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ON THE COVER: Whither must I wander?
Music by R. Vaughan Williams
Words by Robert Louis Stevenson

THE UNIVERSITY OF ALABAMA

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Welcome to the Fall 2010 edition of Alabama Music Notes. I am very pleased to have the opportunity to share my excitement with you about all of the wonderful things happening at The University of Alabama School of Music.

We have welcomed one of our strongest freshman classes on record this year. These students have already integrated themselves into the fabric of our program which continues to grow and get stronger every year.

Jubal Fulks and Beth Gottlieb have joined our faculty in studio violin and studio percussion, respectively, and are making a dynamic contribution to an already outstanding group of teachers and scholars. Continuing on the theme of “new,” I encourage you to come see our new look. The Moody Music Building has received new carpet, paint, and other key appointments throughout, making the entire facility seem “like new.” Everything associated with this building not only sounds great, but looks great too!

In this issue you will find articles highlighting the outstanding accomplishments of our students, student ensembles, faculty and much more. The activities of our students and faculty span the globe and have brought outstanding music and educational experiences to the lives of many. Both this issue and our next issue in the spring will share with you the international impact created by members of the School of Music. This fall we also salute Professor Larry Mathis who retired from the School of Music after 41 years of outstanding service to The University of Alabama. His impact was great and far reaching, and we thank him wholeheartedly for sharing his talents with us. We also honor Dr. Carol Prickett, who was granted the American Music Therapy Association’s Lifetime Achievement Award. Carol’s commitment to teaching, scholarship, and the students in our music therapy program demonstrates the very highest standard. We are proud to have her at UA.

You may also be interested to note our cover. As is appropriate with the title of Alabama Music Notes, we feature a different section of a musical piece in each issue. This piece always has a direct relationship to content from that issue. We invite you to test your musical knowledge and try to identify our musical selection. The title and composer of each piece is always listed on the inside cover.

It is the mission of the School of Music to continue to provide a comprehensive music program that serves the educational and artistic needs of our students and community. We continue to enjoy growth with each passing year and are always looking to the future. With this in mind, we hope that you enjoy this exciting and informative publication.

Thank you for your interest in our program. We are proud of what we accomplish here at The University of Alabama, and as we seek to serve our students and community we maintain an interest in serving you as well. We would love to hear from you. An opportunity to share your comments, as well as a complete calendar of events and electronic copies of all past issues of Alabama Music Notes is available on our website at www.music.ua.edu.

CHARLES G. “Skip” SNEAD
DIRECTOR, SCHOOL OF MUSIC
PROFESSOR OF HORN
Eric Yates Performs in Russia

In Fall 2009 Eric Yates, UA Assistant Professor of Trumpet, traveled to St. Petersburg and Moscow, Russia. He was accompanied by fellow American trumpet professors P. Bradley Ulrich, Professor of Trumpet at Western Carolina University and Grant Peters, Professor of Trumpet at Missouri State University. They traveled first to St. Petersburg to perform as featured soloists on the Gala Concert of the Seventh Annual International Romantic Trumpet Festival. The IRTF is hosted annually by Gennady Nikonov, Russian trumpet soloist and member of the Mariinsky Theatre Orchestra in St. Petersburg, and Irina Vakulenko, composer and pianist. It is a significant annual cultural event in St. Petersburg with a strong public following. Many notable internationally-known trumpet players have been previous guest artists at the event, including Christopher Martin of the Chicago Symphony Orchestra, Fred Mills of the Canadian Brass and Paul Merkelo of the Montreal Symphony Orchestra. The International Romantic Trumpet Festival consists of public concerts that highlight the trumpet as a solo instrument and feature performances of classical trumpet concerti. Yates performed the Concerto in E for Trumpet by J.N. Hummel with the Symphonic Orchestra of the Russian National Library under the direction of Artistic Director and Conductor Vasily Zvarichuk. The three Americans concluded the concert with an encore presentation of the famous American trumpet trio by Leroy Anderson, Bugler’s Holiday, which the Russian audience greatly enjoyed.

While in St. Petersburg, the soloists provided a master class at the St. Petersburg Conservatory, also known as the Rimsky-Korsakov Conservatory. The Russian students at the conservatory presented several works for solo trumpet, and, according to Yates, demonstrated extremely impressive talent and performance ability. Conservatory trumpet teachers in attendance included Boris Taburetkin, former Principal Trumpet of the Mariinsky Theatre Orchestra, and Mikhail Romanov, Assistant Principal/Third Trumpet in the St. Petersburg Philharmonic. Among the many historic locations Yates and his fellow trumpet professors visited in St. Petersburg, of particular note is the Lazarus Cemetery located on the grounds of the Alexander Nevsky Monastery. It is also the final resting place of many significant Russian artists, writers and musicians including composers Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin (the so-called “Mighty Five”), as well as Pyotr Tchaikovsky. “It was a moving and inspirational experience to view the ornate monuments erected at the graves of these great musicians,” Yates said.

Yates and his colleagues then travelled to Moscow to perform at the famous Moscow Conservatory (also known as the Tchaikovsky Conservatory), where they were hosted by Vladislav Lavrik, Principal Trumpet of the Russian National Orchestra and teacher at the conservatory. Lavrik provided the three performers the opportunity to work with several of the school’s finest trumpet students in a master class setting. As in St. Petersburg, the students demonstrated highly advanced performance skills and were extremely interested in learning as much as possible about the American trumpet tradition. In addition to Lavrik, the Conservatory trumpet faculty includes Vadim Novikov, a legendary teacher in Russia. Both were in attendance at the class session and were very gracious and appreciative. After the master class, all three Americans performed in an evening concert at the conservatory, accompanied by pianist Svetlana Orujeva for a standing-room-only audience. After performing solos, Yates and his colleagues were joined by Lavrik and several conservatory students to perform works from the American trumpet ensemble repertoire by composers including Eric Ewazen, Gordon Jacob, and John Rutter. As ambassadors of the International Trumpet Guild, Yates and his fellow Americans presented ITG memberships made possible by ITG’s “Sponsor a Trumpeter” program. The mutual appreciation for trumpet music and the collaborative spirit of music making across an international community of trumpet players was notable at this special concert event.

Before departing Moscow, Yates and his colleagues were invited by trumpet teacher Ahat Samadov to visit the Russian Military Music Academy in Moscow to present a master class with Lavrik. All music students at the academy assembled in uniform in the concert hall for the clinic, where each soloist performed and then listened to trumpet students from the academy and offered commentary. The question and answer session at the end of the clinic covered many topics,
Community Music School reaches out to Tuscaloosa Magnet School

As soon as you walk in the doors of the Tuscaloosa Magnet Elementary School, you can tell there is something special going on. A subdued hum of activity wafts out of the classrooms and colorful artwork decorates the walls, lockers, and doors. Although the magnet program is relatively new to the community, having begun its inaugural year in fall 2009, it is already showing huge signs of promise, in part due to the hard work and volunteerism of the Community Music School and The University of Alabama.

Each Tuesday, the school’s already bright minds have the opportunity to break out of their normal routine and spend a class period learning something entirely different. This school-wide enrichment program is the brain child of Laura Woolf, who has been a longtime employee of CMS and Kindermusik instructor. She had a vision of an integrated program that would bring not only music to the new school, but also a wide variety of programs to enrich children in whole new ways.

“I have a background in gifted education, so the idea of school-wide enrichment has always been appealing to me.” Woolf said.

In June 2009, the pieces started falling into place and a partnership between UA and the magnet school was formed. In addition to key players from CMS, the program gained the support of the College of Arts and Sciences Dean Robert Olin and Provost Judy Bonner. Early on, the Creative Campus Initiative headed by Hank Lazer served as a consulting role to assist in identifying resources and collaborators.

Joe Benson, Vice President for Research, was brought into the equation after meeting with Lazer. From the beginning, he said, the program seemed well-conceived. It was also appealing because there were so many different arts-related areas on campus that could potentially benefit from the partnership.

“We saw this as an opportunity to do something in an area where UA could make a real impact,” Benson said.

In addition to numerous teachers from CMS, instructors from all over the University and the community convene at the school on Tuesdays to teach about the things they love. The program, known as Exploratories, allows students to take three classes each year for eight weeks. The 23 classes offered range in variety from yoga to robotics. Woolf said the diversity of courses is important because it gives the students an opportunity to be exposed to disciplines outside of the usual parameters of the classroom.

“This gives them a chance to delve into something that they don’t get to,” Woolf said. “We are exposing them to things now that they may want to immerse themselves in later.”

This integrated approach to learning is not unlike the holistic learning vision of the school itself. Jeanne Burkhalter, the elementary school principal, said that it has been quite an experience to have graduates and faculty members from UA come to share their passion with her students.

“The variety of the classes they offer has been incredible,” Burkhalter said. “One of the things we stress at the school is integrated arts, which allows students to explore an area and then they can read and research that area further.”

UA faculty and students are not the only ones who have volunteered their time to be part of this project. Several members of the business community decided to take part, such as Roy Clem, station manager at WVUA. He has been teaching a class on broadcast journalism where students get to see the behind the scenes of a news broadcast. He describes the mission of WVUA as striving to be a community news station, and his partnership with the school allows him to do that. Also, since electronic communication has become such an important part of our daily lives, he likes the opportunity to explain it to the children.

“Working with the students really helps you keep in touch,” Clem said.

Ellen Najjar, a graduate of the University of Alabama School of Music and instructor for CMS, said she has enjoyed teaching violin to the young students. She teaches in a group setting, which is different from her normal teaching method. She said often students in the group become models for others, and it allows them to observe each other.

“I have loved this almost better than private lessons,” Najjar said. “It’s more enjoyable than I could have foreseen.”

Some of the other courses offered include Growing Wild (an agriculturally centered course), guitar, recorder, world drumming, hand bell, graphic design, drama, geology, choir, French, journalism, three different engineering classes – robotics, simple machines, and renewable energy; piano, art and art history, dance, forensics, and meteorology.

The school’s PTA pitched in the funds to pay for all the materials required for the classes. The school has furthered their commitment to the program by setting up an after school program where students can pay to continue learning the things they were exposed to in their Explorations classes.

Not content to let the program become stagnant, Woolf says she has many more goals for the coming years. She would love to include more class offerings, such as a biology touch lab, something to do with textiles, or even a class about ceramics. But as the program grows, she hopes the message will remain the same.

“We’ve always fed their minds, but now we are feeding their souls.”

Jane Weigel shows her recorder class the music they are about to play.
Music Therapy Students Make a Difference at Local and National Venues

The music therapy students at the University of Alabama involved in many endeavors during the 2009-2010 academic year. In Fall 2009 several students attended the American Music Therapy Association (AMTA) National Conference in San Diego. They not only attended the conference, but they presented at this conference. Karen Joly, Sarah Pitts, Ellyn Hamm also and Lelia Huber presented “Utilizing Live Versus Recorded Music in Sessions: Benefits and Limitations” at the Clinical Practice Forum. In this venue the students shared their ideas to clinicians and students from across the United States. At the research poster session, Sarah Pitts presented her research study, “A Survey of Music Therapy Students’ Practica Experiences in Hospice and Palliative Care Settings.” Sarah had the opportunity to discuss her study with other prominent researchers in music therapy and education during the session. Also, Pitts was awarded the E. Thayer Gaston Writing Award, based on her research and writing skills. This award is the highest research honor for undergraduates in our profession.

Before the conference Ellyn Hamm (Senior music therapy student) assisted Judy Simpson with a pre-conference continuing education course, in which Hamm educated other professionals on the importance of advocacy in our profession. Simpson, who is the Director of Government Relations for the AMTA national office, announced at the conference that Hamm was her first summer music therapy intern and cited several examples of specific tasks she was instrumental in completing. Hamm initiated this summer internship position and assisted in the national office during June and July of 2009, helping Simpson revamp the public policy on the AMTA website as well as represent our organization at several healthcare reform conferences at the national level.

Also during the conference, two students were elected into official positions on the national student professional organization, American Music Therapy Association of Students (AMTAS); Hamm is currently president-elect and will start her tenure as president in April, and Lelia Huber is the current secretary of AMTAS. For most music therapy programs it is quite prestigious to have just one person elected at the national level; however, we are extremely pleased with these young women and how they represent the music therapy program and our School of Music.

The music therapy student organization at the University of Alabama is the Capstone Music Therapy Association (CMTA), and members coordinate many service and social events throughout the academic year. Each year they raise money for a specific agency in the Tuscaloosa area. Last fall they hosted a fund-raising event to raise money for special education classes at Sprayberry Regional Educational Center. In addition, each fall the students have been involved with Capstone Village’s Wellness Week, providing music therapy sessions for wellness for the retirement center’s residents. Each spring the freshmen music therapy students in beginning class guitar learn songs from the residents’ young adult years and lead the residents at Capstone Village in singing these “classics.” Also during each spring semester the music therapy students work with the residents at Merrill Gardens, a local independent and assisted living facility, engaging them in music therapy and reminiscing sessions.

This past year the music therapy students have invited several guest speakers from the surrounding area to speak about music therapy, including Rochelle Loney, a graduate of the University of Alabama’s music therapy program. She discussed her music therapy clinical work at Hand-in-Hand, which is a part of the United Cerebral Palsy of Birmingham. Also, Sunny Davenport, a graduate from our music therapy program in 1999, described how she started the music therapy program at UAB Medical Center, which now has two full-time music therapists and one part-time position.

Another component of CMTA is the Research Committee. Julia Oh and Lelia Huber (co-chairs), Ellyn Hamm, Casey Brasher, Kim Cockrell, Anna Baird, Ellen Kuykendall, and Laura Hagerty have actively engaged in research, working together to learn the various aspects of conducting a research study and presenting their research in a regional venue. Their research study, “Evaluation of Song: Decades on Singing and Motor Responses of Individuals with Alzheimer’s Disease and Other Related Dementia” has been presented at the research poster session at the American Music
Therapy Association Southeastern Regional Conference. Also, Casey Brasher’s study “The Effect of Music Listening on Self-Reported Mood Levels of Cancer Patients Undergoing Chemotherapy Treatment” and Kimberly Cockrell’s study, “Differences Between Music Majors and Non-Music Majors’ Starting Pitch Levels of Familiar Songs” was also presented.

Other exciting news includes the development of two new additional clinical training sites for music therapy students. After months of collaborating and planning, music therapy students started providing services for patients at the DCH Cancer Center in spring 2009. The first two students, Lauren Gill and Casey Brasher, were so successful in providing music therapy services for the patients receiving chemotherapy that a radiation oncologist requested music therapy services for patients prior to their radiation treatment. This year we are working with both the radiation and chemotherapy units at the Cancer Center.

Another new clinical training site is the Neonatal Intensive Care Unit at DCH. Music therapy students are learning specific music therapy protocols for premature infants who are sometimes as young as 28 weeks gestational age (about 3 months premature). This is an exciting opportunity, especially since most music therapy programs do not have this type of training available for undergraduate students.

Students are required to complete clinical work every semester they are enrolled in coursework. Other clinical training populations that music therapy students serve during the course of their undergraduate studies include older adults with memory disorders at Caring Days; patients at Hospice of West Alabama inpatient unit; adult psychiatric patients at DCH North Harbor; pre-k students and students with autism, severe and profound disabilities, and behavior disorders at Sprayberry; adolescent students with mild and moderate intellectual and developmental disabilities at CrossingPoints; and adults with moderate and severe/profound intellectual and developmental disabilities who are at ARCS of Tuscaloosa.

The music therapy students at the University of Alabama have done a great job of providing services to the local community as well as representing themselves at the regional and national level of our profession. This year has been especially busy, but yet exciting. If you have any questions about the music therapy program at the University of Alabama, please feel free to visit our website: http://www.musictherapy.ua.edu/

Carol Prickett Receives National Honor

Dr. Carol Prickett, area coordinator of Music Therapy and Music Education, received the American Music Therapy Association’s Lifetime Achievement Award at the organization’s national conference in San Diego in November 2009 for her contributions to the field of music therapy. The award is the highest honor bestowed within the music therapy profession and the School of Music is proud of Carol and her accomplishments in the field. Alabama Music Notes asked her to reflect upon her career, her role as a groundbreaker in the music therapy industry, and her thoughts on the field and its exciting future.

“Dr. Prickett, congratulations on your Lifetime Achievement Award and your many achievements in the music therapy field. Can we begin with your background? Tell us how your education and early experiences led you to pursue music therapy? What drew you to the profession?”

I simultaneously completed undergraduate degrees in piano performance and in liberal arts, with an eye toward having a private piano studio after graduation. I loved being a music major and making music at the piano. I knew I wanted to have music in my life always, but the closer I got to graduation, I became less and less sure that teaching piano was my calling. A classmate mentioned hearing that there was a career using music in health related fields, called music therapy. I decided to go to Florida State to begin music therapy training; I would go for one term and if it didn’t turn out to be what I wanted to do, I would return home and open my studio. But music therapy turned out to be even more exciting than I expected, so I completed a certification/ equivalency program, interned, and began working in a large state mental hospital in Georgia. I was hooked!

What drew me to it? The same thing that keeps me loving it today. I get to work with people who are dealing with mental and physical health challenges, trying to find a way, through a musical venue, to address their non-musical health needs. Bringing music into people’s lives is always a thrill and being able to reach beyond that to facilitate non-music health goals makes it all the more exciting.

No two people are the same and no two days of work are the same. It is always creative. Music therapists prepare ahead of time, with goals and objectives, strategies, treatment plans, musical repertoire, and knowledge of the particular needs of the client. But then when you get into the session, pulling all those elements together “in the moment” for the client’s maximum benefit, the atmosphere is electrically charged in the same way as any good musical collaboration or improvisation.
“The University of Alabama’s music therapy program is not the first one which you implemented. Did you base UA’s program on that early model? What changes did you make when you had an opportunity to launch another music therapy program?”

The first music therapy program I developed was a blend of the program I had been through and the things I had learned in seven years of clinical work...those things I wished someone had taught me. Yes, I used that as a model at UA, but across the years, the profession has changed so dramatically that the curriculum is constantly being redefined to keep up with current practice. Today’s UA music therapy students need far more knowledge and skill than was expected only a few decades ago.

“How has UA’s program grown and changed over the years?”

First let me mention two things which have remained constant: the commitment of the students and the support of my faculty colleagues. I could talk for days about both of those topics! They're the only reason I'm willing to forgo full-time clinical work. They make this job fun.

The biggest changes have been in preparing students for ever-widening settings in which music therapists practice. Collaborating with former students who are now clinicians has helped keep the curriculum fresh and relevant. And, of course, the great privilege of having Dr. Andrea Cevasco join me as a colleague has reinvigorated the program. It’s impossible to overstate her contributions.

“Dr. Prickett, music therapy integrates research and clinical practice at all levels. How has this informed your work?”

The research questions I've had a chance to pursue center around two topics: increased student competence and efficient clinical practice, particularly with older people. Earlier in my career, I focused on questions which in today's world we would label as outcomes-based learning, trying to find techniques which truly shaped students' clinical skills. Using technology efficiently to enhance self-shaping and self-monitoring skills plants the seeds for growth and independence as a clinician. We particularly had to learn how to use video technology to empower students' learning, to improve their observational skills.

My research interest into music's contribution to the quality of life for older people grew directly from my own family experience. At some point I realized that people in my family were living much longer than average and, if this was my destiny, I wanted to know how to make those extra years the best they could be. It has been a great privilege to contribute a little bit to the burgeoning knowledge in this area. And the best news is that research consistently verifies that music, in many forms, makes a unique and positive contribution to enhanced life quality for both healthy older people and those with serious age-related health issues such as dementia.

“What changes have you seen in the music therapy field in general from the time you began your work until now?”

The diversity of clinical settings in which music therapists work, with solid research to back them, has increased tenfold across the decades.

“You have been involved in the professional organization on every level, from president of the Southeastern Region, an Assembly of Delegates member as the governing body for the national organization, a committee member that has drafted and presented standards and policies that the organization still uses today, as well as providing service in many other ways. What service role have you enjoyed the most?”

That’s a difficult choice, but I would have to say the years I served on and chaired the national education committee, which oversaw university curricula and the approval of people qualified to serve as faculty. Strong curricular standards have given music therapy pride of place among arts therapies.

“Where do you see the music therapy profession headed?”

As a formal discipline, with a national credential representing university and clinical training, music therapy is about to celebrate its 60th birthday. The future is even more exciting than the past. Music therapists have developed sophisticated research to back them, has increased tenfold across the decades. The diversity of clinical settings in which music therapists work, with solid research to back them, has increased tenfold across the decades.

The past. Music therapists have developed sophisticated research techniques and with the help of emerging technologies such as imaging, our ability to understand humans’ unique responses to music will open more and more opportunities to tailor those responses so that they can also address non-music objectives. Music therapy always delivers a double bonus!

“What would you say is your legacy in the music therapy field? You might not like that word, but your accomplishments amount to nothing short of that.”

When you ask me that, I want to look around to see who you might really be talking to! But I have to face the fact that, of the 60 years this profession has officially existed, I’ve been a part of it for two-thirds of that time. So I’m not sure “legacy” is the correct word, but I do think I am a representative of one of the first generations to spend an entire career as a music therapist. This has always been and continues to be a discipline which rewards professional participation; there is room for many contributors. If there’s a legacy, it is all those younger music therapists I had the privilege to launch into the field. They will take this profession to more places than I can imagine, and that makes me very happy.
Larry Mathis came to The University of Alabama by way of Pennsylvania and the Juilliard School. While at Juilliard he received both his master and bachelor degrees studying with, among others, Saul Goodman, Morris Goldenberg, Fred Hinger, and William Schinstine. Prior to being hired by The University of Alabama, he performed with the New York Philharmonic, City Symphony of New York, and the Pottstown Symphony. Upon his arrival in Tuscaloosa, he performed with the Alabama Symphony and Tuscaloosa Symphony, the latter of which he is still a performing member. He began teaching at the Capstone in 1969 and concluded his service this past December 2009. During his tenure at the Capstone Mathis maintained a busy performance schedule, particularly on the timpani, his great passion.

In commenting on Mathis’s contributions to the school of music, Skip Snead, current director of the school of music remarked: “Larry Mathis was an established institution at The University of Alabama. His forty-plus years of service to the Capstone produced many fine students, including Beth Gottlieb, Chuck Tilley, Daryl Tibbs, Keith Larson, Laura Noah, Donna Bohn, and Blake Tyson. Larry was always well liked and respected by his colleagues and students alike. His contributions to the program were numerous, ranging from his work as conductor of the university symphony, through his teaching in the percussion studio, to his ongoing contributions as an outstanding performer in solo, chamber, and large ensemble settings. Beyond all of this, simply stated, Larry was one of the ‘good guys.’ He was always pleasant and maintained a positive spirit. He will be missed. I wish him every happiness he deserves in retirement, which will make for a long list.”

While at Juilliard, one of Mathis’s fellow students was Garwood Whaley, president and founder of Meredith Music Publications and a former member of the United States Army Band, “Pershing’s Own.”
An accomplished performer and educator in his own right, Whaley, reflected fondly on his time at Juilliard with Mathis.

He said, "My days at Juilliard studying with Saul Goodman and Moe Goldenberg were some of the most memorable of my life. Of course the teachers were fantastic, the curriculum great, the creative atmosphere of the school unbelievable but, perhaps, the most memorable part of that experience were the students. One of those students who I remember so well was Larry Mathis. Larry came to the school after I did and was one of the ‘new kids on the block.’ Being new did not stop him from achieving the respect of those of us who were older. Larry learned fast and became one of the great students of Saul Goodman. He was talented and worked hard to achieve excellence. I was very fortunate to be surrounded by students like Tony Cirone, Gerry Carllyss, Eugene Espino, Rick Holmes, Bob Ayres, Jimmy Rago and countless others like Larry Mathis. I think I learned as much from my student colleagues as I did from my major teachers and Larry was one of those who I learned from. He was, and still is a first-class musician and teacher.”

Mathis was not only appreciated and respected by his students. His fellow faculty members held him in high esteem and considered him a supportive colleague and always in his interaction with others a gentleman. He was, according to Amanda Penick, currently the longest-serving faculty member at the university, “... one of the most professional musicians I know: always prepared and ‘on time.’”

University of Alabama director of bands, Ken Ozzello, in speaking of his fondness for Mathis stated, said "Both Larry and I are from Pennsylvania. During football season we both closely followed our childhood teams. For Larry it was the Philadelphia Eagles and for me it was the cross-state rival Pittsburgh Steelers. When the other guy’s team would have a bad weekend, you could count on a hard time coming on Monday morning. Of course the Steelers have won six Super Bowls to the Eagles none. I certainly missed those Monday morning conversations this past fall. Larry is a great musician, but more importantly, a great guy.”

If one were to seek out those things most identifiable with Larry Mathis’s contributions to the School of Music, at the top of the list would be that he was a maestro of the timpani and that you could not find anyone with anything unkind to say about him. That cliche is often used, but seldom fully realized. In this case it is absolutely accurate and tremendously insightful about the way in which Larry Mathis shared himself with his students and colleagues, and in all he did. If space permitted, we could include many more testimonials from students and colleagues attesting to the kind of individual he is and the many superlatives that attend commentary on his career as an educator and a performer.

"I have always been thankful for my education at the Capstone and have had a very successful music career because of, in great part, Larry Mathis and the University of Alabama School of Music. Larry was a great inspiration to me and taught me how to be a well-rounded percussionist. I always thank him for making me learn to sight-read. We used to read duets together for fun and he was always available. As far as taking over for Larry, it’s a huge honor. I want to make him proud and take the studio to the highest level. I aspire to be an inspiration to my students as he was to me.”
– Beth Gottlieb, Instructor of Percussion at The University of Alabama

"In many ways Mr. Mathis was the model professor. His dedication to his students was obvious as was his love for percussion. I enjoyed very much watching him conduct percussion ensemble and throwing the football with him in the courtyard. I will miss his presence in Moody! Congratulations Mr. Mathis!"
– Demondrae Thurman, Assistant Professor of Euphonium and Tuba, The University of Alabama
“Mr. Mathis was a huge influence on me as an orchestral percussionist. As an incoming freshman, he immediately pointed me in the right direction about all one needed to know regarding playing percussion in an orchestra. I look back now, and I am so grateful he was such a stickler for using correct technique for whatever instrument I happened to be studying at the time. My focus was timpani, which was his forte. He stressed the importance of being musical and performing for the particular piece of music at hand and not merely being a technician. One of my favorite memories of him teaching was playing countless timpani excerpts all the while him yelling, ‘Lift, lift the mallet! Bring the sound out of the instrument!’ He not-so-gently taught me the importance of where and how to strike the drum as it related to what kind of tone was being sought. He was a taskmaster and a perfectionist, and I am a better player for it and will be forever grateful.”

– Chuck Tilley, graduate of The University of Alabama, is a Nashville-based drum-set artist, studio and recording musician, and performer for many television shows and touring acts.

“As a teacher, Mr. Mathis was always demanding. He made sure that the technique and approach for any piece was absolutely correct, particularly with timpani. It was his diligence and dedication to the basics that was the most influential to me and that I continue to impart upon my students today.”

– Laura Noah, is a freelance timpanist/percussionist. She is the Principal Timpanist for the Mobile Symphony Orchestra and serves as an adjunct instructor of percussion for The University of Alabama at Birmingham. She holds a master’s degree in percussion performance from The Peabody Institute of the Johns Hopkins University and her bachelors in Percussion Performance from the University of Alabama.

“I remember my studies with Larry Mathis quite fondly. He was always very supportive and encouraging in lessons, and was open-minded in allowing me to program my own compositions for my recitals. He was gracious enough to allow me to occasionally conduct the percussion ensemble and teach the percussion methods class; I am indeed grateful for those experiences. I knew I could always count on an “information overload” when playing timpani or asking about a car issue, for sure! He was always a pleasure to be around, and I am proud to have studied with him.”

– Gene Fambrough, DMA, is Assistant Director of Bands and Assistant Professor of Percussion at UAB. He holds degrees from The University of Georgia and East Carolina University, as well as the Doctor of Musical Arts degree in Percussion Performance from The University of Alabama.

“Larry Mathis played a huge role in my percussion career. Since we were both from the same part of Pennsylvania and studied with the same instructor, William Schinstine, we shared a lot of common experiences. Larry Mathis’s knowledge of timpani repertoire I would put up against anyone in the country. His classical recording collection of the 1950’s-1960’s New York Phil is incredible. We spent many hours going over timpani rep with those recordings. One of the great moments I had at U of A was performing the Bartok Sonata for Two Pianos And Percussion with him. Watching and listening to him play the timpani part was an experience I will never forget. I have been fortunate to perform the Bartok several times since . . . but never with a player like Larry Mathis. To sum it all up, Larry Mathis is a tremendous teacher, tremendous percussionist, and tremendous musician. I truly valued the time I studied with him.”

– Keith Larson, graduate of The University of Alabama, is freelance percussionist and educator in Kansas.

“One element of Larry’s teaching that I will never forget, and still use today, is the amazing way he is able to get those timpani mallets to be so perfectly consistent on soft timpani rolls. He has fingers made for timpani playing!”

– Donna Bohn, Division Chair, Associate Professor of Music, Cornerstone University, has her Bachelors of Music and Doctor of Musical Arts degrees from The University of Alabama.
The spring semester at The University of Alabama brought about some outstanding performances by our students and faculty both on and off campus. We have been very fortunate to have several ensembles represent the School of Music both regionally and nationally. Several ensembles made appearances at some of the most important conferences in the field. Here are highlights of the outstanding recent performances of our ensembles.

John Ratledge, Director of Choral Activities, was Artist in Residence at Carnegie Hall from April 30-May 3. He conducted the National Festival Chorus, and the University Singers were invited to be the Chorus in Residence for this event. Singers gave a solo recital at Carnegie Hall on May 2, 2010, performing works by Mendelssohn, Lotti, Lauridsen, and Ratledge. The opportunity to perform at one of the most prestigious concert venues in the world was underwritten by the Provost, the Dean, and the School of Music.

The University of Alabama Wind Ensemble was selected to perform at the 2010 College Band Directors National Association Southern Division conference on the campus of the University of Mississippi on February 25. Under the direction of Kenneth Ozzello and Randall Coleman, the ensemble performed for members of CBDNA from Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia. The concert featured Professor of Horn, Charles “Skip” Snead, as soloists as well as Brian Radock, timpanist and graduate student in the UA School of Music. The program also included a work written for this special concert by Ira Heuhsen entitled “Band Jive.” Leading up to the performance, the ensemble enjoyed the insight of composer John Mackey during the final rehearsals of his composition, “Aurora Awakes.”

The University of Alabama Jazz Ensemble, under the direction of Professor Christopher Kozak, was selected to perform at the first annual Jazz Education Network Conference in St. Louis, MO in May. The Jazz Education Network is dedicated to building the jazz arts community by advancing education, promoting performance, and developing new audiences. The UA Jazz Ensemble contributed to that mission through their appearance at this conference. The ensemble performed on the same stage as some of the world’s leading jazz artists and educators. More information about the JEN Conference can be found on their website at www.jazzednet.org.

The UA Trombone Choir, under the direction of Dr. Jonathan Whitaker, recently performed at the 2010 Eastern Trombone Workshop in Washington, DC. 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 featured two world premiere performances including a piece for trombone solo and trombone choir composed by Anthony Barfield and a work by young composer Drew Worthing. Joining the choir as soloist was Peter Ellefson, Professor of Trombone at Indiana University and Northwestern University and jazz trombone artist Sim Flora. The Trombone Choir continues to be an active part of the School of Music having recently been invited to perform at the 2011 International Trombone Festival.

The UA Horn Choir, under the direction of Professor Charles “Skip” Snead, made an appearance at the 2010 Southeast Horn Workshop in Hattiesburg, MS. Hosted this year by the University of Southern Mississippi Horn Studio, the Southeast Horn Workshop is a regional workshop of the International Horn Society held annually in the southeast U.S. Members of the UA Horn Studio performed and competed in solo competitions as well as much orchestral auditions and quartet competitions.

Our ensembles continue to grow and offer outstanding contributions to the arts and educational community. For more information on ensemble and other School of Music events, please visit www.music.ua.edu.
Last year, the School of Music was proud to invite four prominent musicians—one composer and three music theorists—to The University of Alabama. The scholars shared their expertise with our enthusiastic students, who, for their part, rose to the challenge. Composition students created brand new works, Theory students grappled with new perspectives, and all students renewed their appreciation for music as an academic and artistic discipline.

**ENDOWED CHAIR IN MUSIC COMPOSITION**

Peter Westergaard, Emeritus Professor of Music at Princeton University, held the endowed Chair in Music Composition. Westergaard, who studied under Roger Sessions, Walter Piston, Darius Milhaud, Edward Cone, Milton Babbitt and Wolfgang Fortner, is the author of *An Introduction to Tonal Theory* and numerous theoretical articles. These writings were important contributions to the literature, but they also offered insight into the distinct compositional technique and harmonic language found in his music, which is known for the clarity and audibility of structure. His singular compositional voice is heard in several operas as well as numerous vocal, chamber, and orchestral pieces.

**Lessons** – Both graduate and undergraduate composition students, met with Professor Westergaard in weekly lessons. These culminated in a daylong reading session of their work, ably led by Westergaard, himself. It is a rare opportunity, indeed, for students to have their works performed and recorded under such experienced supervision!

**Lectures** – The weekly Composition Seminar was turned over to Professor Westergaard, who used this time to lecture on such topics as text setting in opera and twelve-tone polyphony, as well as to offer insight into many of his own compositions.

**Concerts** – The School of Music presented Professor Westergaard’s music in two distinct forums this past year. First, the Alabama Contemporary Ensemble performed a concert exclusively of his works: *Quartette*, *Ode*, *Variations for Six Players*, *Cantata II: The Refusal to Mourn the Death by Fire of a Child in London*, Text by Dylan Thomas (Paul Houghtaling, bass soloist), *All 4s*. Second, Professor Westergaard gave a video presentation of *Alice in Wonderland*, a Chamber Opera premiered in 2008 at the Peter Jay Sharpe Theatre in New York City.

**ENDOWED CHAIR IN MUSIC THEORY**

The School of Music this past year also enjoyed the visits of three of the foremost music theorists active today: L. Poundie Burstein, Hunter College and The Graduate Center, CUNY; William Rothstein, Queens College and The Graduate Center, CUNY; and Scott Burnham, Princeton University. Each distinguished scholar gave four public lectures on a variety of topics including, the analysis of opera, Schenkerian analysis, cadences, form, long-range tonal structures, and the music of Haydn, Beethoven, Chopin, and many others.

Not only did all three of the chair holders give top-notch lectures, but they also took the time to discuss the material at length with our students of all majors, opening another window onto the world of professional music theory. Students were uniformly impressed and inspired by the musicianship the scholars brought with them.

**POUNDIE BURSTEIN’S** research interests include Schenkerian analysis and form studies. His article “The Off-Tonic Return in Beethoven’s Piano Concerto No. 4 in G Major, Op. 58, and Other Works” in *Music Analysis* was the recipient of the 2008 Outstanding Publication Award of the Society of Music Theory.

**WILLIAM ROTHSTEIN’S** research interests include Schenkerian theory and analysis, theories of rhythm, history of music theory, opera, and theories of form. He has also written on performance practice and the relationship of analysis to performance. His landmark book, *Phrase Rhythm in Tonal Music*, received both an ASCAP-Deems Taylor Award and the Society for Music Theory’s Young Scholar Award.

**SCOTT BURNHAM’S** research interests include the history of tonal theory, problems of analysis and criticism, and 18-and 19th-century music and culture; publications reflecting these concerns have appeared in such journals as Beethoven Forum, Current Musicology, Journal of the American Musicological Society, Journal of Music Theory, Musical Quarterly, Music Theory Spectrum, and 19th-Century Music. He has received fellowships from the National Endowment for the Humanities, the Guggenheim Foundation and the National Humanities Center.

Our students report that some of the most memorable and valuable times with this year’s Chairs were the after-lecture discussions over lunch or dinner, particularly those occurring during the overlapping of two chair holders’ residencies. The stories and insights our visitors shared—arrived with perfect timing for students on the cusp of their own academic careers.
The Jazz Corner

The 2009-10 academic year was remarkable for the Jazz Studies program. Within the past year the Jazz Ensembles, Jazz combos and Jazz Faculty have put on several exceptional concerts, worked with prestigious guests, and performed exciting as well as challenging music. Here are some highlights from a jam-packed year of exciting events.

To start off the season, Assistant Professor and Director of Jazz Studies Christopher Kozak presented a faculty recital featuring the Crimson Jazz Quartet, which is comprised of Jonathan Noffsinger on saxophones, Tom Wolfe on guitar, Chris Kozak on electric and acoustic basses, and Mark Lanter on drum set. This new incarnation of the Faculty Jazz Quartet completed their first (self-titled) studio effort during the Summer of 2009 and it is available through Music Services in the School of Music. The new CD contains original compositions and arrangements by Wolfe, Kozak, and the Quartet. This recital with the CJQ premiered Kozak’s five movement work titled: “Fantasia No. 1 for Jazz Quartet” which was written for and inspired by Brother Yusef Lateef.

The list of recent guest artists in the Jazz area is also tremendous. Fall 2009’s featured guest artist was Seattle native and award winning Jazz pianist Bill Anschell (www.billanschell.com). Anschell spent several days working with our students in masterclasses and also performed a concert with the Jazz Ensemble. It was a joy working with him and the students came away with a great deal of insightful information.

In spring 2010, electric bassist and composer Michael Manring (www.manthing.com) was a featured solo performer for the Kentuck Festival of the Arts in Northport, Ala. When asked about coming to do a masterclass for our students, Manring was enthusiastic to share his experience and concepts. This was a rare opportunity to work directly with a master of his instrument and a true artisan.

Assistant Professor of Trumpet Eric Yates invited the Crimson Jazz Quartet and Jazz ensemble to accompany guest artist Pat Harbison for the Southeastern Trumpet Festival. Harbison for the Trumpet Festival of the Southeast hosted here at the University of Alabama. The band enjoyed working with Harbison and it was truly an honor to be asked to support this excellent Festival.

Shortly after the success of the Trumpet Festival of the Southeast, the Jazz Ensemble performed their annual Chamber Jazz concert featuring the music of trumpeter and composer Kenny Wheeler. The program consisted of small group pieces performed by the Jazz Standards Combo under the direction of Tom Wolfe as well as pieces for Jazz Ensemble from Wheeler’s award winning album “Music for Large and Small Ensembles.”

For the 15th Annual Jazz Ensemble Big Band Tribute concert trombonist Andy Martin (www.drewbone.com) joined us to salute the Trombone’s role in Jazz. Martin is one of the most in-demand trombonists in the LA music scene with credits that include lead trombone for the Dancing with the Stars orchestra, countless film scores, the Bill Holman Band, and soloist with the Gordon Goodwin Big Phat Band. In addition to his feature with the Jazz Ensemble, Assistant Professor of Trombone Jonathan Whitaker shared the billing by premiering the Crimson Slides. This ensemble is directed by Whitaker and featured Martin as soloist performing a variety of arrangements. Masterclasses for the Jazz Studies students and trombone studio were without a doubt a highlight to an already energy charged visit to the School of Music.

Perhaps one of the most significant events for the Jazz Studies program during the spring 2010 semester was the Jazz Ensemble tour to the Jazz Education Network (JEN) Conference in St. Louis, Mo. at the University of Missouri. The Jazz Ensemble, directed by Chris Kozak, submitted a demo of recent live works and was invited to perform at the first annual event. With the collapse of the International Association of Jazz Educators (IAJE) in April of 2008 there was no longer an organization to host conferences or sponsor...
Alabama Honor Band creates an outstanding weekend for visiting musicians.

On February 4-7, 2010, the Twenty-fifth Annual Alabama High School Honor Band Festival was held at The University of Alabama School of Music. Two hundred of the region’s top wind players and percussionists converged on Tuscaloosa for a weekend of rehearsals, concerts and clinics. These very talented musicians were chosen from more than 1,000 students who applied to be selected. Selections were made by the School of Music faculty and were based on the students’ resume and recommendation of their teachers. This event is the largest on-campus recruiting event of the year for University bands and the School of Music. It is estimated that well over 70 percent of those students who are members of university instrumental ensembles participated in the event while they were in high school.

One of the most attractive elements of the festival is the guest conductors who are invited to rehearse and perform with the high school musicians. This year’s lineup included John Whitwell, Professor Emeritus and former Director of Bands at Michigan State University; Rodney Dorsey, currently the Associate Director of Bands at The University of Michigan, Jim Tully, Director of Bands at Coastal Carolina University and Jo Ann Hood, Director of Bands at Overton High School in Nashville, Tenn. All of the guest conductors reported having a wonderful experience and complimented the quality and integrity of the students they came in contact with.

The honor band participants were treated to no less than seven concerts during their stay. Four high school ensembles were invited to perform afternoon concerts. Those groups included Thompson High School from Alabaster, Ala.; East Coweta High School from Atlanta, Ga.; Winder-Barrow High School from Winder; and John Paul Stevens High School from San Antonio, Texas. All of the groups chose challenging programs and performed them at a very high level.

Evening concerts were provided by School of Music ensembles. The Alabama Symphonic Band kicked off the festival prior to the opening meeting of the event. Friday night was the very popular Spectrum Concert that includes rapid fire performances from soloists, chamber groups and large ensembles all strategically placed around the Concert Hall. The big finale included the Million Dollar Band shaking the rafters with “We Are The Champions.” The Saturday evening concert by the Alabama Wind Ensemble included a special treat as Chris Martin, Principal Trumpet of the Chicago Symphony, and Eric Yates, Professor of Trumpet at UA, played the Bizet “Carmen Fantasia.” This tour-de-force work was brilliantly played by the soloists. The full-house audience erupted at the conclusion of the performance and then asked for four additional curtain calls. It was certainly a night to remember.

The honor band participants took the spotlight themselves on Sunday afternoon as each group presented a 30-minute concert. All involved agreed that was the Silver Anniversary of the Alabama Honor Band Festival was a great success. Over the history of the festival, more than 5,000 students have graced the stage of Moody Concert Hall. The best part is that a large number of those students who eventually call The University of Alabama home.

To see photos from this conference, learn more about the Jazz Education Network, or join, please visit: www.jazzednet.org

We are proud of our program here in the School of Music and the students that have participated over the years. If you or a colleague have come through the Jazz Studies program, performed with Jazz Ensemble or combos, or you would just like to know more about future events or get back in touch, please contact Chris Kozak ckozak@music.ua.edu, www.jazz.ua.edu, or 205.348.6333 for more information.
JOANNA BIERMANN, Assistant Professor of Musicology, presented a lecture at the biennial conference of the Society for 18th Century Music in New York in April of 2010. She also completed two articles in the spring, both of which will appear in 2011, one to appear in the Proceedings of the New York conference, the other in the international *Trumpet Guild Journal*. Biermann also continued work on her edition of the small piano pieces of Beethoven for the Neue Gesamtauszgabe as a guest scholar at the Beethoven-Archiv in Bonn in the summer of 2010.

STEPHEN CARY, tenor and Professor of Voice, was soloist in Virgil Thomson’s Capital Capitals at the College Music Society’s National Convention in Portland, Ore. in October 2009 along with voice department colleagues JENNIFER COWGILL, soprano, and PAUL HOUGHTALING, bass-baritone.

ANDREA CEVASCO, Assistant Professor of Music Therapy, published articles in *Journal of Music Therapy and Music Therapy*, and gave presentations at the national and regional conferences of the American Music Therapy Association. Cevasco was elected to the governing body of the American Music Therapy Association.

RANDALL COLEMAN, Associate Director of Bands, gave invited presentations at the Alabama Music Educators Association In-service Conference in January of 2010 and conducted the Alabama Wind Ensemble at the Southern Regional Convention of the College Band Directors Association in Oxford, Mississippi on February 25, 2010.


ANDREW RAFFO DEWAR, Assistant Professor of Ethnomusicology, was the recipient of a 2009-2010 ASCAPlus award, presented a paper at the International Music and Migration Conference and the University of Southampton, UK. Dewar also published an article in *Jazz Perspectives*.

NOEL ENGBRETSON, Professor of Piano, performed with the Hunan Provincial Orchestra in Changsha City, China and gave a master class and lecture in Wuhan at the Wuhan Normal University’s School of Music, where he also performed a solo recital.


SUSAN FLEMING, mezzo-soprano and Professor of Voice, performed Hoiby’s *Bon Appetit* at the Mississippi University of Women in Columbus, MS in the Fall 2009. Fleming was also soloist in Handel’s *Messiah* in Anderson, S.C. and Bach’s *St. Matthew Passion* in Annapolis, Md.

FAYTH FREES, Professor of Organ, was invited to perform and lecture at the American Guild of Organists National Convention in Washington, D.C. in July of 2010 and at the Hymn Society of the United States and Canada Annual Conference at the Beeson Divinity School at Samford University in Birmingham.

BETH GOTTLEIB, Instructor of Percussion, performed throughout the U.S. as a member of Gary Sinise’s Lieutenant Dan Band. She also performed in Afghanistan on the USO Musician Tour and with the Epcot Candlelight Orchestra in Orlando, Fl.

CARL HANCOCK, Assistant Professor of Music Education, was appointed to the editorial board of the *Journal of Research in Music Education* and was elected to the College Music Society Southern Governing Board. Dr. Hancock also published research in the *Journal of Teacher Education* and several entries in the *Grove Dictionary of American Music*, and was guest reviewer for the *Journal of Teacher Education* for two issues in 2010.

PAUL HOUGHTALING, bass-baritone and Assistant Professor of Voice and Director of Opera Theatre, was a stage director of two scenes which were selected as finalists in the National Opera Association’s Collegiate Opera Scenes Competition at the organization’s national conference in Atlanta, Ga. in January 2010 and was appointed to sit on the committee governing that competition. He was also invited to present a master class at the Classical Singer National Convention and Expo in New York, N.Y. in May of 2010.

CHRIS KOZAK, Assistant Professor and Director of Jazz Studies, performed with Steve Lippia and his Jazz Orchestra in Meridian, MS, with Pat Harbison on the 2010 Southeast Trumpet Festival, and with Dr. Ron McCurdy’s Langston Hughes Jazz Project at the Birmingham Museum of Art.

MARVIN LATICMER, Assistant Professor of Choral Music Education, published articles in *Journal of Research in Music Education* (in press), and *Choral Journal* as well as several articles for the American Choral Music Web Site. Latimer gave presentations at The Phenomenon of Singing International Symposium VII, St. John’s, Newfoundland and Labrador, Canada, and at the International Society of Music Education World Conference in Beijing, China in August of 2010.

JENNY MANN, Assistant Professor of Bassoon, gave guest artist performances and master classes at the University of Texas, Mississippi State University and the Alabama Music Educators Association convention, and performed with the Yavana Woodwind Quintet in Cuba in December of 2009. Mann also performed at the Meg Quigley Vivaldi Competition and Symposium in Oberlin, Ohio in January 2010 and was appointed an administrator of the competition, an international event in the field.
Violinist JUBAL FULKS is an award-winning and critically acclaimed artist and master teacher who specializes in both contemporary and Baroque repertory. As a soloist, he has performed with orchestras across the United States and has been heard on National Public Radio’s “Performance Today.” His orchestral experience includes the Philharmonia Baroque Orchestra in the San Francisco Bay Area and, in New York City, at the Mostly Mozart Festival at Alice Tully Hall, in the Jazz at Lincoln Center series, and the New York String Orchestra at Carnegie Hall. As a recitalist, he has appeared at numerous summer festivals and concert series in the United States and has toured extensively in Europe with orchestras and chamber groups.

Dr. Fulks holds Bachelor’s and Master’s degrees in violin performance from the North Carolina School of the Arts and the Doctor of Musical Arts degree from the State University of New York at Stony Brook, where his teacher and mentor was the late Mitchell Stern. While there, he won the prestigious Ackerman Prize for Excellence in Performance and performed the Berg Violin Concerto with the Stony Brook Symphony Orchestra under the baton of Gunther Schuller. A winner of national honors from the American String Teachers Association and the National Federation of Music Clubs, he has been awarded fellowships with Aspen Music Festival's Contemporary Ensemble and the New York Institute and Festival for Contemporary Music. Prior to assuming his duties as Assistant Professor of Violin at the University of Alabama, he served on the faculty of Luther College in Decorah, Iowa. Dr. Fulks has also taught at the State University of New York at Stony Brook and Michigan Technological University, and he continues to conduct master classes at universities throughout the country. During the summer months he has taught and performed at Lutheran Summer Music Festival in Iowa, in Vermont at Kinhaven Music School, Killington Music Festival, and at Saint Michael's College in Burlington for the Vermont Youth Orchestra. He currently performs in several ensembles with colleagues from various universities and maintains an active recording and national recital schedule.

SHELLY MEGGISON, Assistant Professor of Oboe, gave guest recitals and master classes at the University of Southern Mississippi and the University of Northern Colorado in the spring of 2010 and performed at the Alabama Music Educators Association Conference in January. Professor Meggison also co-wrote and designed a new Introduction to Listening “hybrid” course in conjunction with McGraw Hill Publishing. The course, in which the students do the majority of the course work online, but also get a live “in class” experience once a week, launched in the Fall of 2010.

OSIRIS MOLINA, Assistant Professor of Clarinet, performed with the Beijing International Band Festival in China and appeared with the Hillcrest High School Wind Ensemble at the MidWest Band and Orchestra Clinic in Chicago, Ill. Molina also taught and performed in Cuba as part of the UA/Cuba Initiative.

AMANDA PENICK, Professor of Piano, lectured and performed at the 2010 Mississippi Music Teachers Annual Conference.

DOFF PROCTER, Baritone and Instructor of Voice, conducted the choirs of the Alabama Choir School on a tour of Italy in March of 2010 and on their Midwest tour in May and June.

DIANE SCHULTZ, Associate Professor of Flute, taught and performed in Cuba with other School of Music colleagues, the National Flute Association Convention in Anaheim, Calif., and at the Interlochen Arts Camp in Michigan. Schultz is also a regular contributor of new music reviews for Flute Talk magazine.
Alumni News

AKILAH BRYANT (BM, Flute, 2010) was the winner of the 2010 Alabama Federation of Music Clubs competition, Orchestral Winds Division.

KATIE HOLAWAY (MM, Cello) was awarded tenure in the Huntsville Symphony Orchestra.

PATRICK HINTON (MM, Tuba, 2010) was appointed Adjunct Professor of Tuba and Euphonium at Mississippi State University.

MELISSA GARNER KOPROWSKI (BM, Clarinet, 2006) recently won First Place in the International Clarinet Association Young Artist Competition.

TY PARKER (BS, Music Education) was awarded first place in the 2010 Learning from the Past essay contest sponsored by the Alabama Music Educators Association.

KELLY QUESADA (BM, Cello, 2010) serves as Acting Principal Cello of the Tupelo Symphony.

JEFFREY STILES (BM, Bassoon) won the second bassoon position with the LaGrange Symphony in LaGrange, Ga.

JONATHAN SMITH (BM, Voice, 2006; MM, Voice, 2009) served as Production Stage Manager for Opera in the Ozarks’ 2010 summer season.

JONATHAN VEST (Ph.D, Education, 2008) was appointed Assistant Professor of Music Education in a tenure-track position at The University of Tennessee at Martin.

We want to hear from you!

Please send your alumni news and updates to us. Visit www.music.ua.edu and click on the Alumni and Friends tab. There you will see lots of news and information, as well as an online update form. We look forward to hearing from you!
Student News

KYOHEI ANDO (MM, Euphonium, second from left) won first prize in the Leonard Falcone International Artist Division Solo Competition held in White Hall, Michigan in August of 2010. TONY CARLSON (MM, Euphonium, right) and CLAYTON MADDOX (BM, Tuba, left) were semi-finalists in the Artist Euphonium and Artist Tuba categories respectively.

JOHN ALLEN (Senior, BM Performance) was a participant at the North Carolina School for the Arts Summer Trumpet Seminar, and was a fellowship recipient at the Marrowstone Summer Music Festival in Seattle, Wash.

ARIANA ARCÚ (DMA, Cello) was appointed adjunct music faculty at the University of North Alabama in Florence, AL.

ELISHA BENJAMIN (BM, Flute) and CORINTH YOUNG (BS, Music Education) tied for second place at the 2010 Birmingham Music Clubs Competition, Instrumental Division. Benjamin was also a winner of the Music Teachers National Association Competition.

JENNIFER BRYANT (DMA, Voice) won the 2010 NATS Artist Award for the state of Alabama. The biennial competition was held at the statewide NATS auditions hosted by the University of South Alabama in February of 2010. Other UA voice department NATS successes included first place winners PERRY DAVIS HARPER (MM), ZACCHAEUS KIMBRELL (BA), ROBERT PALMER, HOLLIE TKACIK and AMY TODHUNTER (BM). Finalists included JARROD DEMMING and LAWSON DAVES (BM).

BRITTANY HENRIETT (DMA, Trumpet) 2010 performed a solo recital at Park Cities Presbyterian Church in Dallas, Texas and presented a lecture entitled “20 Things You Probably Didn’t Know About the Trumpet” in Chattanooga, Tenn. as part of the St. Elmo Arts Series.

LELIA HUBER (BM, Music Therapy) was elected secretary for the Music Therapy Association for Students.

JU-HEE KIM (DMA, Flute) was hired as flute instructor at Chugye and Dae Jin Universities, Seoul, South Korea and was the winner of the National Flute Association DMA/PhD dissertation competition.

JOHN MCGUIRE (DMA, French Horn) was appointed Associate Principal Horn of the Huntsville Symphony Orchestra in Huntsville, AL.

KRISTINA NELSON (BM, Bassoon) was selected as principal bassoonist in the first Birmingham Youth Symphony in association with the Alabama Symphony.

MABS NOLEN (MM, Voice) appeared in recital with Opera North in New Hampshire.

CHRISTOPHER O’REAR (DMA, Voice) was appointed adjunct assistant-professor of voice and opera at Birmingham-Southern College for the 2009-2010 academic year. He also served as Director of Outreach for Opera in the Ozarks’ 2010 summer season.

JUNGEUN “EUNICE” OH (DMA, Flute) was a winner of the National Flute Association Professional Flute Choir Competition.

TOTA PORTELA (DMA, Flute) was an invited clinician and performer for the Mid South Flute Festival in Memphis, TN.

LESLIE PROCTOR (BM, Voice) won 2nd place in the Birmingham Music Club Competition in February of 2010.

SCOTT RADOCK (BM, Percussion) was Percussion-Section Leader and won “Cadet of the Year” with the prestigious Cadets Drum & Bugle Corps of Allentown, PA. He toured the US in their 2010 summer season along with UA classmate Derrill Loelz (BM, Percussion).
Music Education Students in The Collegiate Music Educators National Conference Chapter #293

JAMES SEAY (DMA, Voice) sang the role of Riccardo in Verdi’s Un Ballo in Maschera in a return engagement with Center City Opera Theatre in Philadelphia.

BRENDAN VINCENT (MA, Music Education) and LEAH SENG (Ed. D., Music Education) gave juried research poster presentations at the Alabama Music Educators Association Conference in January of 2010.

ROBERT WALKER (BM, Oboe) won a principal in the Alabama Symphony’s Youth Orchestra.

CORINTH D. YOUNG (BS, Music Education) was selected by recorded audition as a member of the 2010 National Flute Association Collegiate Flute Choir and won first place for her research poster presentation at UA’s Third Annual Undergraduate Research and Creative Activity Conference for Arts & Humanities.

THE UNIVERSITY OF ALABAMA TROMBONE CHOIR made its first appearance at the 2010 Eastern Trombone Workshop in Washington, D.C.

LARYNE WILLFORD (BM) won second place in the Birmingham Music Club Guild’s Scholarship Competition in March of 2010. At the Alabama Federation of Music Clubs competition later that month, Laryne won second place.

JENNIFER LEE (BM) placed Third and JONATHAN ROBERTS (DMA) placed fourth. JENNIFER LEE (BM) was the winner of the Alabama Music Teachers Association State Collegiate Piano Auditions - Upper Division in April 2010.

UNIVERSITY SINGERS made their Carnegie Hall debut on May 2, 2010 upon an invitation from Manhattan Concert Productions.

The UA horn studio had a highly successful appearance at the 2010 Southeast Horn Workshop. KAYLENE BEAL (BM) was a finalist in the Orchestral Low Horn Mock Audition, ZACHARY FERGUSON (BM) was a finalist in the Orchestral High Horn Mock Audition, and ARTHUR DIAZ (DMA) was a finalist in the Solo Horn Competition, Southeast Horn Workshop 2010.

THE UA TRUMPET ENSEMBLE performed at and served as host of the 2010 Trumpet Festival of the Southeast and appeared at the 2010 Tennessee Trumpet Symposium.

Two opera scenes performed by the UA OPERA THEATRE were advanced to the national finals of the Collegiate Opera Scenes Competition sponsored by the National Opera Association. The scenes were performed at NOA’s national convention in Atlanta, GA in January of 2010.

UA voice students PERRY DAVIS HARPER (MM), DAWN NEELY (DMA) and KYLE WHEATLEY (MA) won positions at Opera in the Ozarks for the 2010 summer season and performed a variety of leading and featured roles.

THE UA JAZZ ENSEMBLE and JAZZ STANDARDS COMBO performed at the UGA/Athens Georgia Twilight Jazz Festival and Competition. The Jazz Ensemble won first place in the competition.

Music Education Seniors before conducting the MUS 448 mock band concert in the Choral Opera Room. Back row: Jenney Mandt, Leigh Thomas, Elizabeth Ison, Nib McKinney, Lisa Tatum, Maghan Loggins, Meredith Reaves, and Debra Wills. Front row: Ty Parker, Thomas Landers, Andy Cherolis, Norman Huyhn, Corey Funderburg, and Dwight Caddell.

John Ratledge conducting the National Festival Chorus and University Singers at Carnegie Hall on May 2, 2010.
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