ON THE COVER:
Announcing the newly upgraded School of Music website.

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Welcome to the Fall 2009 edition of Alabama Music Notes. You will find this publication to be full of exciting information about new faculty, the ongoing productivity of many established faculty members and programs, innovative initiatives and overall changes serving to enhance who we are and what we do. We are very proud to bring this information to you, just as we are proud of what happens in the University of Alabama School of Music every day. Our school of music is full of dedicated students inspired by a highly motivated faculty and staff; a combination that generates an ongoing positive evolution that makes each year better than the one before.

This fall we are pleased to announce the launch of our new website. Thanks to the efforts of an outstanding committee of faculty and staff and the University’s eTech office, www.music.ua.edu has been completely renovated and updated.

The result is a visually fantastic and highly user friendly way for us to communicate with our community both on and off campus. I hope that you will visit www.music.ua.edu and let us know what you think.

As our general university population continues to grow, so follows the University of Alabama School of Music. We are enjoying record enrollment this fall with demonstrable increases in both the quantity and quality of graduate and undergraduate students. In addition, the number of faculty serving the student body is at an all-time high, with both the number of full and part-time faculty marking substantial gains. These are very positive signs in a time of nationwide economic concerns and stand as further testament to the commitment, productivity and impact of the University of Alabama School of Music on our community, state and surrounding region.

We remain highly cognizant of the fact that beyond our principal mission of serving our student body, one of our prime goals and responsibilities is to serve you. We appreciate your interest in who we are and what we are doing. We hope you maintain that interest and wish to be an ongoing part of what we do. We would be happy to hear from you with your suggestions on how we may do more for you and our community or questions on how you can become involved. Your ongoing interest and support represents a major component of our future success.

Once again, we are very proud of what we do here at the University of Alabama School of Music. As you read on, I am confident you will be as well. Please visit www.music.ua.edu and share your thoughts with us. We are in an exciting time here at the University of Alabama and I look forward to sharing more with you in future issues.

Sincerely,

Charles G. “Skip” Snead
Director, School of Music
Professor of Horn
The School of Music is pleased to announce the launch of our new website!

WWW.MUSIC.UA.EDU

In a world where the Internet is never further than our fingertips, a website is often the first point of contact a person has with an institution. The University of Alabama School of Music is no exception. This is especially true for recruiting potential students to come to campus and be a part of the exciting things happening at the Capstone. On Aug. 19, 2009 the School of Music unveiled its newly upgraded website.

“Our new website is a tremendous step forward for us in affording a more effective opportunity to engage the immediate and greater communities, including potential students,” said Charles G. “Skip” Snead, Director of the School of Music. “The new site places us, on an electronic level, in a cutting-edge position, balancing where we are physically and artistically.”

The planning stages of the process began more than a year ago with the creation of an internal group, the Advertising, Marketing and Publicity committee, chaired by Assistant Professor and Director of Jazz Studies, Christopher Kozak. The first task was to create a promotional School of Music brochure which is sent out to prospective students inquiring about the program.

“We didn’t really have anything before,” Kozak said. “Some departments had sent out their own information, but this was something coming just from the School of Music to tell students about us.”

While the brochure was a start, the committee ultimately decided more needed to be done. They set their sights on their next task: Taking a closer look at the school’s website.

“We realize that students are getting most of their information from the Internet,” Kozak said.

Kozak, along with Associate Dean of the College of Arts and Sciences Tom Wolfe, contacted the College’s Office of Educational Technology (eTech) to see about overhauling the website. In addition to overseeing computer labs and multimedia classrooms, eTech is responsible for implementing instructional technology like eLearning and TurnItIn, and developing and providing support for websites within the College.

The makeover process officially began when eTech’s Internet Technology Support Manager John Hawkins partnered with Reata Dowdle, Creative Director of the UA Faculty Resource Center for the initial graphic design. The next phase was to develop a sitemap and gather content information to populate the site, all of which was overseen by Hawkins.

“They were a major force in getting this project done and without their help, it would not have been possible,” Kozak said.

Since eTech had helped other departments within the College to develop websites, they had planned to utilize a standard design process. But once they began working on www.music.ua.edu, eTech decided that the School of Music would be an ideal candidate for an innovative development system they had been working to implement.

“Many of the College’s divisions do not have the expertise or the resources to build and support modern web solutions in-house,” Hawkins said.

The plan was to develop and build the website in such a way that the content management – the things that actually go on the site for the public to see – could be managed by the School of Music.

“We believe that the development process should empower local units to manage their own content,” Hawkins said. “This principle guides all of our web technology decisions.”

In order to make this model work, however, eTech had to ensure the program used to manage the website could be user-friendly, and be made so that more than one person could share the responsibility of updating the content. After some testing, eTech settled on WordPress, an open-source Content Management System that uses database-backed software to dynamically create pages.

“The WordPress system is flexible enough to be as simple or as advanced as necessary, as needs demand,” Hawkins said. “This made it a wonderful choice for the School of Music project.”

More traditional web templates require the purchase of costly, proprietary software licenses to run websites. WordPress is free, web-based software and requires very little web expertise. Another key benefit of this software is the thousands of users in their development community that constantly produce plugins and other improvements for the software so all users can take advantage of them. This allows users to do things like upload multimedia files such as music and video files and use interactive forms, all of which are being utilized on the School of Music website.

Another upgrade to the site includes a new calendar function that connects to the University-wide system (accessed by going to www.events.ua.edu) that enables users to subscribe to an RSS feed and learn through email about current and upcoming events. This can also be found by following the instructions on www.music.ua.edu/calendar.

With this model, eTech has gone on to build more than 20 websites for groups within the College of Arts and Sciences.

By the summer 2009, eTech was ready to hand over the website to the hands of the web committee. They first met with Amy Dowdle, also of eTech, to learn the process of updating and loading information into the site. She was the person responsible for developing the WordPress templates and setting up the content. Dowdle said she could not put an estimate on how many hours went into the long process, but said she is pleased with the results.

“Although the project did require more work, I learned a lot from this development process that will help us in future projects,” Dowdle said. “The users in the School have done an excellent job in taking charge of their new site.”

One key to the process was having a core group of people on the web committee to keep things going, Hawkins said.

“The web development process works best when a division is
committed to maintaining the site,” he said. “The School of Music
formed a web committee, and this helped us tremendously in our
work.”

The committee, comprised of School of Music staff
members Tonia Hicks and Kelli Wright and Assistant Professors
Paul Houghtaling, Chris Kozak and Eric Yates, continues to
make regular updates to website in the hopes of presenting
the most up-to-date and enticing face for the School of Music.

Please visit the new www.music.ua.edu and let us know
what you think! For questions or suggestions about the
new website, contact web committee chair Chris Kozak at
ckozak@music.ua.edu or Kelli Wright at kkwright@as.ua.edu.

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**For Tuscaloosa Symphony Orchestra tickets or information, call 205-752-5515.

website: http://music.ua.edu/calendar

[Note: The above table and text are excerpts from the original document and have been reformatted for clarity and readability.]
Collaboration Brings Renowned Pianist Meehyun Ahn to Tuscaloosa

All 934 seats in the Concert Hall of the Moody Music Building are empty. The newly-installed Austrian curtains have been drawn for acoustic effect, the house lights have been dimmed and a glow of overhead lights bathes the stage. A single item fills the center of the wooden expanse. A Steinway piano sits poised for action.

Sitting timidly on the tufted piano bench is a dark-haired girl, dressed in all black. She breathes softly, but deliberately. With a few papers and notes to look at, she places her hands just above the keys and begins to play. The sound fills the space immediately, and the once unassuming girl has been transformed into a powerful force. Her fingers seem to fly across the black and white ivory, knowing the path to the notes without hesitating.

This moment was not Meehyun Ahn's first time on a concert hall stage. She practiced Beethoven and Wagner, composers she knows well, in preparation for her first performance in Tuscaloosa at the Moody Music Building. Ahn, who is Korean, had heard of Tuscaloosa many times in her childhood, but this September was her first trip to the university town.

Ahn had heard of Tuscaloosa from her mother, Sookja Lim, who did her graduate studies at the University of Alabama College of Human Environmental Sciences in the late 1960s. "I had always heard about being here," Ahn said. "It's really amazing to finally visit."

This was no ordinary performance for Ahn, who has performed in Wigmore Hall in London, Salle Gaveau in Paris, The United Nations in Geneva, Santa Cecilia Sala Accademia in Rome and many more prestigious venues. This performance is the culmination of the efforts of her mother, who had always wanted her daughter to perform at The University of Alabama. In the Korean culture, gift giving is highly valued, a sign of honor, respect and reverence for the recipient. For Lim, Ahn's concert was a way to give her own daughter's talent as a gift to the place where she learned so much. Part of Lim's knowledge was the direct result of one of her closest friends at the time, Sue Parker, Assistant Director Emeritus of the College of Human Environmental Sciences.

Both Parker and Lim were studying clothing and textile design. Living next door to one another, they became quick friends. Lim had a difficult time learning English, but with the help of Parker and a good old-fashioned stack of carbon paper, she was able to have copies of each class lecture which helped her learn the language.

"At the time, I didn't realize how much I had helped," Parker said. "Later in life, she told me how much that meant to her." Parker's husband was serving in Korea for the U.S. Army at the time they were in school. It bonded the two young women together, and they formed what would become a lifelong friendship.

On breaks and in the summer, Lim would come to stay at Parker's home. She remembers Lim being the first foreign person to visit their small hometown. In fact, it was such a rare occurrence that the local newspaper came to take photos. Lim became close with Parker's mother, Bernice Davidson Morrow, who was also a seamstress. It was this special relationship that kept Lim's desire for her daughter to play at the University alive.

Korean pianist Meehyun Ahn practices in the Concert Hall in preparation for her performance on September 25. This was her first time in Tuscaloosa, and her concert was done to honor her mother, an alumna of The University of Alabama, and the late Bernice Davidson Morrow.
for all these years. Morrow had always supported giving back to the University.

Parker first brought the idea up to College of Human Environmental Sciences Dean Milla Boschung, who had heard about the special person from Parker’s past. With the dean’s support, Parker began soliciting the assistance of campus organizations to make the piano concert happen. Moody’s Concert Hall was a natural choice. During the summer of 2009, Parker approached the School of Music about having the event this fall. She already had a special date in mind, Morrow’s birthday. The event was slated for September 25, and held in honor of Parker’s late mother.

The entire effort involved the Music Services Office of the School of Music, the Dean’s Office of the College of Human Environmental Sciences and the student-based group Creative Campus, who offered marketing and advertising support. Joyce Coffey Grant, Arts Events Coordinator with the School of Music, said the experience was unique.

“It was a very rewarding experience collaborating with the College of Human Environmental Sciences and Creative Campus to make Meehyun Ahn’s performance a great success,” Grant said.

“The performance gave us an opportunity to connect with other departments across campus and the Korean community.”

The concert featured pieces from such prolific composers as Sergei Prokofiev and Alexander Scriabin, all choices made to display Ahn’s incredible abilities. Ahn said when she develops a program for a particular event she tries to think of what the audience wants to hear. In Korea, her audiences enjoy pieces that are emotionally moving. She particularly enjoys playing Romantic music, which is the program she chose for this event.

While the Moody Music Concert Hall is neither the largest, nor the most prestigious venue she has played at, Ahn said she expected it to be a special performance for her. Just as her mother has held a place in her heart for the University, so too, does Ahn after playing this fall.

For her September 25 program, Meehyun Ahn played selections from Sergei Prokofiev, Ludwig van Beethoven, Alexander Scriabin and Richard Wagner.

Barbara Lister-Sink
AT UA IN SPRING 2009

The piano area was happy to host pianist Barbara Lister-Sink in a four-day residency in February 2009. Lister-Sink is an internationally acclaimed performer and a global leader in injury-preventive keyboard technique. While on campus, she presented lectures and master classes in addition to a solo recital featuring the works of composers who were also painters. Lister-Sink is currently Artist-in-Residence at Salem College in Winston-Salem, N.C., and previously a member of the Artist Faculty of the Eastman School of Music for many years. Her award-winning video/DVD Freeing the Caged Bird was praised as “A monumental work!” by Vladimir Ashkenazy.
For early music lovers, the 1960s through the 1980s were the good old days when the School of Music had a flourishing tradition of early music performances under the guidance of beloved musicology professor, Frederick Hyde. His performances of the works of Bach on harpsichord became legendary around Alabama. Linda Cummins, Associate Professor of Musicology and a UA graduate, remembers the time fondly. “In some ways, my experiences here at UA in the 60s and 70s were richer than my students’ experiences these past years because, for me and my fellow students, early music -- collegium concerts, harpsichord lessons, Fred Hyde’s impromptu clavichord recitals in the hall -- were just a part of normal, everyday life in the music building. I will be very happy to see that become the case again.” Dr. Cummins’ wish may well become a reality.

This year, a new initiative at the School of Music takes up Hyde’s legacy: Early Chamber Music Ensembles. The ensembles were co-founded by Gesa Kordes and Don Fader as an opportunity for music students to apply their classroom knowledge of music history to their creative lives as performers. Fader is Assistant Professor of Musicology whose performance experience and research interests include early wind performance practice and music in the Italian style in 17th- and 18th-century France. Kordes joined the Alabama faculty this year as Lecturer in Early Music and brings a vast array of experience as scholar and performer to the School of Music. Kordes, who performs on both period and modern violin, is in demand on both sides of the Atlantic and has performed with several leading early music ensembles including the Washington Bach Consort, Ensemble Musical Offering, Muses’ Delight, Opera Lafayette, Ensemble Tra i Tempi, and the Rheinisches Barockorchester Bonn, as well as the Atlanta Baroque Orchestra. Festival appearances include the Berkeley, Bloomington and Boston Early Music Festivals,

Victoria and Carmel Bach Festivals, Staunton Music Festival, and Troisdorf Barock. She has toured as soloist and chamber musician in the U.S., Central America, Europe and Israel and has recorded for NPR, Harmonia Mundi, FONO, Dorian, and Naxos. Since 1998, Kordes has been increasingly in demand as an ensemble director of chamber groups and baroque and classical orchestras in the U.S. and Europe, most recently at the Magnolia Baroque Festival in Winston-Salem, N.C. From 2006-2009, she served as Director of Baroque Ensembles at the University of North Carolina in Greensboro.

The early music ensembles at Alabama are designed to immerse students in the repertoire of the renaissance, baroque and early classical periods, and enhance their understanding of the musical styles of these eras. Although early music is part of every classical musician’s education, their primary course of study often focuses on romantic, 20th-century, and contemporary works.

“The music of the 16th through the 18th centuries has its own unique and distinct style and mode of expression, just as the language and interpretation of Shakespeare’s plays are quite different from Tennessee Williams. The Early Chamber Music Ensembles thus allow students an in-depth and hands-on experience in interpreting this musical language in a workshop atmosphere.” said Kordes.

The course is designed so that each student will become a member of a chamber music ensemble, choose repertoire of interest in consultation with the instructors, rehearse with their group, and receive regular coaching not only in basic ensemble technique, but also in the interpretation of period style and performance practice.

Another aim of the ensembles is to introduce instrumental students to differences between the “modern” instruments they normally play and those of earlier periods.
Sometimes these differences are subtle, but they can be quite profound, influencing the way one approaches the music. Consider, for example, the differences between a baroque-era and ‘modern’ violin bow. The baroque bow is built to articulate—to allow for spaces between single notes—an expression of the baroque performers’ interest in varying weight, articulation and phrasing. The modern bow, on the other hand, is a perfect representation of the romantic striving for a singing, sustained sound and smooth long lines. Having the experience of playing with a baroque bow teaches the player a natural feel for the unevenness of strong and weak bow strokes that gives baroque music its dance-like, as well as speech-like qualities. Woodwind players and singers are also involved in the program and will be similarly encouraged to explore early techniques and styles, including ornamentation and issues surrounding the use of vibrato.

The goal is not to transform every student into a specialist in early music, but rather to allow students to experience performance practices of earlier repertoires first hand, and to transfer their knowledge to the performance of Baroque and Classical works on their modern instruments. However, those students who work intensively with early instruments may have the opportunity to make a career playing in an increasing field of professional ensembles where there is a demand for historically-informed musicians. In this aim, the early chamber music ensembles have been aided by the support of Skip Snead, Director of the School of Music, and by funding from the College of Arts and Sciences for the purchase of early instruments. So far, the School of Music has acquired a quartet of string instruments in baroque-era set-up (2 violins, a viola, and a cello) with bows, and will acquire two baroque oboes, a baroque flute, and recorders. In the future, if additional funding becomes available, the School of Music hopes to acquire historical brass instruments, including natural horns, trumpets, and sackbuts.

From the start, the early chamber ensembles were met with enthusiasm from students and faculty alike. There are currently 15 music majors enrolled in four chamber groups. These consist of a duo of two baroque violas; a wind trio sonata group with flute, oboe, bassoon and harpsichord; a violin trio sonata group with two baroque violins, baroque cello and harpsichord, and a vocal group with two sopranos, baritone, harpsichord and double bass. They performed their first concert on Saturday, November 21, in the Recital Hall. Works by Arcangelo Corelli, Georg Philip Telemann, and Heinrich Schütz were well received and hopes are high for a rejuvenated early music program at Alabama.
The University of Alabama School of Music would not have been able to reach its status as a premiere music institution without the University Bands. With such groups as the Alabama Wind Ensemble, Alabama Symphonic Band and the Million Dollar Band, students have the opportunity to hone their performance skills and also bring music to the masses. Associate Director of Bands Randall Coleman said this year’s University Bands are off to a red letter start.

“Interest in being a part of the University of Alabama Bands is at an all time high,” Coleman said. “Both the Alabama Wind Ensemble and Alabama Symphonic Band have presented two concerts this year and both groups did an outstanding job.”

In addition to the success of their first performance of the year, the Alabama Wind Ensemble is one of only six university ensembles selected by competitive audition to perform at the 2010 convention of the College Band Directors National Association (CBDNA), a national professional organization that is devoted to the teaching, performance, study and cultivation of music, with particular focus on the wind band medium, and that promotes commissioning new music through collaborative efforts. CBDNA members include individuals from comprehensive research universities, state and private universities, music conservatories, two-year institutions for higher learning, military bands and associate members from the publishing, manufacturing and retail music industries. The convention, which will be Feb. 24-27, is hosted by the ensemble staff at the University of Mississippi in Oxford, Miss. This marks the third such invitational performance for the Alabama Wind Ensemble, and the first in seven years.

The Alabama Wind Ensemble will also benefit from two internationally recognized artists that have scheduled residencies with the group in 2010. Chris Martin, the principal trumpet for the Chicago Symphony, will be in residence with the Alabama Wind Ensemble for a concert performance on Feb. 6 as a part of the Alabama Honor Band Festival. Martin will perform, along with UA Assistant Professor of Trumpet Dr. Eric Yates as soloists with the ensemble on A Carmen Fantasy.

Another exciting visit for the ensemble will be a residency by David Maslanka, a noted American composer who is best known for his highly-acclaimed wind ensemble compositions. During his career, Maslanka has composed more than 100 works, many of which have become established pieces in band repertoire. He will be working with the Alabama Wind Ensemble on a concert of his works from April 18-21, 2010. This visit will also mark a world premiere of a new work by Maslanka, entitled Eternal Garden.

“We BELiEVE THAT HAViNg THE OPPORTuNiTy FOR OUR STUDENTS TO iNTERACT WiTH A COMpOSER STRENgTHENS THE EDUCATIONAL EXPERiENCE THAT OUR STUDENTS HAVE,” COLEMAN SAiD.

“When we have composers of the stature of David Maslanka on our campus, our students will be able to meet one of the most highly respected composers of wind band music writing today.”
The Alabama Wind Ensemble has also been working on a compact disc entitled Enterprise on the Naxos Recording Label. Enterprise includes music by the well known band composer, Ira Hearshen. Hearshen has been an arranger and orchestrator for motion pictures, television and recordings. Just a few of his accomplishments include the complete orchestral scores for both Rush Hour and Rush Hour 2, as well as orchestrations on A Bug’s Life, and Toy Story 2. His works include the original compositions Symphony on Themes of John Philip Sousa, nominated for the 1997 Pulitzer Prize in music, Divertimento for Band, a patriotic overture and fantasia on the Army Blue commissioned by the U.S. Army Field Band to commemorate the 200th anniversary of the founding of the West Point Military Academy. His recording with the Alabama Wind Ensemble includes the piece Enterprise, which was commissioned by the University of Alabama to honor the memory of the students who lost their lives when a tornado struck Enterprise High School in 2007. The CD is expected to be released in early 2010 and will be available through iTunes and many other media outlets.

The Alabama Symphonic Band has again been selected to perform at the annual convention of the Alabama Music Educators’ Association’s Inservice Conference, which will be held from Jan. 21-23 in the Moody Music Building. The Alabama Symphonic Band will perform a concert of new music published for wind band in the past year. This performance marks the second consecutive year the Alabama Symphonic Band has been selected for this honor.

The Alabama Symphonic Band will also perform the opening gala concert for the 25th Annual Alabama Honor Band Festival, which brings more than 500 high school students to the campus each February. According to Coleman, the festival has grown in both quantity and quality over the last few years.

Two years ago, a new component of the festival was introduced when high school ensembles were invited to submit recordings of their concerts to be considered to perform. The first year two groups performed, one from Alabama and one from Georgia. For this year’s festival, a dozen ensembles sent recordings to be considered for performance. This year, four groups were accepted to perform, one from Alabama, two from Georgia and one from Texas.

“We are very excited about having these four top high school bands on our campus,” Coleman said. “Combine this with our honor band festival participants, which will number about 400 this year and our outstanding clinicians, and it should be a very exciting weekend.”

The world renowned Million Dollar Band, in its 97th season this year, promises more exciting performances by the band under the national spotlight. The 97th edition of the marching band also marks the largest number of students to ever audition for the band.

For one of this year’s halftime shows, Coleman and Director of Bands Kenneth Ozzello wanted to highlight the 50th Anniversary of Motown Records, and chose the music of the early Jackson 5. They made the selection last spring, before the untimely death of singer Michael Jackson. After they heard about Jackson’s death, they decided to add a short version of “Thriller” to the show as a tribute to him.

“The crowd response to the show was incredible,” Coleman said. “The crowd always seemed to enjoy our Crimsonettes and Color Guard performing the choreography from the Thriller video.”

In addition to their regular season performances, the Million Dollar Band sponsored the first annual Crimson Cavalcade of Bands on September 22, 2009 as a new vehicle to showcase the marching band to the high school students in the Tuscaloosa area. Most university marching bands have the opportunity to perform in exhibition at a couple of local marching contests each fall as a part of their recruiting efforts. According to Coleman, the Million Dollar Band is always asked to perform these exhibitions, but due to their schedule with the Crimson Tide football team, most Saturdays are full and they are unable to accept them. There was also a need for the local high school bands to have the opportunity to perform their halftime shows for each other. The Crimson Cavalcade grew out of these two ideas.

At this year’s Cavalcade, eight area high school marching bands performed their show for a very appreciative audience. The high school bands received feedback from the band staff at UA and were also treated to a performance by the Million Dollar Band of both the pregame show and the halftime show.

"Many of the high school bands are preparing for marching contests, so the feedback they received was very beneficial to them as they prepared for competitions," Coleman said. "It was a wonderful evening that we will definitely hold on an annual basis."

The event was co-sponsored by the Hillcrest High School Band, and three other bands from surrounding counties participated. In 2010 the Crimson Cavalcade will be sponsored by the Tuscaloosa County High School Band.
On Saturday June 20th, the University of Alabama Jazz Ensemble performed on the Oasis stage at the City Stages Music Festival in Birmingham. The group was invited in spring 2009 to perform at this event and share the stage with the Jackson State University Jazz Ensemble, the Montevallo University Jazz Ensemble and Super Jazz. The repertoire performed consisted of pieces from our Latin Jazz Concert, the Geoffrey Keezer Chamber Concert, and some student arrangements. It was an exciting performance that included some faculty sitting in for students who were meeting obligations for the summer. Jonathan Noffsinger (alto sax), Jonathan Whitaker (trombone) and Eric Yates (trumpet) participated with the ensemble. The audience reception was fantastic and the performance was reviewed by the Birmingham News as seen below:

CITY STAGES 2009: UA JAZZ ENSEMBLE REVIEW
By Linda Robbins – The Birmingham News
(Copyright Used by Permission), June 20, 2009
University of Alabama Jazz Ensemble
Music Oasis, City Stages, Birmingham, Alabama

Jazz lovers found much to enjoy at City Stages on Saturday. Throughout the afternoon and evening, the Music Oasis stage featured several horn-driven bands - including big bands from area colleges and a couple of professional groups, as well.

One of these was the University of Alabama Jazz Ensemble, and they delivered what one expects from a top-notch group - subtle contrapuntal passages, tight ensemble sound and, most importantly, the ability to transform itself into an ear-splitting monster when necessary. Included in the group were at least a few players who might not be able to flash a current UA student ID if asked. The presence of a few ringers, two of whom were UA faculty members, did much to round out the group's sense of blend and raw power. But make no mistake, the solo work came from students, and it was superb, inventive and sensitive to the obscure chord progressions of the ensemble's contemporary charts.

Don't go hear this band if you're in the mood for "In the Mood." The UA ensemble instead focuses on contemporary compositions for big band, composed as vehicles for soloists and as expressive tone poems. Such music tends to favor abstract and coloristic gestures, dissonant harmonies and less tuneful melodies. The music connects to older incarnations of the big band ideal by virtue of its instrumentation and the driving swing rhythms. Another recognizable form from jazz's earlier days is the 12-bar blues format, which could be heard subtly underpinning many of the UA band's pieces.

On April 23 and 24, the Jazz Ensemble directed by Professor Chris Kozak and the Jazz Standards Combo directed by Professor Tom Wolfe embarked on a two-day tour where they performed at the 2009 UGA/Athens Twilight Jazz Festival. Both groups participated in the Jazz Festival competition at the Hugh Hodgson School of Music and received outstanding marks for their performances by an adjudicator panel of UGA School of Music faculty and special guests. Of the attending adjudicators, famed West Coast Jazz Guitarist Mimi Fox provided a brief commentary and clinic for the groups and had nothing but positive comments. She was thoroughly impressed with the levels that both groups were performing at and was excited to hear them performing such challenging literature.

In addition to the competition, both ensembles were invited to perform on the Twilight Stage in downtown Athens as the opening act for the Twilight Jazz Festival that afternoon. It was a busy day but the students enjoyed the trip and were excited to see their hard work paying off. Photos of the event were taken by local photographer Bob Brussack. More of his photos can be seen at www.athensjazz411.com.

The Fall 2009 and Spring 2010 semesters have some exciting performances for our groups yet again. On October 21 guest pianist Bill Anschell performed with the UA Jazz Faculty Quartet and again as pianist with the Jazz Ensemble on October 22. On April 8, session and recording artist Andy Martin will appear as the guest trombonist for the 15th Annual Big Band Tribute concert. Both artists are well known throughout the professional music and jazz communities. Our students will no doubt benefit from working with them and attending their master classes.

The University of Alabama Jazz Ensemble had an exciting year of performances, guest artists and competitions. The Jazz Ensemble continues to represent the University of Alabama School of Music to the highest degree and our alumni should be proud of the students who have participated. If you have any questions regarding the Jazz Studies program and our schedule of events during the semesters, please contact Professor Chris Kozak at ckozak@music.ua.edu or at (205) 348-6333.

UA Jazz Ensemble Review

Ray Davis on trombone.

Briana Caramaschillo alto saxophone.

Chris Kozak, Director
Reflections on a Sabbatical in Venice

Dr. Linda Cummins, Associate Professor of Musicology, spent her sabbatical from Fall 2008 to Spring 2009 in Italy. Her experiences there were profoundly influential for her and the results will provide an exciting resource for musicologists and theorists alike.

In 1853, in The Stones of Venice, John Ruskin called Venice a ruin,

... a ghost upon the sands of the sea, so weak—so quiet—so bereft of all but her loveliness, that we might well doubt, as we watched her faint reflection in the mirage of the lagoon, which was the City, and which the Shadow.

Venice remains a ruin, sinking ever more inevitably into decay—and into the lagoon that reflects and distorts her image—but today the mirage is just as likely to be silk-screened or painted, shrouding the renovation of her most famous landmarks in images of their former, and anticipated, glory. In the fall of 2009, thousands of tourists braved heat, rain, and floods to be photographed before a life-sized painting of the Bridge of Sighs, a painting that concealed—the Bridge of Sighs. This bizarre reinterpretation of Ruskin’s observation only serves to underscore one of the sources of Venice’s continued allure, for the blurring of reality and reflection that Ruskin so lamented is today part of her appeal, her mystery, her romance. Thanks to the generosity of the Gladys Kreeble Delmas Foundation, and a sabbatical leave from UA, I was able to spend six months in Venice, pursuing a romance and puzzling over a mystery of my own.

His name is Nicolaus of Capua. He was an Italian priest and music theorist. His Compendium musicale is dated 1415, and very little else is known of his life. He is not one of the giants of music theory; in fact, his work has not been studied carefully until now. Our age difference and his religious calling only enhance my fascination. I went to Venice to prepare a critical edition and English translation of his Compendium musicale because the only known complete version is now housed in the Biblioteca Nazionale Marciana. There are four other fragments of the work, two in manuscripts in Rome, one in Berlin, and the fourth also in Venice.

The Marciana’s collection was begun in 1468, making it one of the oldest public libraries in Italy. It is situated opposite the Doge’s Palace in the Piazza San Marco. Every morning I battled my way, weaving and elbowing through the tourists, down the riva to the Piazza. There, the tourists fan out, turning to photograph the gondolas rocking in the lagoon, to stand in line for entrance to San Marco, or to sit in the Piazza drinking coffee. I enter a dark and rather forbidding corridor between two cafés, a place where only a Marciana library card and a valid ID buy admission. In the manuscript reading room, I take my place, one in a long continuum of researchers, seeking to unlock the mysteries of the past, and perhaps better understand the present. Where generations of scholars have pored over countless manuscripts, I pore over Latini, cl. VIII.82. I marvel at its fragility and at the miracle of its preservation: thin, stained leaves of paper, ragged edges, words that could so easily have been obliterated (and some have) by a few drops of liquid or the mark of an unsympathetic reader. It is a small book, 155 folios measuring 4 by 5 inches; no gold leaf or bright colors decorate it, but many of the initials are in red and blue ink and intricately decorated. It is over 500 years old. As a scholar of medieval music theory, working with such documents is a normal part of my research trips, but I still get goosebumps when the librarian places it in my hands.

Nicolaus’s Compendium opens the collection, perhaps a mark of the esteem in which it was held, or because it presented such a thorough treatment of the basic information needed to understand the treatises that follow. In the Compendium, Nicolaus explains how to understand and sing plainchant (Gregorian chant). Many of his sources present common views; a few, however, were once thought radical or idiosyncratic. For instance, there were two systems of available pitches. Musica recta (“regular” music) consisted of the “white” notes on the piano plus two B-flats, above and below middle C. Musica ficta (“feigned” music—the Latin word has the same root as fiction) included the other “black” notes, accidentals. Unlike many others of his time, far from discouraging the use of musica ficta, or resorting to it only when necessary, Nicolaus gives rules for the consistent use of accidentals; he explains that certain ones are not found in music manuscripts because “ignorant scribes don’t write them in and ignorant singers scrape them off”. Nicolaus even claims that no musician could reach the ultimate stage of art, in either
and 15th centuries, and the picture they present is of a richer, more varied, more colorful world than we had imagined.

Italian libraries have never quite adopted strict and predictable opening and closing times, so I had days off—some planned and some complete surprises. These days I spent in museums and churches—being a tourist: the Scuola Grande di San Rocco where Igor Stravinsky’s *Threni* was first performed, the Accademia Museum, with its wonderful paintings of Venice when the waters were clear enough for swimming and the city a great center of power and wealth; the Guggenheim museum, housing Peggy’s remarkable 20th-century collection, and San Michele, the funeral island, where death in Venice is reality and I pay homage to Stravinsky, Diaghilev, Ezra Pound, Luigi Nono. I also traveled: by train to Padua to the Scrovegni Chapel and Giotto’s frescoes, to Ferrara and Bologna—names familiar from history books and Shakespeare, to places where history and the settings of medieval music become reality, not mirage. I should admit, too, that I did not drink all my coffee or take all my meals standing at the bar with the gondoliers and street-sweepers because it is cheaper. In Venice you must sometimes splurge.

I was privileged to have had my grant and sabbatical and I treasure the results: the opportunity to have been a bit closer to Nicolaus (despite our coming from such different worlds, alas) and to prepare his *Compendium* for publication; the renewed intensity these experiences bring to my teaching; the memories of the light on the lagoon at sunset, the movie-set vistas of narrow streets and canals, the sound of three bands playing simultaneously in the Piazza at night (“Jalousie,” “Volare” and Ravel’s *Bolero*). I value all such experiences for myself and for other scholars, and I fear for their continuation. *Inside Higher Ed* reports that funding for research is in decline in the United States—especially at state universities—and that our leadership in the world of scholarship is consequently endangered. I am especially grateful for the generosity of the Delmas Foundation, and for the University’s willingness to grant its faculty leave for research projects like mine. Ruskin called Venice a ruin; the ruin is a powerful image, a reminder of the inevitability of time, a reflection of the past and of the future.
Endowed Chair in Musicology, 2008-2009

It was an exciting year for musicology at the School of Music! Every three years, the musicology area receives generous funding from the University to enrich our program as a part of the Endowed Chair Series. This past academic year the Musicology Area (Music History) invited nine guests, either eminent scholars or scholar-performers, for a series of classes, public lectures, concerts, masterclasses and other events at the School of Music. Beethoven was to be our central topic, a composer whose popularity and relevance never have faded. The topics were also expanded to include a few sessions about Beethoven’s great predecessors, Mozart and Haydn which were offered by two world experts on these composers, Professor Christoph Wolff of Harvard University, and Professor Elaine Siiman of Columbia University.

CONCERTS ~ Four of our guests gave concerts at the University of Alabama in addition to teaching classes, giving masterclasses and private coachings, and simply making themselves available to our students.

Our concert series began with Andrew Willis, Professor of Keyboard Instruments at the University of North Carolina, Greensboro, who performed early, middle and late works by Beethoven on three different instruments such as Beethoven would have worked with at those different times of his creative life. For this concert and his residency, Willis transported two of his own instruments, a copy of a Walter fortepiano of ca. 1798 and an 1841 Bösendorfer piano to Tuscaloosa. The School of Music’s own copy of a Stein fortepiano provided the instrument for the very earliest works.

Gesa Kordes, director at that time of UNC Greensboro’s Baroque Ensemble, joined Andrew Willis for a chamber concert of violin sonatas in the more intimate space of the Recital Hall. Called “The Rise of the Violin Sonata,” this concert featured works by J.S. Bach, Johann Sebastian’s second eldest son and by Mozart, along with two early Beethoven violin sonatas. The combination of the quieter but more incisive sound of the fortepiano and the gut-stringed violin gave us all a fresh, new experience of these generally well-known works.

William Kinderman, “double threat” as an internationally sought-after Beethoven scholar and as a performing artist, gave a lecture-recital about Beethoven’s last three piano sonatas, explaining and demonstrating many details of these almost miraculous works, which are so full of a sense of something beyond our daily lives, realms that the deaf, aging Beethoven inhabited or sensed in his isolation.

The final concert of our series was also the final concert of the Celebrity Series. In it our guest, David Breitman, Professor of Keyboard Instruments and Director of the Historical Performance program at Oberlin Conservatory, performed Beethoven’s Fourth Piano Concerto with the School of Music’s own Huxford Symphony Orchestra. For the solo part he, too, used a fortepiano, a copy of a Graf piano such as Beethoven owned, and which he had transported to Tuscaloosa for his residency.

LECTURES, CLASSES AND MASTERCLASSES ~ All of our distinguished guests discussed Beethoven, Mozart and Haydn, in classes with our graduate and upper-level undergraduate students. Four offered concerts and many offered masterclasses, coaching sessions for individual students or student chamber music ensembles, acted as guest instructors in courses given by colleagues, and simply made themselves available to our students in many ways, both informal and formal.

- Professor Christoph Wolff, Adams University Professor at Harvard, concurrently Director of the Bach Archive in Leipzig, Germany and former Dean of the Harvard Graduate School of Arts and Sciences, is a world-renowned scholar of Bach and Mozart.
- Professor Peter Burkholder, Distinguished Professor of Musicology at Indiana University and former president of the American Musicological Society, is the author of the music history textbook used at the University of Alabama at both the undergraduate and graduate levels.
- Professor Elaine Siiman, Anne Parsons Bender Professor of Music at Columbia University, former president of the American Musicological Society and world-renowned scholar of Haydn, Mozart and Beethoven.
- Professor William Kinderman, scholar-performer, Professor of Music at the University of Illinois at Urbana-Champaign and Guest Professor at the Ludwig-Maximilians-Universität in Munich, Germany.
- Professor Robert Hatten, Professor of Music at Duke University and former Vice President of the Society for Music Theory.
- Professor David B. Levy, Professor of Music at Wake Forest University, former Chair of the Department and member of the summer school faculty at the Eastman School of Music.

The Endowed Chair in Musicology 2008-2009 was an exciting series that offered the students of the University of Alabama School of Music and our regional community a unique opportunity to meet some of the best scholarly minds in the world and to hear some wonderful performers giving ear-opening performances. We look forward to the continuation of the Endowed Chair program with Music Theory in the 2009-2010 academic year.
JOANNA BIERMANN, Assistant Professor of Musicology, presented a paper at the annual meeting of the American Musicological Society Southern Chapter at the University of Southern Mississippi in Hattiesburg. In addition, three articles on Beethoven by Dr. Biermann were published in 2009 in Beethoven: A Studies and Interpretations, Krakow, Poland.

STEPHEN CARY, Professor of Voice, was tenor soloist in Messiah with the Alabama Civic Chorus in Birmingham in November 2008. In October, he was soloist at the College Music Society’s (CMS) National Conference in Portland, Ore. along with colleagues Jennifer Cowgill and Paul Houghtaling. The performance presentation was entitled “A Mountain of Funny Foam: The Abstract Expressionism of Virgil Thomson.”

ANDREA CEVASCO, Assistant Professor of Music Therapy, was awarded the Southeastern Region of the American Music Therapy Association’s Special Recognition Award for Research in Music Therapy for 2009. Dr. Cevasco was the co-author of two articles on geriatrics and popular song which appeared in the Journal of Music Therapy.

RANDALL COLEMAN, Assistant Professor and Associate Director of Bands, served as adjudicator for marching band competitions in Alabama, Utah and Georgia and presented clinics at the Alabama and Georgia Music Educators’ Association Conferences.

JENNIFER COWGILL, Assistant Professor of Voice, presented a paper at the International Voice Foundation Annual Symposium in Philadelphia, Pa. in June 2009, and received a UA Faculty Research Grant to continue her work on voice labs. The soprano also presented recitals and master classes in Pennsylvania, South Carolina and Washington, DC.

ANDREW DEWAR, Assistant Professor of Ethnomusicology, released a CD entitled “Six Lines of Transformation & Music for Eight Bamboo Flutes” on Porter Records in the fall of 2008, presented lectures at the University of Chicago’s New Media Workshop, and the 2009 annual meetings of the Society for Ethnomusicology and the Society for American Music. He also won an ASCAPPlus award for 2008-2009 based on his compositional catalog and recent performances.

NOEL ENgebretson, Professor of Piano, performed recitals and taught master classes at the Alabama School of Fine Arts in Birmingham, the University of Alabama-Huntsville, Oakwood College in Alabama and the University of California Santa Barbara. He also was an invited guest performer at the European Piano Teachers Association Annual Conference in Novi Sad, Serbia, and presented concerts in Ragusa, Sicily.

DON FADER, Assistant Professor of Musicology, presented papers at the Center for 17th- and 18th-Century Studies at the University of California, Los Angeles, in February 2009, 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. Dr. Fader also performed as recorder soloist a concert of Bach’s keyboard concerti on period instruments at the University of North Carolina at Greensboro in March 2009.

SUSAN FLEMMING, Professor of Voice, appeared as mezzo-soprano soloist in Handel’s Messiah with SAETHN Oratorio Chorale with the New Korean Project Orchestra in Atlanta, Ga. in December 2008, and in Mozart’s Vesprea Solemes de Confessore at St. Paul’s Cathedral in Birmingham, Ala. in April 2009. She also performed Hoiby’s one-act opera Bon Appetit! on Shelton State’s “Tennis Tuesday” series in Tuscaloosa.

FAYTHE FREES, Associate Professor of Organ, participated in the North Texas Inaugural Organ Conference and the American Guild of Organists’ “Think Tank” on Academic Organ Programs in the United States. Dr. Freese also performed concerts in fall 2008 at Concordia Theological Seminary in Fort Wayne, Ind. and for the American Guild of Organists Chapter in Austin, Texas. In spring 2009, she was heard at the historic Central Synagogue in New York City and played for the American Guild of Organists in Lexington, Ky.

CARL HANCOCK, Assistant Professor of Music Education, was invited by the editors of the Oxford University Press to contribute two entries for the upcoming second edition of the Groves Dictionary of American Music and Musicians. In July of 2009, he was published in the Journal of Research in Music Education (JRME), and an interview with Dr. Hancock on his work with the U.S. Department of Education, National Center for Educational Statistics on the attrition and retention of music teachers was published in the February 2009 edition of Teaching Music.

PAUL HOUGHTALING, Assistant Professor and Director of Opera Theatre, received a UA Faculty Research Grant for his work on opera and math in the Pre-K classroom. The bass-baritone appeared as soloist with the St. Cecilia Chorus in New York and in recital for the Des Moines Symphony Academy and at the Cathedral Church of the Advent in Birmingham. He also returned to Cedar Rapids Opera Theatre in June 2009 as stage director for Così fan tutte.

CHRIS KOZAK, Assistant Professor and Director of Jazz Studies, performed with the Jimmy Dorsey Orchestra in Columbus, Miss. in fall 2008 and organized and directed a Jazz Ensemble and Jazz Standards Combo tour to the University of Georgia-Athens Jazz Festival concerts and competition.

MARVIN LATIMER, Assistant Professor of Choral Music Education, was the author of articles published in the Journal of Historical Research in Music Education and the Choral Journal and presented papers at the Association of Teacher Educators National Conference in Washington, DC in 2008, the American Choral Directors Association National Convention in Oklahoma City, Okla. in 2009 and the 2009 Kansas Music Educators Association In-Service Workshop, Wichita, Kan.

JENNY MANN, Assistant Professor of Bassoon, performed and taught in Havana, Cuba with members of the School of Music’s Capstone Woodwind Quintet (Shelly Meggison, Oboe; Osiris J. Molina, clarinet; Charles G. “Skip” Sneed, French horn; and Diane Boyd Schulz, flute) in conjunction with the UA Cuba Initiative in May 2009. The Capstone Quintet also appeared at the CMS National Conference in Atlanta in September 2008. In addition, Dr. Mann performed with the Cavell Trio at the CMS Regional Conference in Michigan in March 2009, at the University of Southern Mississippi and in a solo recital at Mississippi State University.
The University of Alabama School of Music is pleased to welcome Yuri Namkung, as Instructor of Violin. Violinist Yuri Namkung was born in Seattle, Washington where she made debut appearances with the Northwest Chamber Orchestra at the age of nine and was subsequently invited twice by Gerard Schwarz to perform with the Seattle Symphony. In 2002, she made her European debut with the Zürich-Tonhalle Orchestra in Switzerland under the direction and invitation of David Zinman. In 2004 and 2005, Violinist Cho-Liang Lin asked her to join him in performances of the Bach Double Concerto with the Seattle Symphony and with the Orchestra of St. Luke’s in Alice Tully Hall in New York. She will make her Latin American debut appearance with the Simón Bolívar Orchestra during the 2009–2010 season in Caracas, Venezuela and with the Städtisches Orchester in Bremerhaven, Germany.

In May, 2005, Namkung graduated from Columbia University with a BA in Psychology. As a participant of Columbia’s Joint Program with the Juilliard School, she received her MM from Juilliard the following year where she studied with Cho-Liang Lin and Donald Weilerstein. She completed her studies with Donald Weilerstein and with Miriam Fried in the Graduate Diploma Program at the New England Conservatory in May of 2009.

Festival appearances have included La Jolla Chamber Music Society’s SummerFest, Music@Menlo, Ravinia Festival-Steans Institute, Virginia Arts Festival, Verbier, Salzburg-Mozarteum Academy, Music Mountain, Perlman Music Program and Ottawa Chamber Music Festivals. A member of the Môtë Trio, Sue recently completed a two-year Professional Piano Trio Residency Program at the New England Conservatory. Recent and upcoming performances include the Kennedy Center, Jordan Hall, Gardner Museum, New School: Schneider Concert Series, Carnegie Hall’s Neighborhood Series, Virginia Arts Festival, Music on MacDougal, Rhinebeck Chamber Music Society, Gardner Museum, and extensive educational outreach through the Astral Artistic Series in Philadelphia. The San Francisco Classical Voice had this to say of them: “Separately and together, these are musicians you will want to hear repeatedly in coming years.”

Passionate about sharing music throughout the world, Namkung was invited to teach and coach at Music@Menlo by David Finckel and Wu Han, directors of Chamber Music Society of Lincoln Center and Music@Menlo. She has begun and maintains a regular relationship with El Sistema in Venezuela and in January 2009, was invited to Panama for the Panama Jazz Festival. At the invitation and guidance of pianist and Unicef Ambassador Danilo Perez, she will continue her work in Panama as educator, performer, and head of the string department through Fundacion Danilo Perez.

CARLTON MCCREERY, Professor of Cello and Conductor of the Huxford Symphony Orchestra, performed and taught with School of Music colleague Daniel Swancey at the Instituto Superior de Artes de Havana, Cuba as part of UA’s Cuba Initiative, gave master classes at the Summerhays Music Center in Salt Lake City, Utah, served as artist-representative and consultant for SuperSensitive Strings International, and was guest conductor of The Nutcracker for the Tupelo Symphony Ballet Orchestra in Mississippi.

KEN MCGUIRE, Associate Professor of Music Education, presented a paper at the 2008 MENC National Convention in Milwaukee, Wis. and was a panel participant at the Alabama Arts Education Summit at Troy University in Troy, Ala. Dr. McGuire was also a member of the planning committee and a session facilitator at the event, which was sponsored by a partnership of the Alabama Alliance for Arts Education, The Alabama State Council on the Arts and the John F. Kennedy Center for the Performing Arts. In June, he presented at the 2009 meeting of the Alabama Research Seminar in Tuscaloosa.

SHELLY MEGGISON, Assistant Professor of Oboe, was a guest artist at the San Angelo State University Woodwind Festival in Texas in February 2009 and was a featured soloist in Mozart’s Sinfonia Concertante with the Tuscaloosa Symphony Orchestra in May 2009.

OSIRIS J. MOLINA, Assistant Professor of Clarinet, was invited to China by the Beijing Wind Orchestra, the professional wind ensemble of Beijing, as part of the 2009 Beijing International Band Festival. He performed at the National Arts Center and the Allied Middle School of the Central Conservatory, adjudicated the woodwind competition and has been invited to return next year.

KEN OZZELLO, Professor and Director of Bands, appeared as guest conductor with the Decatur City Music Festival in Decatur, Ala., the Georgia Music Educators Conference in Savannah, Ga. and the West Virginia University Wind Ensemble and Honor Band in Morgantown, WV. Dr. Ozzello also conducted the Alabama Wind Ensemble in a CD recording to be released on the NAXOS label.

CAROL PRICKET, Professor of Music Education and Music Therapy, received the Outstanding Service Award from the American Music Therapy Association, Southeast Region, and authored two juried poster research presentations at the American Music Therapy Association nation conference in St. Louis, Mo.

DOFF PROCTOR, Instructor of Voice, performed a recital at the University of Montevallo in September 2008, performed with the Tuscaloosa Symphony Orchestra in February 2009 and Theatre Tuscaloosa in June. The baritone also served as conductor for multiple regional and national performances of the Alabama Choir School Chamber Choir.

DIANE BOYD SCHULTZ, Associate Professor of Flute, was invited to perform at the 2009 National Flute Association Convention in New York City and the College of the Bahamas, Nassau. Dr. Schultz also presented clinics at the 2009 Texas Flute Society Festival in Dallas and the 2009 Louisiana Flute Festival in Hammond, La. and returned to Interlochen as a summer faculty artist.
Faculty

CHARLES G. "SKIP" SNEAD, Professor of Horn and Director of the School of Music, was appointed chief production officer of the International Horn Competition of America in 2009 and was elected an officer of the nominations committee of the National Association of Schools of Music (NASM) in November 2008. He also appeared as French horn soloist at the 2009 Southeast Horn Workshop on the campus of Western Carolina University in Cullowee, N.C.

DANIEL SWEANEY, Assistant Professor of Viola, toured with Anne Sofie Mutter and the Camerata Salzburg, including performances at Carnegie Hall, the Kennedy Center and Chicago’s Symphony Hall. He also taught master classes at the National Orchestra Festival in October 2009 and presented a clinic at the St. Petersburg Conservatory. His trip to Russia

DEMONDRAE THURMAN, Associate Professor of Tuba and Euphonium, appeared as a guest artist for the Midwest Regional Tuba and Euphonium Conference, performed with the Eastern Music Festival Orchestra under the baton of Gerald Schwartz and was soloist and conductor with the Triangle Brass Band. With the Sotto Voce Quartet, he gave master classes and recitals at Kansas State University, University of Kansas and University of Missouri-Kansas City.

JONATHAN WHITAKER, Assistant Professor of Trombone, served on the faculty of the 2009 Alessi Seminar hosted by Joseph Alessi, principal trombonist of the New York Philharmonic in Albuquerque, N.M. In the faculty of the 2009 Alessi Seminar hosted by Joseph Alessi, principal trombonist of the New York Philharmonic in Albuquerque, N.M. In the fall of 2009, he performed guest-artist recitals at Eastern Kentucky University and the University of Kentucky, and appeared with the Alabama, Hamburg (Pa.), Mendian (Miss.) and Mobile Symphonies.

ANNE WITT, Instructor of Music Education, taught and conducted at the New Horizons Music Camp in Ithaca, N.Y., served as the coordinator of pre-k music and Strings in Schools for the Tuscaloosa City Schools and as president of the String Quartet Society of Tuscaloosa. Dr. Witt was also an invited reviewer for two in-press textbooks for Routledge Publishing Company.

ERIC YATES, Assistant Professor of Trumpet, performed as a featured soloist at the 7th Annual International Romantic Trumpet Festival in St. Petersburg, Russia in October 2009 and presented a clinic at the St. Petersburg Conservatory. His trip to Russia also included performing in a recital and presenting a clinic at the Moscow Conservatory. Dr. Yates also performed at the 2009 Western Carolina Trumpet Festival in Cullowee, N.C. and the 2009 International Trumpet Guild Conference in Harrisburg, P.A.

JASON YUSt, Instructor of Music Theory, presented papers at the Conference for Mathematics and Computation in Music and the John Clough Memorial Conference in New Haven, Conn. in June 2009 and at the Canadian University Music Society Conference in Ottawa, Ontario in May 2009.

Exciting News from the UA Trombone Studio –

The 2009-2010 University of Alabama Trombone Choir.

New Faculty, Jon Whitaker and the UA Trombone Studio are celebrating a banner year. The current semester started with a guest artist appearance by Patrick Sheridan, co-author of the Breathing Gym. Sheridan spent two days on campus to teach masterclasses and lessons to the low brass students as well as two extensive rehearsals with the Million Dollar Band. Exposure to Sheridan’s passion and enthusiasm toward teaching and performance made a lasting impression on our students and we look forward to inviting him back to campus in the near future.

The UA Trombone Choir has recently been invited to perform at the 2010 Eastern Trombone Workshop in Washington, DC in March. The Eastern Trombone Workshop has become one of the largest annual events for trombone in the world. The workshop’s mission is to give students, performers, and educators an opportunity to meet and share ideas, talents and opinions about the world of trombone. The concert will feature two world premiere performances including a piece for trombone solo and trombone choir composed by Anthony Barfield. Joining the choir as soloist will be Peter Ellefson, Professor of Trombone at Indiana University and Northwestern University. Up and coming composer, Drew Worthen, has also written a piece for the UA Trombone Choir for this special concert.

The Trombone Studio will also host two renowned guest artists in the spring semester. Peter Ellefson will be on campus in March to present a solo recital, masterclasses and teach lessons. Professor Ellefson’s career is equally important in the performance and teaching arenas having served as the Second Trombonist with the Seattle Symphony for 10 seasons. Currently, he performs regularly with the New York Philharmonic and Chicago Symphony and serves on the faculties of Indiana University, Northwestern University and Roosevelt University. In April, jazz trombonist Andy Martin will visit campus to perform with the UA Jazz Ensemble and teach masterclasses for the jazz studies majors and the trombone studio.

For more detailed information on trombone studies visit the Trombone Studio website at www.rollslide.com.

ROLLSLIDE!
Student News

UA Senior wins top honors at the International Horn Competition

Johanna Yarbrough (BM, Horn Performance) won the university division of the International Horn Competition of America in August 2009. The competition, the largest and most prestigious of its kind, was hosted at Columbus State University in Columbus, GA. Drawing competitors from all over the world, the university division is open to all full-time university students at or below the age of 28. Over 60 performers appeared in the preliminary round which consisted of a recital style performance of two complete works for horn and piano. After a semifinal round of works for solo horn, four finalists were selected. Due to the prestige and scope of this international event, the finals are typically dominated by advanced graduate students. Johanna proved to be the rare exception being selected as a finalist as a 20-year-old undergraduate.

With a brilliant performance of Richard Strauss’ Concerto No. 2 in the finals, Johanna was selected as the winner of the 2009 competition, placing above outstanding competitors from other highly recognized music programs nationwide. With this achievement, Johanna has clearly distinguished herself as one of the major talents of this generation in the international horn community. Congratulations to Johanna!

Arthur Bosarge (BM, Piano), Zacchaeus Kimbrell (BM, Voice), and Leslie Procter (BM, Voice) were first-place winners at the Alabama state division of the National Association of Teachers of Singing (NATS) competition in February 2009. Other finalists included Grace Choi (BM, Voice), Jarrod Demming (BM, Voice), Perry Harper (BM, Music Therapy), Lauren Smith (MM, Voice), and Hollie Tkacik (BM, Voice).

Violists Lauren Burns (DMA) and Claire Jeong (DMA) participated in the North American Viola Institute in the summer of 2009. Both young artists also studied and performed with the American Institute of Musical Studies (AIMS) in Graz, Austria.

AkiLah Bryant (BM, Flute) won first place in the Alabama Federation of Music Clubs Competition, Orchestral Winds Division and the Birmingham Music Club Competition, Instrumental Division. She was also the winner of the Southeast Regional Competition of the National Federation of Music Clubs Competition.

David Butler (BM, Trumpet and a student in UA’s Computer-Based Honors Program) won first place at UA’s 2009 Undergraduate Research and Creative Activity Conference with his oral presentation of his School of Music “MediaPortal” project.

Zachary Ferguson (BM, Horn) was a finalist in the student solo competition at the 2009 Southeast Horn Workshop hosted at Western Carolina University. He is a freshman and was one of the youngest competitors in the competition.

Julie Franklin (MM, Viola) studied and performed at Colorado’s Rocky Ridge Music Festival in the summer of 2009.

Katie Holaway (MM, Cello) won a position as cellist in the Huntsville Symphony through a national audition process.

HeekYung Lee (DMA, Organ) was runner-up in the Atlanta American Guild of Organists (AGO) Scholarship Auditions in April of 2009.

Jennifer Lee (BM, Piano), Laryne Williford (BM, piano), Sallye Jeffcoat (DMA candidate, piano) and Molly Savoy (BM, piano) placed first, second, third and fourth places respectively in the 2009 Alabama Federation of Music Clubs Competition.

Brenda Luchsinger (DMA, Horn) is serving on the faculty of The University of Wisconsin Stevens Point during the fall 2009 semester as a sabbatical replacement.

William A. Martin (DMA candidate, Voice) has accepted a tenure-track position in voice in the Department of Theatre and Dance at the University of Alabama.

Valerie Mattern (BS, Clarinet) was named principal clarinet of the Alabama Ambassadors of Music Wind Ensemble in June/July 2009. She led the ensemble on a European tour including England, France, Austria, Italy and Germany.

John McGuire (DMA, Horn; BM 1999) is serving on the faculty of Appalachian State University during the fall 2009 semester as a sabbatical replacement.

Mabs Nolen (MM, Voice) was selected to participate in the Young Artists Program of Opera North in New Hampshire. She performed the role of Berta in The Barber of Seville.

Whitney O’Neal (MM, Flute), Eunice Jungeun Oh (DMA, Flute), and Ju-Hee Kim (DMA, Flute) were named winners in the 2009 National Flute Association Professional Flute Choir Competition. The young artists performed at the 2009 National Flute Association (NFA) Convention in New York City in the summer of 2009.
**Students**

**CHRISTOPHER O’REAR** (DMA candidate, Voice) is currently adjunct instructor of voice and opera workshop at Birmingham-Southern College in Birmingham, Ala. He also returned to Cedar Rapids Opera Theatre in January 2009 as the Imperial Commissioner in Madama Butterfly.

**HEIKI PALM** (DMA, Cello) was a finalist in the Principal Cello Fellowship Competition of the Montgomery Symphony Orchestra. **HOVHANNES ALANAKYAN** (DMA, Cello) was a semi-finalist.

**SARAH PITTS** (BM, Music Therapy) won first place in the prestigious 2009 E. Thayer Gaston Writing Competition presented by the American Music Therapy Association for her research study entitled “A Survey of Music Therapy Students’ Practica Experiences Working in Hospice and Palliative Care Settings.”

**BRYAN REEVES** (DMA, Trumpet) has joined the faculty of Alabama State University as Assistant Professor of Music. He will teach applied trumpet and marching band techniques, and conduct the wind ensemble and symphonic band.

**JAMES SEAY** (DMA, Voice) returned to Center City Opera Theatre in Philadelphia as Lensky in Eugene Onegin.

**JEFFREY STILES** (BA, Arts Administration) won the second bassoon position with the La Grange Symphony in Georgia and served as acting second bassoonist in the Tuscaloosa Symphony.

**JUSTIN STOVE** (BM, Oboe) progressed to the finals for the position of English Horn with the Louisiana Philharmonic.

**MALLORY TITTLE** (BM, Clarinet) was invited to perform in a master class for Thomas Martin, principal clarinet of the Boston Pops, at the 2009 Oklahoma Clarinet Symposium in Norman, Okla.

**SHELLEY WARD** (BM, Flute) was the Alabama state winner of the Music Teachers National Association competition and represented the state at the southern division competition in Virginia in January of 2009.

**MATTHEW WATTS** (DMA, Viola) performed with the Hollywood Concert Orchestra and the Sigmund Romberg Orchestra in the summer of 2009.

**CORINTH D. YOUNG** (RS, Music Education) was named a UA McNaughton Scholar and will research flute headjoint making techniques with her award.

“SECOND AVENUE BRASS,” a UA student brass quintet, won the 2009 Alabama State Music Teachers National Association (MTNA) Chamber Music Competition and traveled to Virginia to represent UA at the MTNA Southern Division Competition. Performers included **DAVID BUTLER** (BM, Trumpet), **JOHN ALLEN** (BM, Trumpet), **DAVID POTTER** (BM, Horn), **PETER SLOAN** (BM, Composition) and **THOMAS LANDERS** (BS, Tuba).

**THE UNIVERSITY OF ALABAMA STUDENT HORN QUARTET** including graduate student **ARTHUR DIAZ** (MM, Horn) freshmen **ZACHARY FERGUSON** and **KAYLENE BEAL** and senior **MARGARET DIXON** (BM, Horn) was one of three finalists in the quartet competition at the 2009 Southeast Horn Workshop hosted at Western Carolina University.

Several UA voice students were awarded contracts and scholarships to study and perform with Opera in the Ozarks at Inspiration Point, Eureka Springs, Arkansas including **VALERIE BECK** (MM), **JENNIFER BRYANT** (DMA), **ANDREW HEAD** (MM), **DAWN NEELY** (DMA), **MABS NOLEN** (MM), **CHRISTOPHER O’REAR** (DMA), **LAUREN KAYE SMITH** (MM) and **JONATHAN SMITH** (MM).

Masters student Adam Brumberg presents his research poster examining the effects of mental practice on sight-reading accuracy to Dr. Ann Witt.
Alumni News

Celebrating a year of fantastic success

Andy Pettus (BS Mathematics, BS Music Education, 2003) is celebrating a year of fantastic success as Director with the Hillcrest High School Wind Ensemble.

The Hillcrest High School Wind Ensemble is made up of approximately 50 of the top musicians at Hillcrest High School. Nearly half of the members of the wind ensemble are Alabama All-State players. In addition, eight are members of the 2009 Music for All Honor Band of America. The Hillcrest Wind Ensemble has received nothing less than superior ratings at the district and state levels since its inception four years ago. In 2008, the ensemble received best in class and second overall at Festival Disney. In addition to the honor of performing at the 2009 Alabama Music Educators Association Conference, the wind ensemble also performed at the prestigious Music for All National Festival in Indianapolis, Indiana in March 2009. To further demonstrate the wind ensemble’s success, they will perform at the Midwest Clinic, a national clinic for musicians and educators, in Chicago, Illinois on Friday, December 18 and the 2010 Southern Division CBDNA/NBA Conference in Oxford, Mississippi on Thursday, February 25. Congratulations to Pettus and the Hillcrest High School Wind Ensemble!

JEANNA CAPUTO (BS, Music Education, 2008) is teaching music in pre-k through first-grade classes at the Emirates National School in Abu Dhabi, United Arab Emirates.

JONATHAN CROY (BM, Horn, 2009) has accepted a position in the horn section of the Amman Symphony Orchestra in Amman, Jordan and will be teaching applied lessons at the music conservatory in Amman.

DONALD GIVEN (MM, Church Music, 2009) was appointed to a full-time position as organist at Covenant Presbyterian Church in Birmingham, Ala.

KRISTHIAN HERNANDEZ (MM, Euphonium, 2009) is teaching ear training and low brass at Escuela de Bellas Artes de Comerio (Comerio’s Fine Arts School) in Puerto Rico.

MATTHEW MIRELES (MM, Euphonium, 2009) received an Advanced Opportunity Fellowship by the University of Wisconsin-Madison where he is pursuing a Doctor of Musical Arts degree.

DANIEL WESTERN (BM, Saxophone, 1999; MM, Arranging, 2003; DMA in progress) was appointed for Adjunct Instructor of Saxophone at Birmingham-Southern College in Birmingham, Ala. He continues his duties as Adjunct Instructor at the University of Alabama-Birmingham and Shelton State Community College.

WE WOULD LOVE TO HEAR FROM YOU!!

If you have alumni information please contact:

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Medici Society

In the 2009-2010 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 2009-2010 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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