary schools.

Making a Difference: Andrea Civasco brings fresh perspective to Music Therapy

One person strums a guitar. Another plays a tambourine. Others use makeshift surfaces for percussion. Together they work on a riff that is unadorned, but melodic. The tune might be simple, but it is effective. This small gathering is no garage band in the making; it is a group of college students working hard for class credit. The students are polishing their basic music skills to bring music to a devoted audience of not screaming teens, but Alzheimer's patients, special needs children, and the physically disabled. They hope to use music therapy - simple rhythms and kid-friendly songs to make a real difference in the lives of people.

Andrea Civasco, Assistant Professor of Music Therapy, keeps a close watch on her charges, for these simple songs and rhythms are not merely child's play. These tunes are just a few of the effects in the repertoire of a good music therapist. In addition to teaching her students, Civasco has the unique perspective of having been a student in the Music Therapy program at the University of Alabama. When asked how her prior experience has influenced her teaching, Civasco spoke candidly. "I wish I had been a better student as an undergrad," she said, laughing. "So I try to give (my students) a ton of examples and stress to them that this is something you will use for a long time."

For Civasco, the journey to University of Alabama family started at a young age. Civasco was born in South Bend, Ind. but spent most of her childhood in South Carolina. Civasco vividly remembers her first experience with the Capstone. At 10 years old, she loaded into a car with her parents and two older sisters on a college visit to The University of Alabama. Both of her sisters were interested in music, so the first thing on the list to tour was the marching band facility. "After we toured the school, my parents said, 'Listen up all of you kids, we're not coming here again, so this is for all of you,'" Civasco remembers. Luckily, the trip paid off. Both of her sisters attended UA and were active in

the Million Dollar Band. Once a year, Civasco's family would make a trip down during football season to see her sisters perform in Bryant-Denny stadium. "For me, that was my first experience with the University of Alabama. Seeing the Million Dollar Band, I just remember thinking, 'Wow, neat, that's what I want to do,'" Civasco said.

When the time came for her to make her own decisions about college, the choice of location was simple. When it came to her choice of major, however, Civasco said she still had some discovering to do. She had considered pursuing music, but was not quite ready to make the commitment. She ended up living down the hall from three girls who were in Music Therapy, so that is how she found out about the program. Shortly after consulting with Dr. Carol Prickett, Professor of Music Therapy, Civasco found her own niche within the School of Music. Prickett remembers Civasco as a dedicated student who was well-liked by her classmates.

"She's so warm and outgoing," Prickett said. "She's got that wonderful blend of professionalism and compassion."

After graduating from the program, Civasco continued her education and obtained her Master of Music Education/Therapy Degree from The University of Georgia, and Doctorate of Philosophy in Music Education/Therapy Degree from Florida State University. She then spent some time as a private practice music therapist in Athens, Ga. before returning to UA.

Civasco's return to the School of Music has afforded her the unique opportunity to work closely as a colleague with her former teacher. Prickett said Civasco often "fills the spaces" in the program where she leaves off. In addition to bringing a new level of guitar proficiency to the program, Civasco is able to work closely with students to shape and mold their time with Music Therapy, according to Prickett, "She brings a fresh point of view to the program, and really makes me a better teacher."

Now as a professor, Civasco is constantly attempting to enable her students to have that "A-ha" moment, when the words come off the page and become working knowledge.



Dr. Civasco often uses guitar for demonstration in her classes.

The way the program is designed, music therapy students get real-world experience from the beginning of their studies. One of the newest components of the program happens during the first semester, when a student shadows a junior or senior student at one of several sites where they are completing the clinical component of the program. During the second semester of freshman year, students visit Sprayberry Elementary School with Dr. Prickett and assist students with special needs. "It's a nice experience because they get to see right off the bat how it works," Civasco said.



Andrea Cevasco assisting students in her Music Therapy class.

During their sophomore year, students work at Caring Days, an adult day care center where many of the clients have dementia. Other facilities where music therapy students complete the clinical component of their studies are Crossing Points, an on-campus facility for high-functioning adolescents to teach social and job skills; North Harbor at Northport DCH, for psychiatric patients; the Cancer Center at Druid City Hospital, Hospice of West Alabama, and The Arc of Tuscaloosa County. "Having that clinical experience helps you understand everything you've been reading," she said.

For Cevasco, the moment of truth occurs when her students connect the material with their real-world experiences. For example, when an autistic child takes a tambourine and continues to play with the jingles instead of simply playing the instrument, it is because of their behavioral characteristic of focusing on parts of an item instead of the whole. "It's a hugely important aspect for them to experience things firsthand and make the connection between what they are studying in class and what they are doing out there," Cevasco said. Students work on a range activities from assisting with behavioral problems, to creating a song that help the child remember the values of money, a priceless social skill they might otherwise not know. In short, the job of a music therapist is to use music to treat people with areas of need ranging from physical needs such as motor skills to cognitive, social, emotional and even spiritual needs.

Music Therapy has been an active practice for many years, but it was not until the 1940s that music therapy programs began appearing in academic and clinical settings throughout the country with the establishment of the National Association for Music Therapy. At present, there are between 70 and 75 music therapy programs at colleges and universities all over the country. The Music Therapy Program at the University of Alabama was started officially in 1985, and is the only one of its kind in the state. The program, to which Cevasco first came as an undergraduate student and now works as a faculty member, has grown. She said there is no limit to the extent of the development of the program. In the next three to five years, Cevasco and Prickett hope to be able to offer a master's degree in Music Therapy.

For many, the term "music therapy" is misleading. Unlike a person entering speech therapy to help with speech deficiencies, music therapy is not intended to rehabilitate those with music-related deficiencies. In fact, music therapy is used to assist a range of people – premature infants, children and adults with intellectual and developmental disabilities, the elderly who suffer with Alzheimer's

disease or dementia – with their specific needs. According to Cevasco, the field has developed tremendously in the recent past, and has even formed some valuable allies in other professional fields. "The medical profession is really starting to open up to the use of music therapy," Cevasco said. "We can provide a lot of research and evidence-based practice."

The goal of doing clinical research with their different methods of therapy, Cevasco said, is to determine how it actually has an effect on a person's condition. For example, the use of music therapy in certain circumstances may be an alternative to other treatments, or an effective means of supplementing other practices, as is the case with pain management.

One area of research Cevasco has worked on in the past is with premature infants, as well as individuals with Alzheimer's disease and dementia. Her research has been published in the *Journal of Music Therapy* and *Music Therapy Perspectives*. For Alzheimer's patients, Cevasco said the goal is to enhance their quality of life by using music to bring about positive feelings and emotions and to ward off depression. "When someone has Alzheimer's and they have depression, and are in a facility where they don't know many people or their routine is not normal, they don't have many life choices," she said. "So by providing music, they have choices about what song they want to hear next or what instrument they want to play."

Music therapy also provides the elderly population a means of physical activity, whether it is getting up to dance to a tune or to exert their energy by learning to play an instrument. Physical activity works wonders when trying to boost a person's physical wellness, and is especially true for arthritis patients.

Although the physical rewards are immediate, Cevasco said employing music therapy to improve cognition in the elderly is equally as important. One technique she uses is to hum a tune and ask the person to identify that tune. A similar practice is to play a melody on an instrument and have the patient play it back. The act of remembering the tune or recalling the notes helps to improve centers in the brain where memory and recognition occur. When looking for just the right song to stimulate her patients' brains, Cevasco said she often searches for tunes from a person's youth. The result is overwhelmingly positive. "We know music from the young adult years stays with us across our lifetimes," she said. "Maybe it's because it's the music when they are experiencing life's biggest changes. It's just the music that we are the most moved by."

Cevasco also hopes to explore music therapy as it relates to a person's stress levels, which is most commonly measured by levels of the hormone cortisol in the body. Using saliva samples, researchers can measure a person's cortisol at different levels of therapy to determine their response to the practices themselves. Cevasco said she hopes not only to determine if music therapy has an effect, but also to use those results to distinguish what kind of practices are most beneficial, such as active participation or just passive listening, and what intervals of exposure work for different categories of people.

While research is one of her passions, there is little in Cevasco's life that compares to the knowledge that she has had an impact on the lives of both her students and patients. Even outside the music therapy program, Cevasco and her students volunteer their time, such as when they play guitar at the Capstone Village. They play songs from the 1950s, something the residents really get into.

"They are just so appreciative that (the students) took the time to learn those songs," she said. "I just love being a part of that."

Jazz in the University of Alabama – Community and Beyond!

The Department of Jazz Studies has a rich heritage of performing throughout the University, community and the Southeast. It continues to offer students an outstanding number of opportunities to perform during the course of their education. These opportunities arise as requests for our students to perform for events outside the University as paid professional musicians, or within providing crucial service to the University. The variety of events in which our students are asked to perform enables them to experience different environments as musicians. It is in these situations where the students are able to exercise skills they have learned—skills that they will find valuable in the professional realm. Whether it is service to the University, background music at a cocktail party, or a competitive festival performance, our students have gained experiences here that they can take with them on any future performance.

In the past year and a half, we have had many requests to perform at functions in the community and here at the University. While most of the performances listed are service to the University, others have been professional event performances where the students negotiate the terms of a contract agreement. This is a valuable experience for students to gain the skills needed to function in the current professional musical world. Some of the functions at the University have been for the Culver House College of Commerce and Business Administration, College of Communication and Information Sciences Hall of Fame, the Office for the Vice President of Community Affairs, CrossingPoints (a collaboration between the University of Alabama's Special Education & Multiple Abilities Department in the College of Education and the Tuscaloosa City and County School Systems,

and the Alumni Association. Outside the University we have had the great opportunity of providing jazz music, entertainment, and presentations at Shelton State Community College, the American Advertising Federation of Tuscaloosa, Southern Company Communications and Capstone Village just to name a few. Students and jazz faculty have worked together on several of these performances which enables the students to achieve a better understanding of how to present themselves in the professional performance circuit. Many of our students have gone on to contribute to the local, regional, national, and even international music scenes playing at performances just like these and doing an outstanding job.

It is a priority for us to see that the students have as many places to perform as possible especially here within the University. Most recently, a new performance venue has opened to our students at the Ferguson Center Student Union. In Fall 2008, the game room was renovated to make way for the new campus lounge run by University Programs. The renovation included new furniture, a state of the art sound system that plays out over Alumni Plaza, and a new stage with professional quality lighting. In Fall 2008, a performance there with the Jazz Faculty Combo and the Jazz Standards Combo paved the way for recurring performance opportunities for students to play two Wednesdays a month during the Spring 2009 semester. These performances are ultimately jam sessions where other jazz studies students get to play together in a less formal environment but still for an audience. It has proven to be an excellent success and will continue in the Fall 2009 semester. Chad Clark, Campus Programs Coordinator, worked in tandem with the Jazz Studies department to make this possible.



Chris Kozak Quartet playing at the Jack Warner Mansion this spring.

On April 24 the Jazz Ensemble and Jazz Standards Combo will be taking part in the UGA/Athens Twilight Jazz Festival. The Twilight Jazz Festival combines an educational jazz festival hosted at the University of Georgia School of Music and the 25-year tradition of jazz for the community during the Twilight Criterion Bike Race weekend. The two-day festival includes clinics for big bands, combos, vocal jazz ensembles, and vocal soloists at the middle school, high school, college and community levels from all around the Southeast. Both the University Jazz Ensemble and the Jazz Standards Combo will perform, be judged, graded, and have a clinic with one of the adjudicators following their performances. This tour will provide the students with feedback on their performance and give them a chance to hear other bands at their level and higher. It is the goal of the Jazz Studies department for these two groups to go on at least two tours of this type during the academic year. In addition to performing at future festivals, the bands will conduct clinics and performances at high schools and community colleges around the Southeast during these tours. These clinics and performances provide an opportunity for outreach and recruitment and we look forward to seeing our students gain these types of experiences.

We are proud of our students in the Jazz Studies program, Jazz Ensemble and Combos. The experiences that we provide will help mold them into professional musicians who will hopefully



University of Alabama Jazz Ensemble Band, 2009.

go on to find their own voice in this highly creative music. New students coming in are eager to learn, and alumni who are constant successful examples prove that jazz is alive and growing at The University of Alabama. It is our mission as educators and performers to continue this tradition so future generations of students can appreciate and understand the art that is America's music jazz.



Faculty Jazz Quartet featuring Jeff Holmes on Trumpet and Piano.



University of Alabama Jazz Ensemble with Strings featuring Rob Zappulla, Vocals in 2008.

KEEP IN TOUCH !!

Whether you just graduated or feel like a "charter member" of the program, please complete and return to:
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“Innovation, Creativity, Discovery”: Research in the School of Music

The University of Alabama School of Music continues to do its part to transform the state’s oldest and largest university into one of the nation’s premiere research institutions. As the school’s research philosophy suggests, our distinguished faculty remain in step with the broader research goals of the University by “exploring new technologies, developing the mind power to advance scientific discovery and finding ways to harness the power of creative thought that will fuel the economy of the future.” In 2008 our faculty researchers added numerous outstanding contributions to music scholarship in the areas of performance, education, composition, theory, musicology, pedagogy, and ethnomusicology.

~ New Historical Perspectives ~

Dr. Don Fader, Assistant Professor of Musicology, has researched a broad spectrum of topics relating to the Italian style in 17th and 18th century France. His subjects range from performance practice to cultural history, aesthetics and the history of theory. Fader’s recent investigation, *Rethinking the Goûts-réunis: A Cautionary Tale of the Cantate Françoise*, was read at the 13th Biennial International Conference on Baroque Music at Leeds University in Leeds, UK, in July 2008, and at the national meeting of the American Musicological Society in Nashville, Tenn. in November 2008. His research offers new evidence on the development of the French Baroque cantata in the early 18th century. His findings suggest that, rather than being the invention of a single figure as previously thought, early cantatas represented the product of a much longer process of experimentation. These cantatas were developed by combining native French style with imported Italian musical idioms.

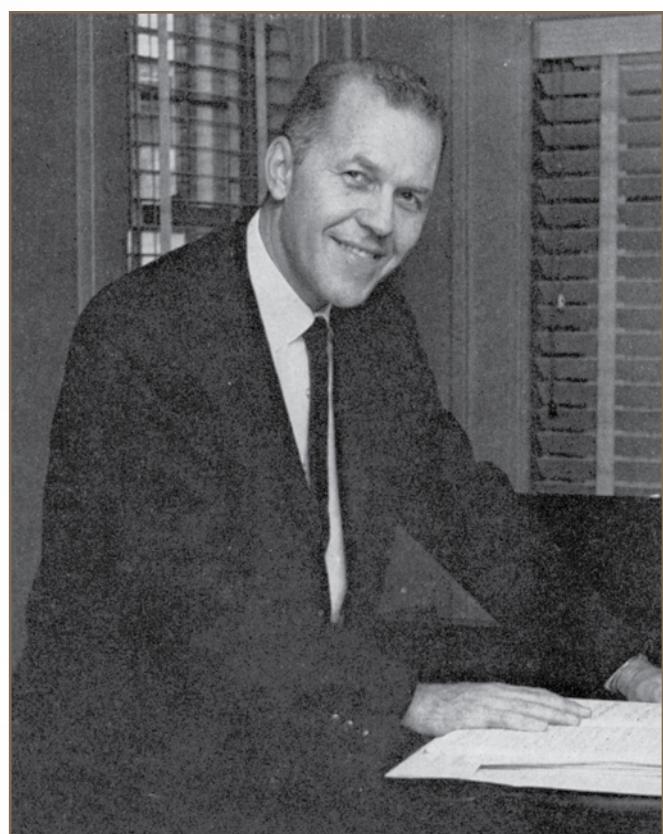
Another of Fader’s recent studies, *Rules Versus Agréments: Ciceronian Propriety in Seventeenth-Century French Contrapuntal Theory*, was presented at the national meeting of the Society for Seventeenth-Century Music in Pasadena, Calif. in April 2008. This investigation argues that 17th century French theorists adapted the concept of rhetorical figure as ornament from Classical treatises on rhetoric, and applied it to the understanding of harmony. Fader’s investigation demonstrates that the notion of harmony as rhetorical ornament is central to the particularly French approach to music theory, reception and music aesthetics in the later 17th century.

Other historical research done by faculty members includes two recently published investigations by Dr. Marvin E. Latimer Jr., Assistant Professor of Music Education. His study, *The Nation’s First D.M.A. in Choral Music: History, Structure, and Pedagogical Implications*, which was recently accepted for publication in the *Journal of Historical Research in Music Education*, reveals that the School of Music at the University of Illinois, Urbana-Champaign, and Harold A. Decker, its Director of Choral

Music from 1957–1982, established what became a far reaching and influential early music performance doctorate. Latimer argues that Decker’s seminal D.M.A. in Choral Music, though intended as a choral performance degree, remained, throughout the Decker years and beyond, particularly musicological in scope.

Latimer suggests that such characteristics were likely a result of Decker’s world view, which appeared to be consistent with a popular philosophical framework at the time, whereby musical meaning is determined by the nature of musical works as archived in musical scores. Within this context, musicologists became the logical benefactors in helping Decker’s students better understand music literature and authentic performance practices, in an effort to better communicate and recreate the various intentions of choral composers.

Another study researched by Latimer, *The ACDA International Archives for Choral Music: Past Present, and Future*, to be published in the June/July 2009 edition of *Choral Journal*, traces the beginning and development of one of the more significant historical choral music research data sources: the ACDA International Archives for Choral Music currently located in Oklahoma City. According to Latimer, the collection holds significant documents and artifacts from ACDA’s first 50 years. This study seeks to create a new awareness of the archives as it attempts to provide impetus for further utilization of the



Professor Harold Deckor, Director of Choral Music, University of Illinois, Urbana-Champaign



Music and children have a proven and necessary link that has been a part of life for generations.

collection's vast holdings. Latimer said of the work, "This line of research precipitated a national ACDA organizational research initiative that will be an integral component of the ACDA Research and Publications committee."

Ethnomusicologist, Dr. Andrew Raffo Dewar, Assistant Professor of Interdisciplinary Arts, recently presented variations on the research topic, *The Sonic Arts Union: Homemade Electronic Music and American "Tinkering" Technoculture*, at the annual conference of the Society for Ethnomusicology in October 2008 and an invited lecture at the "New Media Workshop" at the University of Chicago in November 2008. He will be presenting the same research at the annual meeting of the Society for American Music in Denver, Colo. in March 2009. This research discusses the experimental musical practices of the Sonic Arts Union (SAU), a seminal American electronic music collective formed in 1966 by composers Robert Ashley, David Behrman, Alvin Lucier and Gordon Mumma.

According to Dewar, the SAU performed live music with a combination of homemade electronic instruments built from cast-off military and consumer circuitry, and scientific equipment refitted for musical use. The Union was a pivotal element in an American grassroots network of composers and electronic instrument builders active in the 1960s and 70s. Dewar argues that the Union's aesthetic stance, which celebrated the quirks and defects of the surplus circuits they pieced together, was part of both an exploration of Cageian indeterminacy and the American "can-do" tinkering tradition that was embodied by Alexander Graham Bell, Thomas Edison, and the Wright brothers.

Expanding the Music Therapy Spectrum

Dr. Andrea Cevasco, Assistant Professor of Music Therapy, recently published several studies in leading music therapy research journals. Her primary research interests include premature infants and individuals with Alzheimer's disease. One such investigation on these issues, *Preferred Vocal Range of Young*

and Older Adults: Implications for Music Therapy Majors' Clinical Training Experience, published in the January 2008 edition of *Music Therapy Perspectives*, focuses on the differences in female music therapy and non-music majors' vocal ranges. Notably, her results indicated no difference for lowest mean comfortable singing pitches between the two groups; however, she found that differences occurred in their highest mean comfortable pitches.

Another noteworthy research topic—mothers' singing to newborn infants and its influence on mother-infant bonding—was the subject of Cevasco's study, *The Effects of Mothers' Singing on Full-term and Preterm Infants and Maternal Emotional Responses*, which was published in the Fall 2008 edition of *Journal of Music Therapy*. She found that some preterm infants' hospitalization lasts a week to two or three months, and mothers of preterm infants feel as though they miss bonding opportunities that occur during the first few weeks after birth. In the experiment, infants were exposed to a CD recording of their mothers singing. Preterm experimental mothers stated that knowing their infant listened to the CD of their singing helped them cope with their infants' stay in the Neonatal Intensive Care Unit, especially when medical complications and returning to work hindered their ability to visit their infants.

Investigating Innovative Topics in Music Education

Dr. Kenneth M. McGuire, Associate Professor of Music Education, presented *The Relationship Between Audio-visual, Audio, Teacher Presentation, Participant Involvement, and Song Identification among Pre-kindergarten and Kindergarten Children*, at the Music Educators National Conference National Convention in 2008. In this study, McGuire observes the relationships between presentation mode and song identification among pre-kindergarten and kindergarten children. In the study, the presentation mode – the method by which music is introduced to the subject – was either audio, audio-visual, or live exposure. Other measuring factors included whether or not the participant was actively or passively involved.

McGuire's results indicate that active participation was more likely to result in successful task completion for some students when they learned material from either an audio-visual or live mode than when they learned it from an audio mode. When students were taught via an audio-visual mode, song identification of some students was more likely to occur if they participated actively. Active participation during an audio stimulus produced adverse results for some students. And an audio mode produced significantly better results than an audio-visual mode when some non-participating students were compared.

Pursuing his interest in the areas of music teacher retention, Dr. Carl Hancock, Assistant Professor of Music Education, contributed *Music Teachers at Risk for Attrition and Migration: An Analysis of the 1999-2000 Schools and Staffing Survey*, to the 2008 edition of the *Journal of Research in Music Education*. In the analysis, Hancock examines the effects of teacher characteristics, school conditions, teacher efficacy, external support and

remuneration on music educators' risk for attrition and migration. He found predictors included young age, teaching in a secondary or private school, extracurricular hours, school-wide concerns, limited support from administrators and parents, lower salary, and dissatisfaction with salary. Female music teachers were more likely to be at greater risk of leaving their school environment than males, and minority teachers were more likely to be a high risk of leaving than non-minorities. But no observed effects were found based on being an older teacher, education level, mentoring relationships, or school location.

About this line of research, Hancock said,

*"Keeping good music teachers
in our schools is a
national priority for the entire music
profession and it is exciting that
the University of Alabama
is on the forefront of investigating
this phenomenon."*

To date, no one has actually been able to reliably determine how the many factors that influence a music teacher's decision to leave the profession interact with each other. Hopefully, results from this study will lead to ameliorative research-based prescriptions to improve the retention of music educators."

Another of Hancock's recent contributions to scholarship, *Aesthetic Responses of Music and Non-music Majors to Gradual Pitch Center Changes*, that appeared in the 2008 *Bulletin for the Council for Research in Music Education*, focuses on determining if music and non-music majors' aesthetic responses are differentiated by gradually changing pitch center conditions. Results indicated a main effect for pitch condition and an interaction effect for major and pitch condition. Average aesthetic response scores for music and non-music majors hearing the gradually flatter performance were lower than those for the unaltered condition. There was little difference in the scores of non-music majors between the gradually sharper and unaltered conditions; however, music majors' average scores were lower under the gradually sharper condition.

Multi-disciplinary Research

Integrating the disciplines of mathematics and music, Dr. Jason Yust, Professor of Theory, recently completed a study titled, *The Step-Class Automorphism Group in Tonal Analysis*. Yust's paper, presented at the International Society for Mathematics and Computation in Music, advances the idea of dynamic prolongation, which is prolongation as a hierarchy of musical motions rather than static events. Furthermore, his research suggests a method of prolongational analysis where step-class intervals represent motions and relate hierarchically through automorphisms of the step-class group.

According to Yust, such a hierarchy of step-class intervals may mix intervals presented melodically and harmonically in the music, giving direct expression to Heinrich Schenker's idea of horizontalization or unfolding. The basic units of such an analysis are the step-class trichords that define passing motions, triads, and fifth-progressions. He develops some analytical and interpretive approaches to this type of prolongational analysis and applies these techniques to the second movement of Beethoven's Sonata, Op. 10, No. 3.

Instrumental Qualities and Characteristics

Charles "Skip" Snead, Director of the School of Music and Professor of Horn, contributed recent research addressing the effect of specific metallurgical attributes of brass instruments on their tonal characteristics at the recent meeting of the Historical Metallurgy Society in the United Kingdom. His work suggests that, along with hardness and annealing effects, there are effects of textures, which affect modulus of elasticity. According to Snead, characteristics such as the texture of the sheet metal in its final form, and additional effects, which relate to selective damping, may affect the tonal quality of the instrument.

While these studies represent only a few of the many ongoing research efforts of the distinguished University of Alabama School of Music faculty, they demonstrate the depth and diversity that has become our hallmark. In so doing, they appropriately position the bar of music scholarship at its highest level. Such efforts will continue to contribute positively to future generations of scholars who will in turn lead the way in innovation, creativity and discovery.

WE WOULD LOVE TO HEAR FROM YOU!!

If you have alumni information
please contact:

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Special Guest Enrich the Experience for Students

The University of Alabama School of Music is home to many of the finest performers and scholars in the nation. These performers and scholars bring with them opportunities for many guests and events to enrich the experience at UA and in the community. This year the School of Music has hosted over 150 concerts, lectures and other events. As in years past, the Moody Music building was the site for the Alabama Music Educators Association Conference, the Alabama All-State Orchestra Festival, the Alabama Honor Band Festival and the University of Alabama Church Music Conference. During the course of the year, the School of Music also hosted many luminaries of the music world.

One of the many annual events at the School of Music, Double Reed Day, has seen an enormous response. As a part of Double Reed Day, students and guests are allowed to participate in masterclasses, reed sessions and a recital given by the guests and double reed faculty of UA. Some of the distinguished guests were Dr. Mark Ostoich, Professor of Oboe, University of Cincinnati College Conservatory of Music; John Hunt, Professor of Bassoon, Eastman School of Music and Bill Ludwig, Professor of Bassoon, Indiana University. Other guests included Dr. Michelle Vigneau, Professor of Oboe, University of Memphis; Lecolian Washington, Professor of Bassoon, University of Memphis; Hunter Thomas, Principal Bassoon, Huntsville Symphony and Brian Seaton, Master Repairman from North American Oboe House. Additional guests of the bassoon studio were Benjamin Kamins, Professor of Bassoon, Rice University, and Tariq Masri, Principal Bassoon of the Alabama Symphony Orchestra.

The flute studio also hosted many distinguished visitors, including Dr. Sonja Giles of Iowa State University, who presented a masterclass titled, "Tone Development Through Interpretation" based on the teachings of famed performer and pedagogue, Marcel

Moyse. Dr. Mary Karen Clardy of the University of North Texas and Dr. Brian Luce from the University of Arizona also visited the campus this spring. Both presented recitals and masterclasses.

Visiting performers of the clarinet studio included Charles Neidich, distinguished soloist and Professor of Clarinet at the Juilliard School, clarinetist/composer Dr. Eric P. Mandat of Southern Illinois University, Dr. Maureen Hurd Hause, Professor of Clarinet at Rutgers University and Dr. Elsa Ludewig-Verdehr, co-founder of the Verdehr Trio and Distinguished Professor of Music from Michigan State University.

The viola studio was fortunate to welcome many notable performers to UA over the last two years, including violist Hillary Herndon, Professor of Viola at the University of Tennessee, Knoxville. Herndon has toured with orchestras throughout Europe and North America and acted as Principal Violist of the New World, Colorado Springs, Eastman and Juilliard Symphony Orchestras under Michael Tilson Thomas, Seiji Ozawa, Neeme Jarvi, Yuri Temirkanov, James Levine and Sir Roger Norrington. Erika Eckert, Professor of Viola at the University of Colorado, also visited the viola studio with Margaret McDonald accompanying her on piano. Eckert has been on the faculties of The Cleveland Institute of Music, Baldwin Wallace College and the Chautauqua Institution in New York, where she served as the coordinator of the chamber music program for the Music School Festival Orchestra for three summers.

Dr. Peter Rovit invited many prominent musicians to the violin studio, including Ani Kavafian, noted soloist and Professor of Violin at the Yale School of Music; Philip Setzer, violinist of the famed Emerson String Quartet and Professor of Violin, SUNY Stony Brook and Walter Verdehr, co-founder of the Verdehr Trio and Distinguished Professor of Music, Michigan State University. Other guests included Felicia Moye, Former 1st Violin of the Miami Quartet and Professor of Violin at the University of Wisconsin, Madison; Gesa Kordes Professor of Violin and Director of Early Music Ensembles, University of North Carolina, Greensboro and Annie Chalex Boyle, Violin Instructor at the Interlochen Arts Academy. Wesley Baldwin, Professor of Cello from University of Tennessee, Knoxville was a visitor in recital as well.

One of many visitors invited by the brass studios was Vladislav Lavrik, Principal Trumpet and Trumpet Instructor at the celebrated Moscow Conservatory, who performed as part of the UA School of Music's 2008-2009 Celebrity Series. A Yamaha Performing Artist, Lavrik's recital with pianist Pam Gordon, UA Professor of Piano, was a highlight of the music year. Michael Mulcahy, Second Trombonist of the Chicago Symphony Orchestra, presented a recital and masterclass, as well as trombonist Brian Allen, and Trombonist/Euphonium player Roger Oyster, Principal Trombone of the Kansas City Symphony.

In the area of Jazz Studies, Director Chris Kozak brought in a wide array of musicians, including the United States Air Force Falconaires Jazz Ensemble; Chris Merz, Director of Jazz Studies from University of Northern Iowa; Gary Motley, Pianist and Director of Jazz Studies from Emory University; Percussionist and Educator Luis Benetti and Rob Zappulla, Vocalist and Trumpeter with the famed Tommy Dorsey Orchestra.



William Ludwig, Professor of Bassoon, Indiana University working with Jeffrey Stiles at UA's annual Double Reed Day.

Dr. Faythe Freese, organ, invited Daniel Roth, titular organist of St. Sulpice, Paris to be the featured performer and masterclass teacher for the 2008 University of Alabama Church Music Conference: A Messiaen Year. In 2009, Dr. Gail Archer was the featured soloist and masterclass teacher for the "Mendelssohn Year" of the 2009 University of Alabama Church Music Conference. Dr. Archer is the Vassar College organist, a member of the organ and history faculty at the Manhattan School of Music and director of the music program at Barnard College, Columbia University.

Other faculty members to invite guests include UA Professor of Piano Tanya Gille, who is a member of the Percussion Plus Project. The group was formed to focus on percussion works with an added



daniel ROTH



dr. gail ARCHER

instrumentalists. Their March 2007 recital featured works of David Crumb, Kim Helweg and Witold Lutoslawski.

Dr. Don Fader, musicology, hosted Daniel Pyle and Catherine Bull, members of the Atlanta Baroque Orchestra for a recital entitled "Telemann in Paris," which focused on works of the great master.

Director of Opera Theater Paul Houghtaling brought in two prominent guests over the past year, including Martha Wade of Wade Artist Management in New York. She participated in a residency which included coaching sessions, career consultations and a masterclass. Students were given the opportunity to audition for a New York manager and to obtain valuable feedback on industry standards. The other distinguished guest was Noelle Partusch, Assistant Professor of Dance at Mercyhurst College in Erie, Penn. Partusch worked with the opera workshop students on basic ballet movements and stage presence.

The opportunity to have these distinguished visitors and outstanding events at the University of Alabama School of Music is a significant addition to the experience for our current and future students. In many cases, invitations to these events are extended to students of all ages. These events, along with our annual Endowed Chair Series and Celebrity Concert Series, create a rich environment that make the University of Alabama School of Music an outstanding environment of learning and growth.

Celebrity Series

2009-2010

featuring

Maxim Rubtsov, flute

Pamela Gordon, piano

Tuesday, October 6, 2009 at 7:30 p.m.

Master class, Monday, October 5, 2009 2 p.m. in Concert Hall

Trout Fishing in America

Friday, November 13, 2009 at 7:30 p.m.

Triton Brass Quintet

Sunday, January 31, 2010 at 2 p.m.

Spencer Myer, piano

Sunday, March 28, 2010 at 7:30 p.m.

Master class, Monday, March 29, 2009 at 10 a.m. in Concert Hall

Tonic Sol-fa

Sunday, April 11, 2010 at 2 p.m.

Celebrity Series subscriptions are \$72 and \$55. Single ticket prices are \$22 and \$15 for general audiences and \$7 for students.

Single tickets will go on sale on September 1.

Subscription Renewals

Must be placed by July 1 for priority seating.

All concerts take place in the Concert Hall of the Moody Music Building on the campus of The University of Alabama.

For ticket information or an immediate credit card purchase, please call the School of Music Box Office at (205) 348-7111 or visit our Web site at www.as.ua.edu/music/calendar.

England Organ Study Tour

The University of Alabama's 2009 organ study tour, June 22-July 1, 2009, is the third in a series of distinctive tours designed and led by Faythe Freese and Keith Cole for organists, students, and organ enthusiasts. On the 2005 journey, Faythe and Keith's group visited numerous Baroque and Romantic instruments in former East Germany from Berlin to Leipzig. Immersing themselves in all things French, participants on the 2007 tour were thrilled with visits to organs in Paris, Chartres, Poitiers, and Versailles.

The 2009 tour promises to be another extravagant feast for the ears and eyes, this time in some of the most delightful spots in England. A glorious five-night stay in London is topped off by an overnight in Bristol, two nights in Salisbury and visits to Romsey, Portsmouth, Blenheim Palace, Reading, Cambridge and Ely. We'll have opportunities to see—and often also hear and play—at least 12 of England's most prized historic and contemporary organs. As noted in the itinerary, we anticipate including many of the following instruments:

BRISTOL ST. MARY REDCLIFFE

Harrison & Harrison, 1912

BRISTOL CATHEDRAL

J.W. Walker, 1907

SALISBURY ST. THOMAS SALISBURY

Green, 1792; Conacher, 1888 and later

ST. MARY CATHEDRAL

Willis, 1877/1934

ROMSEY ROMSEY ABBEY

J.W. Walker, 1858/1888

PORTSMOUTH ST. JOHN'S R.C. CATHEDRAL

Lewis, 1883

ST. THOMAS CATHEDRAL PORTSMOUTH

Nicholson 1860/1994/2000

HOLY TRINITY GOSPORT

Hill, 1897

WOODSTOCK BLENHEIM PALACE

Willis, 1891

READING READING TOWN HALL

Willis, 1864/1882

LONDON ST. MARTIN-IN-THE-FIELDS

Walker, 1991

ST. ANNE'S LIMEHOUSE

Gray & Davison, 1851

ST. DOMINIC'S PRIORY

Willis, 1883

ST. JOSEPH'S HIGHGATE

Hill, 1898

TEMPLE CHURCH

Harrison, 1924/1954

ST. PAUL'S CATHEDRAL

Willis, 1872/1900/1930/1960

CAMBRIDGE KING'S COLLEGE CHAPEL

Harrison & Harrison, 1934

TRINITY COLLEGE CHAPEL

Abbott & Smith, 1889

CHURCH OF OUR LADY & ENGLISH MARTYRS

Harrison, 1908/1972/2001

Faculty News



dr. jonathan **WHITAKER**

WELCOME

The University of Alabama School of Music is pleased to welcome Dr. Jonathan Whitaker to the faculty as the incoming Assistant Professor of Trombone. Prior to joining the faculty of UA, Dr. Whitaker served on the faculty of Henderson State University in Arkadelphia, Arkansas as Assistant Professor of Trombone and Low Brass.

Dr. Whitaker is an active performer as a soloist, chamber and orchestral musician and is a founding member of the Stentorian Consort. The Stentorian Consort released their first CD "Myths and Legends" in August of 2007 on Albany Records featuring premiere recordings of original compositions for trombone quartet by composers Eric Ewazen, Fisher Tull, Charles Wourinen, Leslie Bassett, John LaMontaine and others. The consort recently performed and recorded with Joseph Alessi, Principal Trombonist of the New York Philharmonic and Peter Ellefson, Professor of Trombone at Indiana University and Northwestern University and will release their second recording in 2009. Whitaker can also be heard on Dee Stewart's CD entitled D+ (Dee Plus) performing with the Indiana University Trombone Faculty. Whitaker performs regularly with the Harrisburg (PA), Arkansas, Pine Bluff and Shreveport (LA) Symphonies and serves as Principal Trombone with the South Arkansas Symphony. He has performed with the Duluth-Superior Symphony (MN), Owensboro Symphony (KY), Evansville Philharmonic (IN), Richmond Symphony (IN), Jackson Symphony (TN) and the Paducah Symphony (KY). Dr. Whitaker also performed the American premier of Johan de Meij's T-Bone Concerto with the Murray State University Symphonic Wind Ensemble.

In 2005, Dr. Whitaker was selected as one of sixteen participants for the Alessi Seminar and was a featured soloist twice that year. Since 2005, Whitaker has served as the chief administrator for the Alessi Seminar.

Dr. Whitaker holds degrees in trombone performance from Murray State University and the University of Minnesota and the Doctor of Music degree in Brass Pedagogy at Indiana University where he served as Associate Instructor of Trombone from 2001-2004. He has taught in the Caldwell County School District and is in demand as a clinician and guest conductor for high school music festivals throughout Kentucky, Tennessee, Indiana, Louisiana, Texas and Arkansas. Dr. Whitaker's primary teachers include Ray Conklin, Tom Ashworth, M. Dee Stewart, Peter Ellefson and Joseph Alessi with additional studies with Arnold Jacobs, Edward Kleinhammer, Michael Mulcahy, Charlie Vernon and Douglas Wright.

Jonathan Whitaker is an artist/clinician for Conn-Selmer, Inc. and plays Greg Black Mouthpieces exclusively.

UPCOMING *Releases* FROM THE SCHOOL OF MUSIC

STEPHEN CARY, tenor
with Dennis Helmrich, piano

SCHUMANN-DICHTERLEIBE
Beethoven-An die ferne Geliebte
On the MSR label
Available at Amazon.com and Albanymusic.com

FAYTHE FREESE, organ
Organ at L'Église de la Sainte-Trinité, Paris

WORKS OF HAKIM,
*Guilmant, Langlais,
Messiaen, Tournemire*
Available on the JAV recordings label



Remembering Many Years of Service: Kay Barrett Retires from School of Music



Three decades ago, the University of Alabama School of Music was very different from the ever-expanding program that we know today. Music and theater performances were all confined to a single space, and offices and lessons were scattered throughout the campus in the Rowand Johnson Building, B.B. Comer Hall, Reese Phifer Hall and Morgan Hall. There was not a centrally located facility for music faculty and students to convene. The director at that time, Dr. Dennis C. Monk, remembers his years at the School of Music as both exciting and stressful. During his tenure, the program's needs outstretched its facilities, and in 1987 Dr. Monk and a dedicated faculty and staff moved into the Moody Music Building, which houses the School of Music today. "I learned early on that if I wanted to be a successful administrator, I had to hire a secretary that was smarter than me," Dr. Monk said. He found that in Kay Barrett, who has remained on staff with the School of Music for 27 years.

When Kay joined the School of Music, she and a handful of other faculty and staff members brought the musical disciplines together under one roof. Since then, due in part to Kay's tenacity and guidance, the School of Music has grown by leaps and bounds. "I was impressed by the way she can get along with many different kinds of people," Dr. Monk said. "She had to be extremely patient, good humored and discreet." When Dr. Monk retired as director, he had many people to thank for his success and chief among them was Kay Barrett. "I don't imagine I could have done as well without her around," he said.

Charles "Skip" Snead, present Director and Professor of Horn, echoes Dr. Monk's sentiments. For Skip, Kay has been a colleague,

mentor, teacher, advisor, confidant, and friend to not only his office but also a countless number of music students, faculty and staff. "Through a number of changes large and small, Kay has been the constant that held everything together," Skip said. "She has been the 'knower' of all answers. Without question, I know how tremendously valuable she has been to me."

As anyone else that walks the halls of the Moody Music Building knows, if there is a question to be answered, Kay Barrett is likely to be the one with the answer. If she doesn't immediately have a response, she will have your answer shortly. Pam Woodard, who will be stepping into Kay's role after May 1, knows she has large shoes to fill in her absence. As Pam said, "She is a remarkable person that can answer questions on the spot. Kay has a solution to most every problem that arises within the School of Music. If she can't immediately solve a problem, she always knows who to call for assistance."

For those that become a part of the University of Alabama School of Music family, Kay Barrett is their first opportunity to get to know about the school. She provides a window into the inner workings of the School of Music. Kay sits in with interviews of prospective staff and assists incoming candidates with a smile on her face and a heartfelt desire to get to know them. She is the kind of person who leaves an impression you won't soon forget.

Cathie Daniels, Office Associate for Music Education, is one such person who was hired with the assistance of Kay in 1992. Cathie fondly remembers her time working closely with Kay in the main office before moving to the Music Education area. "Kay really



Kay and her husband Ronald "Bear" Barrett 1980.



Kay and Bear at the reception in her honor in April.



Kay at the Chancellor's Gala in 1995.

took a chance on me and she was instrumental in teaching me how things worked," Cathie said. "She has always been a pleasure to work with. She was just strict enough with everybody that we got things done."

For many more people, "Mama Kay" is more than an effective worker; she is a nurturer, the kind of person who lives to help others. Whether that is by offering to take a co-worker to the dentist, babysitting a newborn, or caring selflessly for her family in their times of sickness and crisis, Kay has continued to help her colleagues without ever asking for anything in return. Her colleagues have described her in as many varied ways as "fun," "feisty," and "kind," but they all agree on one thing: Kay Barrett's retirement will be the end of an era at the School of Music. For most of us, she is an indispensable force.

Dr. Susan Fleming, Professor of Voice, has worked at the School of Music since 1988 and says that Kay has changed very little in her long tenure, always willing to work hard and lend a hand. When she is not being a friend to someone or a shoulder to cry on, she is doing what she does best: solving problems. "The extent of her knowledge of how the University works would astound anyone," Fleming said. "She is literally an institution around here because she gets things done."

Amanda Penick, Professor of Piano, has also worked with Kay during her many years with the School of Music. "She has been one of the most highly efficient workers, and it is really commendable that she has stayed here so long," Mrs. Penick said. "We really appreciate everything she's done and we will miss her as both a friend and a colleague." In the words of Skip Snead, "Her service to the University of Alabama and its School of Music has been exemplary and she will be deeply missed."

Most days, Kay can be seen in her characteristic pose outside the main office: a hand on the hip, and a geometric spectacle chain holding up her glasses. As she prepares for retirement, Kay said



Kay enjoying a coffee break in the early 1990's.



Joyce Grant, Tonia Hicks, Kay Barrett, Pam Woodard and Kelli Wright at the reception in Kay's honor in April.

she hopes to make more trips possible, including traveling around the country with her husband, Ronnie "Bear" Barrett, who is also retired from many years of service to the University. She will also finally get the chance to enjoy the company of her children and grandchildren, she says.

Some would say that Kay Barrett and her influence on the School of Music has been a matter of routine. She even uses the same faded blue coffee cup with a pattern of energetic white rabbits each morning for her coffee break. But for the last 27 years, she has done more than follow a routine. Kay has been faithful and vital to the operation of the School of Music. This summer, however, her coffee cup will at last be retired from its duties, as Kay takes her retirement from many years of service. Kay is the kind of person whose personality precedes her, and almost anyone who knows her rarely forgets her kindness and laughter.

Kay is a "once in a lifetime" person.



In other words, you will only meet someone like her once in a lifetime, if you're lucky enough.

Medici Society

(Spring 2009 Donors)

In the 2008-09 academic year, the School of Music has continued to flourish with the addition of new students and faculty. Critical to the success that has accompanied our growth are the generous gifts of many donors. We welcome the opportunity to honor and thank those individuals who have provided support to the University of Alabama School of Music during the 2008-09 academic year. We also gratefully acknowledge those whose contributions continue 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 on the following page.

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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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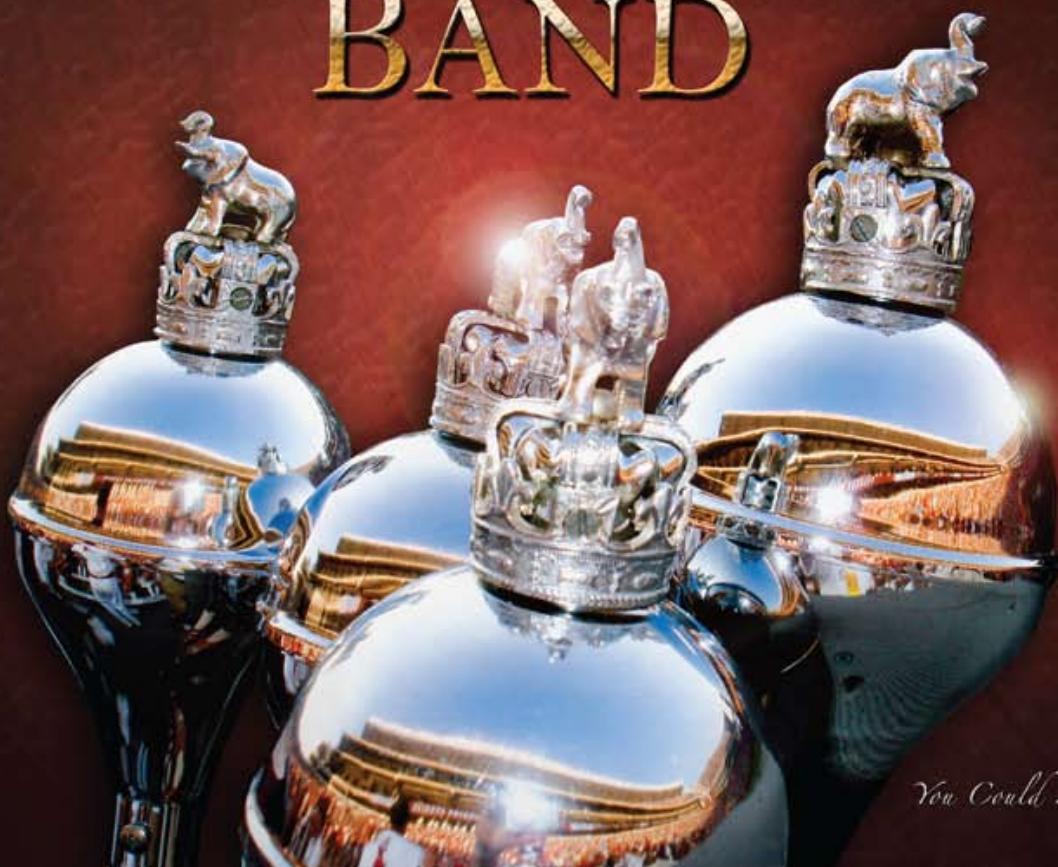
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