Greetings from the Chair

During 2013-14 Academic Year the Department of Music remained a vibrant center for the composition, performance, teaching, study, and research of music. On campus, we presented 15 faculty recitals, 27 large ensemble concerts, 9 small ensemble concerts, 6 Traditional Jazz concerts, 17 daytime student potpourri recitals, a student composers concert (featuring works by 7 students) and 55 junior, senior, and graduate recitals. The Department also hosted 5 guest master classes, and 5 guest recitals.

We continue to offer 4 weeks of summer instruction to young musicians through Sr. SYMS, Jr. SYMS and SYMS Prep. Our Piano Extension Program, as always, continues to be very successful. We are most fortunate to be able to fund the maintenance and replacement of our piano inventory in great part through the profits from PEP. Other major outreach activities included the UNH Jazz Festival, the Choral Gala, the Band Extravaganza, the Seacoast Jazz Band, the New Hampshire Youth Band, and Double Reed Day. For the third consecutive year we held a Fall Orchestra Festival (high school string students), and the NH Wind Band Festival (for high school band programs), this year with guest composer/conductor David R. Gillingham. The UNH Youth Symphony Orchestra continues to draw more young string players as it enters its second season.

I am happy to report that the Department’s reaccreditation process with the National Association of Schools of Music is complete. We are one of only two departments in the College of Liberal Arts that has professional accreditation, a distinction of which we are most proud. It is a difficult process but worthwhile.

Perhaps the most worthwhile accomplishment as a result of the NASM reaccreditation was the overhaul of our graduate degree programs that I spoke of in last year’s newsletter. As a result of our new graduate programs in composition, conducting, and musicology, we were able to double our graduate enrollment in the first year alone.

We say hello to two new faculty members. Dr. Nathan Jorgensen, who comes to us from South Dakota State University, is our new director of jazz studies and saxophone studio teacher. Dr. Jorgensen also assumes the programming of the Traditional Jazz Concert Series and the UNH/Clark Terry Jazz Festival. Ms. Liesl Schoenberger joins our illustrious resident artist faculty, as the instructor of our violin/viola studio.

We said goodbye to two of our resident artists this past spring. Mimi Bravar (applied viola, chamber ensembles), a member of the Department since 2000, has retired. Sharon Baker (applied voice), a Department member since 1998, has accepted a position teaching voice at St Anselm’s College. We will also bid farewell to two members of the Department faculty at the conclusion of the 2014-15 Academic Year: Professor Larry Veal (applied cello), a faculty member since 1982, and Professor David Seiler (former applied clarinet and conductor of the UNH Symphony Orchestra, applied saxophone and director of jazz studies), a faculty member since 1972. We extend our heartfelt thanks to all for their years of service to the Department, and we wish them the best in their future endeavors.

Finally, I would like to acknowledge the exceptional work of all of our faculty and staff. Through their efforts, we continue to offer the high-quality education that our students expect and deserve. Our “Calendar of Events 2014-15” is available to all upon request, and our web site contains all information regarding upcoming concerts, special events, auditions, etc. We are always happy to hear from you, and if you happen to be in Durham, please stop by.

Nicholas Orovich
Professor and Chair

Nic takes in Bandelier National Monument near Los Alamos, NM
The Department of Music has named Sarah Natasha Jost as the 2014 Presser Scholar. A lifelong resident of New Hampshire, Natasha grew up in North Conway and attended Kennett High School. She started playing trumpet in the fourth grade and studied with Michael Carruth and Randall Ouelette. Through middle and high school, Natasha attended SYMS, where she began working with Dr. Robert Stibler. While at UNH, Natasha has played in the Symphony Orchestra, Jazz Band, Wind Symphony and in a student-run brass quintet. Natasha is a candidate for a Bachelor of Arts degree in Music Performance with a concentration in pre-medical studies. She hopes to go to medical school after graduating from UNH. When Natasha is not in class, she works at the Inn at Deerfield Assisted Living Facility for seniors with dementia, and is an American Red Cross volunteer. She enjoys running, hiking, singing, and playing guitar and ukulele.
Many student musicians and composers, both majors and non-majors, were engaged in undergraduate research this year. Here are the highlights of their work. Most were presented at the Undergraduate Research Conference in April 2014.

Nathan Faro
Music Theory
The Millenial Symphony-Composition as Cultural Reflection
Nathan addressed the preparation and process for composing a symphony.

Richardson Smith
Music Theory
Richardson collaborated with Jennifer Lindsay (International Affairs and Art Studio) and Alexa Wynschenk (Theater and English Teaching) in a piece called La Verdad de las Mujeres.

Richardson composed a series of songs for this play about the assault of women and femicide in Ciudad Juarez, Mexico, and the liberation of their voices to speak out against these atrocities.

Gwyneth Welch
Neuroscience and Behavior
I’m Going Home: The Resurgence of Sacred Harp Singing in New England
As part of her honors work in MUSI 515 Music in World Cultures, neuroscience major and violinist Gwyneth Welch explored the revival of shape note singing in New England. She researched the revival of the New England Sacred Harp tradition, a form of folk singing that has long been associated with rural Southern living. Due to the folk revival of the late sixties and recent popular media portrayals of folk music (O Brother Where Art Thou?, Cold Mountain, etc.) a resurgence of sacred harp singing has taken place in New England, the birthplace for the tradition. She visited the largest Sacred Harp convention in Amherst, Massachusetts and interviewed participants, both veterans and newcomers.

Rachel Ladrigan
Researching music and culture in Ireland opened Rachel’s eyes to the human connection music provides across all cultures. At the Willie Clancy Summer School, a weeklong festival held in Milltown Malbay offering music, dance, Irish language classes, and various concerts, she learned Gaelic and Irish flute with flutist John Wynn. She also participated in musicking with musicians from all over the world, both amateurs and professionals. Experiencing the vital importance of music to the Irish people and their culture was an inspirational journey for Rachel this summer.

Student Composers Concert
The UNH Student Composers Concert is an annual event that features the music of undergraduate and graduate students of the Music Department. The music is newly composed and is almost exclusively performed by fellow music students. The concert this year featured compositions by Nathan Faro, Trevor Frost, Katja Kleyensteuber, Ian Nelson, Frank Noah, and Richardson Smith.
The Boston Musical Intelligencer: “…the Portsmouth soloist, Arlene Kies, gave us a different kind of reading that I found very satisfying. She let us know above all that the Third Concerto, more than a work that bursts like Roman candles, is one that sings. All the big stuff was there, as big as it needed to be, but in a relaxed tempo that allowed Rachmaninoff’s excellent sense of cantabile melody and textures to be displayed in a way I had never heard before — even in performances by Gutierrez, Argerich, and of course in Rachmaninoff’s own recording…” For Kies, it was a very exhilarating concert.

Piano faculty member Arlene Kies performed Rachmaninoff’s Piano Concerto #3 in D Minor with the Portsmouth Symphony Orchestra last March 23rd, with John Page conducting. Both Page and Kies recognized in their presentation of this work the often neglected beauty of the many melodies, rich harmonies, and glorious sequences that are as breathtaking as the more well-known technical obstacles. Their deliberate tempi, the orchestra’s intense involvement, and Kies’ deliberation with every pianistic moment made the performance (which attracted the largest audience in Page’s tenure as conductor) unusually breathtaking, and the audience seemed to agree as the piece came to its spectacular conclusion. Former UNH faculty member, later Chair of Tufts Music Department, musicologist/composer/performer Mark DeVoto attended this performance and wrote a wonderful review in The Boston Musical Intelligencer: “…the Portsmouth soloist, Arlene Kies, gave us a different kind of reading that I found very satisfying. She let us know above all that the Third Concerto, more than a work that bursts like Roman candles, is one that sings. All the big stuff was there, as big as it needed to be, but in a relaxed tempo that allowed Rachmaninoff’s excellent sense of cantabile melody and textures to be displayed in a way I had never heard before — even in performances by Gutierrez, Argerich, and of course in Rachmaninoff’s own recording…” For Kies, it was a very exhilarating concert.

New CD Releases

In July 2014 Peggy Vagts and Arlene Kies released a CD entitled Persistence: Works by Women, 1850-1950. The recording includes works in by Lili Boulanger, Melanie Bonis, Clara Schumann, Claude Arrieu, Peggy Glanville-Hicks, and Amy Beach – all remarkable, accomplished, and persistent women.

Department Highlights

Arlene Kies in Concert at the Portsmouth Music Hall

I to r: David Young ’94, PSO Orchestra President, John Page, PSO Conductor, Arlene Kies, piano soloist, and Christopher Kies, UNH Music Department Faculty.

Arlene rehearsing the Rachmaninoff Piano Concerto No. 3

PERSISTENCE Works by Women, 1850-1950

Peggy Vagts Flute

Arlene Kies Piano

Arlnie in Concert at the Portsmouth Music Hall

I to r: David Young ’94, PSO Orchestra President, John Page, PSO Conductor, Arlene Kies, piano soloist, and Christopher Kies, UNH Music Department Faculty.

Arlene rehearsing the Rachmaninoff Piano Concerto No. 3

PERSISTENCE Works by Women, 1850-1950

Peggy Vagts Flute

Arlene Kies Piano
This past spring, Professor David Ripley was the recipient of the Distinguished Artist Award of the St. Botolph Club of Boston. The award is given annually to an outstanding artist noted for his or her depth and diversity of accomplishment. Since 1963, many artistic fields have been represented including literature, visual arts, and music. Previous music recipients include the composers Walter Piston and Daniel Pinkham, conductor John Oliver of the Tanglewood Festival Chorus and noted clarinetist Harold Wright of the Boston Symphony. This year’s category was Vocal Performance and Professor Ripley was selected from a highly competitive group from throughout New England. On September 5th he literally “sang for his supper”, presenting a recital for the group at the Award’s Ceremony in Boston, accompanied by pianist Elizabeth Blood. Marion Dry, noted Boston alto and Professor of Voice at Wellesley College wrote: “Congratulations to you, David. I was so pleased to be present at the St. Botolph Club last night to see you receive the Distinguished Artist Award and to enjoy your enchanting performance. It was a great night for us all. This is a well-deserved honor!...” Professor Ripley writes: “Among the things noted by the award committee was the social outreach of my work. Certainly, UNH and its students have figured prominently, with recordings of my pieces Wounded Dove for Martin Luther King Jr. and Seeds for El Hatillo for the Peace Corps. I am deeply honored and grateful to have my work recognized through such an award. The monetary prize given has been used to carry forward my plans for a recital space in my barn. Someday, concerts will be given to further help important causes of social justice.” Professor Ripley will perform again soon with the Waverly Consort at the Metropolitan Museum Cloisters and in January will present his UNH faculty recital, The Tree of Life, Songs of Living American Composers.

William Kempster has completed the new Concert Choir and Chamber Singers CD, First Impressions. It features first recordings of a variety of works and includes music of Butterworth, Bowen, Gurney, Quilter, Janáček, Edwards, Bukvich, and Kempster.

Interested in purchasing CDs from the Music Department? Email music.info@unh.edu or call (603)862-2404
Visiting Artists 2013-2014

UNH Music was proud to welcome back clarinetist Gabrielle Baffoni ’03 on October 29. Gabrielle and pianist Arlene Kies presented a program of clarinet music from the nineteenth and twentieth centuries, including works by Burgmüller, Hindemith and others.

The Mirari Brass Quintet has toured all across the United States, performing at concert halls, universities, schools, and churches. A major part of the group’s mission is creation and commission of new works for brass quintet. Each year the Mirari Brass Quintet commissions several large-scale pieces, as well as numerous smaller compositions and arrangements by group members and others. They strongly believe in the value of music education and have held clinics, workshops, and residencies from elementary schools to universities.

Eric Berlin, trumpet, Greg Spiridopoulos, trombone, and Ludmila Krasin, faculty members from the UMASS music department visited on September 24.

Mirari Brass Quintet

Greg Spiridopoulos and Eric Berlin

Ludmila Krasin

Gabrielle Baffoni
We are proud to have so many distinguished guest artists visit the department each year, enriching the studies of our music majors through master classes, lectures, and performances.

Violinist Paul MacDowell presented a program with Arlene Kies on Friday, November 8. The program included Schubert’s Polonaise in B Flat, D. 580 for Violin and Orchestra, Hindemith’s Sonata in E for Violin and Piano (1935), and Beethoven’s Sonata in G, Op. 96 for Violin and Piano, his last violin sonata.

David Kim presented a special concert featuring the music of Beethoven, Mozart, and Haydn performed on the fortepiano, the instrument for which they composed. The instrument was a 5-octave Walter from 1800. Kim introduced the instrument in a pre-concert lecture. This concert was jointly sponsored by the Center for the Humanities and the UNH Department of Music.

Cellist Benjamin Cline’s visit on March 18 included a masterclass and performances of J.S. Bach’s Suite No. 3 in C Major for Cello, Mieczyslaw Weinberg’s Sonata No. 1 for Cello, Op. 72, Sonata for Cello and Electronics by Timothy Rolls, and Inner World for Cello and Pre-Recorded Media by Carl Vine.
Athletic Bands

The UNH Band took the field at a football game for the first time in 1919, which makes 2014 the 95th anniversary of marching band as we know it. To celebrate, the Wildcat Marching Band hosted a brunch for alumni on homecoming weekend followed by one of the larger alumni bands in recent memory. A large 100th anniversary celebration is planned for 2019 and we’d love to have a huge turnout for that. The WMB has also started a fundraising drive to help support the travel and equipment budgets. You can donate by visiting giving.unh.edu/marchingband or via the link at bands.unh.edu.

The 2014 Wildcat Marching Band took us on a journey through the depths of our Imagination. Featuring Over the Rainbow (complete with ukuleles), Pure Imagination, Land of Make Believe, and Pharrell Williams’ Happy, the band saw a morphing drumline, its first electronic front ensemble, 2/3 of the band spinning flags, and more! They had a great time with the show and performed at the first New England Collegiate Marching Band Festival at Holy Cross, the Salem Band Show, the University of Rhode Island, and the US Bands Preview of Champions in Cheshire, CT. They also made a repeat appearance at the Woburn Halloween parade and once again performed on the ice at a men’s hockey game on Halloween! At the time of this writing, the band is scheduled to travel to Walt Disney World and Universal Studios in Orlando, Florida January 4–9. They are flying this time and our dedicated graduate staffers will be driving the trailer full of instruments and uniforms down for them. If this arrives in time and you’ll be in the area, don’t miss their performance at 2:30 on January 6 in the Magic Kingdom! They are looking forward to the performance and checking out the new Harry Potter areas of Universal Studios Florida and Islands of Adventure. They are staying at Disney’s Port Orleans Riverside resort.

The end of the 2013 season was eventful, with their first performance at a playoff game since 2006. They were awarded a home game Thanksgiving weekend and won handily. The next weekend the band traveled up to Orono (apparently the first visiting college band they’ve had in at least 20 years!) to give rival UMaine a whomping. While the band didn’t travel after that point, the team made it to two more games, including their first-ever appearance in the NCAA semifinal game.

Drum Major Joey Hendricks

The big excitement at home for the 2014 season is the addition of LIGHTS to the stadium. This has given the band a variety of schedules to adjust to, with games at 1:00, 3:00, 3:30, and 6:00. The band members certainly appreciate the ability to sleep in, and performing under the lights is a blast!

The Beast of the East Pep Band had another successful season in 2013-2014. Members were selected to travel to Albany for the America East basketball tournament and Boston for the men’s Hockey East tournament. The team did not make the NCAA tournament for the first time in many years, and finished things up early. Here’s hoping
they make it back in this year. We once again called upon alumni to play at a game while the WMB performed at the Dover Band Show. The Alumni Pep Band has grown in popularity each year and we anticipate calling upon it again in future years when there are scheduling conflicts. Thanks to those of you who came out to play. This year was the Michigan State game on November 8th.

This past year, we moved over to a new mailing list system. In order to ensure our records are up-to-date, we are asking all alumni to please subscribe to this new list, even if you were on the old mailing list. Please visit http://bit.ly/wmbalumni to do so. If you’re on Facebook, please join the UNH Wildcat Marching Band Alumni group at http://www.facebook.com/groups/UNHWMBAlumni/. We are hoping to increase and improve communication and we need your help to do so!

To keep tabs on what’s going on with ALL of the UNH bands, bookmark our website at http://bands.unh.edu/. As usual, please feel free to visit the band whenever you’re at a UNH sporting event. We’d love to catch up with you!

Photos Courtesy of Rod Grondin

Concert Bands

Last year was another terrific one for the concert bands at UNH. The Wind Symphony began the year with an exciting performance of Stravinsky’s entire The Rite of Spring. The newly published transcription for winds by Terry Vosbein is a wonderful addition to the literature and provided a terrific opportunity for our wind and percussion players to experience this marvelous work. Other works in the fall semester included staples in the repertoire such as Lincolnshire Posy (Grainger), Octet (Beethoven), and Ballad for Band (Gould). In January, the ensemble traveled to Maine to share a concert with the Westbrook High School Wind Ensemble (Kyle Smith BM ’01, MA ’03, conductor).

The spring semester brought visits from several composers and two premières. Our own Ryan Vigil composed a 25 minute untitled work for the Wind Symphony, with Margaret Herlehy as oboe soloist. That concert also featured the premiere of a new work entitled Into Stark Relief by Rob Gerry ’00/’04 and a performance of An African Footprint by Andrew Cote ’10. All three composers were present for rehearsals and the performance, providing another terrific opportunity for our students to interact with the composer on his own music.

Last year’s guest for the annual Wind Band Invitational was composer David Gillingham. Mr. Gillingham brought his wonderful energy and kind nature to the experience, conducting the Wind Symphony in his fabulous Symphony No. 2. The guest bands for our 2013 event included ConVal, NH (James Wickham, director); Marshwood, ME (David Graichen, director); Merrimack Valley, NH (Sean Anderson, director); Nokomis Regional, ME (Andrew Madeiros, director); Bow, NH (Michelle Jaques, director); Westbrook, ME (Kyle Smith, director); and North Attleboro, MA (T.J. Rizzo, director).

The Symphonic Band, conducted by Mark Zielinski, now comprised almost entirely of music majors, performed four concerts during the year, including many standard works alongside newer wind music. The Concert Band, led by Casey Goodwin, also presented four concerts over the course of the year. One of the highlights of the year for them was a performance of Chris Kies’ Le Tombeau de Saint-Saëns (poetry by Ogden Nash) with David Ripley narrating. It was only the second performance of Professor Kies’ wonderful new setting for wind band. This year the ensemble will premiere The Haunted Carousel, by former faculty member Erika Svanoe. The piece, which has already won the NBA/Alfred Band Composition Contest, features the distinctive use of an iPad to recreate the sound of a theremin.

With the addition of a masters degree in conducting, the department now has six graduate conducting students: Sean Meagher, Daniel Fryburg, Aileen Sullivan, Angela Bowker, Kayla Peard, and Joel Graham. We welcome these talented conductors to our program and look forward to their performances over the course of the year.

Times have changed! This is the UNH Band circa 1900
UNH Symphony Orchestra

The University Symphony Orchestra’s 2013-14 season was filled with a wide variety of successful musical ventures, and we are looking forward to an equally exciting 2014-15 academic year. Highlights from last year’s performances included the creation of the “Shilansky Festival Orchestra”. Many of the orchestra’s student musicians performed side-by-side with UNH wind, brass, and voice faculty in a performance that featured UNH jazz faculty and celebrated guest artists in an evening of arrangements by UNH jazz pianist Mark Shilansky. In February and March, the UNH Symphony collaborated with the New Hampshire Philharmonic and its music director Mark Latham in a side-by-side performance of Respighi’s The Pines of Rome at venues in Durham and Manchester.

In addition to accompanying the 2013-14 Student Concerto Competition winner, Kelsey Gallagher, in her performance of the finale of Mozart’s Clarinet Concerto K.622, the orchestra also joined with the UNH Opera Program in its spring performance. David Ripley directed and conducted two very successful performances of Henry Purcell’s complete opera, Dido and Aeneas.

The UNH Symphony Orchestra opened its 2014-15 concert series with another “first” in recent history, with graduate conducting student Daniel Fryburg leading the orchestra in Rossini’s L’italiana in Algeri overture. The remainder of the program featured Frederick Delius’s harmonically rich tone poem, On Hearing the First Cuckoo of Spring, followed by Joseph Haydn’s masterful final symphony, the Symphony No. 104 in D major. Dr. David Upham conducted the works by Delius and Haydn.

In December, the orchestra again collaborated with Dr. William Kempster and the UNH Choral Program in a production of Beethoven’s Mass in C. Please be sure to visit the UNH Music Department website for information regarding the remaining performances in the 2014-15 season!

UNH Choirs

The 2013-14 year has been another busy one for both the Concert Choir and the Chamber Singers, with music new and old performed by both ensembles.

Programs for both ensembles featured a few of the works destined for the new choirs CD First Impressions, all of which required recording sessions. These sessions were done in the excellent acoustic of the Dover City Hall, where we were once again able to present a reprise of the Concert Choir’s all-Mendelssohn program in March.

The annual UNH Choral Gala 2014 featured the Kodaly Missa Brevis, Dr. Kempster’s arrangement for 2 pianos and chorus. Senior student Kevin Fisher joined Paul Merrill on piano, and did a great job at both the December performance as well as January’s Gala.

The Chamber Singers began a re-building process following the graduation of many long-time members after the Germany tour, and sang particularly well in a number of performances, including two extra concerts in Morse Hall in conjunction with the Institute for Earth, Oceans, and Space. The Chamber Singers also recorded Morten Lauridsen’s Six Fire Madrigals for future CD release.

The final concert of the year featured both the Chamber Singers and the Concert Choir in a challenging program consisting of the Lauridsen mentioned above, Rautavaara’s Die erste Elegie, and Heinrich Schütz’ Musikalishe Exequien.
I was trying to find a photo of last spring’s opera production for this article when Susan Adams suggested we simply use the publicity poster. What an excellent idea! After naming the event Love and Disaster I had tried to find a painting I knew of Dido’s funeral ship burning out at sea to use for the poster. Purcell’s Dido and Aeneas was the second half of the program, featuring both our wonderful singers and a string chamber orchestra. After searching and not finding the right painting, Susan sent me the amazing image of a wine glass in the shape of a heart in the moment of it shattering. She wrote, “How’s this?” The exploding broken glass, blood-red wine and shattered heart shape spoke volumes.

The first half featured our wonderful tenor Eric Berthiaume singing all four verses of Orfeo’s powerful Poscente Spirto from Monteverdi’s opera. It is an amazing, difficult, and highly ornamented piece which Orfeo uses to sing his way into Hell to rescue Euridice. Eric sang superbly, accompanied by harpsichord, a quartet of strings, two oboes and harp. Next came Monteverdi’s Il Ballo della Ingrata, his only ballet, ably sung by mezzo Kelli Minelli, soprano Jonna Dozet and bass Samuel Bradley. In the Purcell, superb performances were given all around by Gwendolyn Trott as Dido, Colin Geaghan as Aeneas, Courtney Magoon as Belinda, Morgan King as the woman attendant, Greg Daigle, Lindsay Goldsmith and Alex Mannetta as the sorcerer and witches, and wonderful baritone Jesse Parent as the Sailor. It was a touching and memorable evening complete with witches, sorcery, love, lightening, death and roses. The cast loved being on the Johnson Theater stage and working with the orchestra, which added so much to the production.

This fall we were proud to present excerpts from each act of one of opera’s most beloved works, Giacomo Puccini’s La Bohème, accompanied by Elizabeth Blood. Gwendolyn, Eric, Courtney and Colin return again as Mimi, Rodolfo, Musetta and Marcello. The bel canto style of singing is magnificent to hear, full of deep passion, long musical line, gorgeous melody and breadth of human emotion. I am extremely proud of the work ALL our singers are doing.

We will also be joined by members of Kappa Kappa Psi and children from the Moharimet Elementary School to create the crowd scenes contrasting with the garret apartment of our four Bohemians. La Bohème has remained wildly popular for over a century. Performances were held on November 21 and 22 in the Bratton Recital Hall.

-Professor David Ripley
The Hills Are Alive: UNH Chamber Music Project

It’s 5:15 a.m.; it’s January; it’s cold and dark. I’m sitting in my car waiting for student musicians to arrive. We’re going to drive north, south, and west in New Hampshire over the course of several days. Why did this seem like such a good idea a few months ago?

The inspiration for a tour for University of New Hampshire chamber music students started back in August. Donors wanted to promote chamber music at UNH, and we tried to think of a creative way to highlight the chamber music program. Why not have the UNH students perform in high schools around the state? Everyone knows how much musicians like to perform to enthusiastic audiences; we all are hams at heart, after all! It would be good for faculty and students to get out into the state and visit more music programs, particularly those in the North Country that we don’t visit often. And finally, we hoped that we could help to support the music programs at the schools we visited. It could be a win-win situation for everyone.

We decided to kick off the tour with the student woodwind quintet Keepin’ It Trill. This group of students (Abigail Rienzo, flute; Kelsey Gallagher, clarinet; Katrina Walczyk, oboe; Emma Shapiro, bassoon; and Abigail Levy, horn) has worked together for three years and plays at a high level. Their coach during the entire time has been Janet Polk, herself a veteran of countless school concerts. Janet would be able to help them put together an attractive program, and also work with the students to present themselves well, introduce the music in a concise and lively way, and keep the concert interesting. They were quick studies! When they previewed their program for me, I immediately got excited about the possibilities. This was going to be something special.

Before we knew it, it was a cold January morning and Keepin’ It Trill was bundled into two cars with program coordinator Alexis Zaricki, clarinet professor Elizabeth Gunlogson, and me, the flute teacher. Our first destination was Gilford High School where we were met with a friendly face, that of UNH alumna Lyvie John Beyrent ’04. Lyvie welcomed us warmly, and then the quintet performed for her band students. The program of works by Valerie Coleman, Rameau, Taffanel, Ligeti, and Paquito d’Rivera was well-received there, as we had hoped.

After the performance, flutist Abbi Rienzo asked the students, “Does anyone have any questions? You can ask anything about college, about UNH, about playing chamber music – anything, even what we had for breakfast.” Naturally the first student question was, “What did you have for breakfast?” Determined to speak the truth, Abbi sheepishly admitted, “Half a brownie.” The tone was set, everyone relaxed, and multiple questions followed – most about college or music, thankfully, rather than our eating habits. It was a great start to the tour.

We scrambled back into the cars and made our way north to Littleton. Melanie Donahue met us and set the group up in her spacious band room. The quintet launched into its program again, this time playing for about sixty-five 7th-12th graders and a group of teachers. The audience was truly enthusiastic, and when the concert was over, several even asked for the students’ autographs. (Now we’re talking! It’s always fun to be treated like a rock star!) Once again the students had a million questions for the UNH students. We reluctantly pulled away and, eyes on the clock, made a bee-line for the car.

Music teacher Johanna Schillemat was our host at Pittsburg High School. She ushered us into the cafetorium, and we learned that the entire school was going to come to the concert. Wow, what a nice surprise! The littlest kids sat on the floor, and the older ones claimed seats. When the concert ended, the first question was from a young man who seemed to be particularly taken with our all-female quintet: “Can I take my picture with you?” The UNH students
were happy to oblige him, and the moment was documented for posterity by a local reporter. When the picture appeared in the local paper a few days later, its caption read “Trilling Visit.”

Following three concerts and a lot of miles, the students were ready for a break. After dinner at the Dancing Bear Pub, we retired to our motel rooms in the Northern Comfort Motel. Day one had been a complete success: fun, exciting, successful, and all of the things we had hoped for when the tour was planned. The UNH students were having the times of their lives – and so were the rest of us.

When we headed to the morning performance at Colebrook High School, the thermometer read -14 degrees. Really. My favorite image of the entire trip (sadly not caught on film) is that of our dignified Prof. Gunlogson, desperately trying to warm up her feet by holding them up to the hot-air-dryer in the ladies room. And did I note that she is originally from Alaska?

The next morning Johanna Schillemat once again met us at Colebrook; she does double duty teaching at both Colebrook and Pittsburg schools. Johanna had the quintet perform in the auditorium for approximately 300 people in grades 3-12. This was the largest space the group played in, and also the largest audience. Since the Colebrook school doesn’t have a bassoon, bassoonist Emma Shapiro was in particular demand during the question period. Next it was back to the car and on to Plymouth High School, where Will Gunn hosted the group’s final concert for a group of students in the band room. We limped back to Durham later that afternoon, tired but really pleased.

A week later, Prof. Andrew Boysen, again assisted by Alexis Zaricki, led a day-long tour by two other student groups. Oboes, clarinets, and bassoons played part of the Beethoven Octet, and a marimba trio performed Afta-Stubal by Mark Ford. I do mean “performed,” since the piece involved the percussionists drumming on the marimba legs, circling around the instrument while they played, and other theatrical gestures. The groups performed at Hillsboro Deering, where the teacher is Heidi Welch; ConVal High School, with James Wickam ’09, ’10; and Concord, with Gabe Cohen ’06. If you want a taste of how the day went, UNH Admissions made a short video of the day, which you can watch at http://youtu.be/Ssq2NJjgkYw.

Our final foray into chamber music touring for 2014 took place a week later. This time we pulled out all the stops with a brass quintet, vocal madrigal trio, string and piano ensemble, and the woodwind quintet Windsync. The students were troopers as the bus made its way first to Souhegan High School, where Carl Benevides had the groups play for his band students, and then on to Keene High School, led by Rick Anderson. Once again the question and answer sessions were a highlight. As trumpet player Tasha Jost said, “I think it is wonderful for the high school kids to get a chance to ask questions of us, as we are them in just a few years. When I was in high school, I had my sister to ask. Many of the students we saw don’t have that, so this was an excellent opportunity for them to have their questions answered. It was a great opportunity for our brass quintet to play, too!”

What is next for the chamber music tours? We are in the process of planning for next year’s tours. We thought it was successful in every way. Best of all was the chance for UNH musicians to share their enthusiasm for chamber music with interested student musicians in the state. When that happens, it’s easy to overlook the cold, the early mornings, the old bus and winding roads. All of those things disappear when “the hills are alive.”

Peggy Vagts

Thursday Night Brass

l to r: Tasha Jost, Emily Schultz, Jamie Boccia, Mark Taddonio, and Alexander Singleton

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Peggy Vagts
The Dectet on Tour

This semester so far has been all chamber music, all the time, for the members of Keepin’ It Trill, the music department’s senior woodwind quintet. In addition to preparing for our senior recital last weekend, the five of us have been on two outreach tours, spanning from nearby Rochester all the way to Hopkinton, MA (not to mention last January’s tour so far north into New Hampshire that some of us had roaming charges from Canada on our cell phone bills!). These tours, now referred to as the Chamber Music Project, have been an effort by the music department to expose public school students to chamber music and to peak their interest in UNH’s Music Department.

The first of the two tours on which we embarked this semester was during one of the first few weeks of classes. We brought an eclectic collection of pieces on this excursion-- from Piazzolla tangos to arrangements of Debussy piano pieces created for us by our theory professor, Mike Annicchiarico. This tour focused on the Northern Massachusetts area. Hopkinton High School, Lexington High School, and Concord Carlisle were all gracious hosts and asked us excellent questions about our musical lives in college and what to expect as a music major at UNH.

Two weeks later, we took our second tour, this time a woodwind quintet extravaganza featuring Wind*Sync. This semester so far has been all chamber music, all the time, for the members of Keepin’ It Trill, the music department’s senior woodwind quintet. In addition to preparing for our senior recital last weekend, the five of us have been on two outreach tours, spanning from nearby Rochester all the way to Hopkinton, MA (not to mention last January’s tour so far north into New Hampshire that some of us had roaming charges from Canada on our cell phone bills!). These tours, now referred to as the Chamber Music Project, have been an effort by the music department to expose public school students to chamber music and to peak their interest in UNH’s Music Department. The first of the two tours on which we embarked this semester was during one of the first few weeks of classes. We brought an eclectic collection of pieces on this excursion-- from Piazzolla tangos to arrangements of Debussy piano pieces created for us by our theory professor, Mike Annicchiarico. This tour focused on the Northern Massachusetts area. Hopkinton High School, Lexington High School, and Concord Carlisle were all gracious hosts and asked us excellent questions about our musical lives in college and what to expect as a music major at UNH.

Two weeks later, we took our second tour, this time a woodwind quintet extravaganza featuring Wind*Sync, another experienced quintet on campus. Wind*Sync played a selection of pieces by Rameau and Liadov while we were excited to perform a composition we commissioned from a talented UNH composition major, Nate Faro. The grand finale was an arrangement for both quintets of Astor Piazzolla’s Libertango, arranged by Jeff Scott, the horn player of the famous Imani Winds. Keepin’ It Trill has played Scott’s single-quintet version for several years now as a finale to our regular program, and it was an honor to perform an even bigger, better version with another talented group. The two groups piled into a van and we began our day at Spaulding High School, then traveled to Windham High School. There we were greeted by the school music director, Jared Cassedy ’04, who is currently in the running for a Grammy Music Educator of the Year Award. Next it was on to Salem High School, alma mater of Wind*Sync horn player Kevin O’Neil. We were blown away by the creative questions and genuine interest the students all showed us!

We all returned to UNH that afternoon feeling tired but accomplished, thankful for the opportunity to perform and to interact with so many dedicated young musicians.

-Abigail Rienzo ’15, flutist with Keepin” It Trill

Back Row l to r: Emma Shapiro, Dayna Horgan, Katrina Walczyk, Kevin O’Neil, Courtney Schick, Emily Olmstead, Janet Polk, Stephanie Jones, Kelsey Gallagher
Front Row: Abigail Levy and Abigail Rienzo
Special Programs

Double Reed Day 2014

Another successful UNH Double Reed Day was held on Saturday, January 18, 2014. Rachael Elliott, bassoon, led a workshop on creativity and improvisation. It was a new experience for most of us to not have music in front of us and to interact and react to suggestions of scenes, gestures, emotions, as well as to standard ideas of dynamics, articulations, and phrase. There was a lot of excitement after we finished the master class.

Rachel Elliott

Oboist Ron Kaye led a master class, designed for beginning/intermediate level oboists and oboe teachers, on developing and managing basic skills.

Joe Halko worked with participants on oboe reed-making skills and concepts.

Activities and performances included a Brown Bag Recital featuring UNH double reed players, various double reed ensembles, vendors displaying their wares, and a recital by Sospiri, with faculty members Margaret Herlehy, oboe; Janet Polk, bassoon; and Arlene Kies, piano.

Piano Extension Program

PEP is now in its 19th year and enrollment continues to grow. The program cultivates not only the learning of piano, but also the love of music in general. Students young and old enjoy the enthusiasm of their UNH student teachers and participate actively in monthly group lessons.

Youth Symphony Orchestra

In September 2013, Dr. David Upham worked with UNH student coaches to launch the UNH Youth Symphony Orchestra program. Throughout its first year, the youth symphony fulfilled its dual mission of providing young local string musicians with an opportunity to come together and explore their love of music, while simultaneously providing real-life laboratory teaching experiences for the UNH students who serve as youth symphony coaches. If we had any doubts about the value of the program, those questions were answered during auditions for this year's youth symphony. Over 50 young musicians have auditioned – nearly a 100% increase from last year’s successful launch of the program. Both the Concert Orchestra (designed for elementary and younger middle school students) and the Symphony Orchestra (designed for advanced middle school and high school students) have increased in size and strength.

Youth symphony parents attested to the value of the program in an article recently published in the local papers. “My 12 year old son, Quinn, is a ‘boy’s boy’,” said Molly Wade from Madbury. “Although he has played the violin since he was four years old, he tends to shy away from playing in public or even sharing his talent with others because he considers the violin a ‘girl’s instrument’. The UNH Youth Symphony Orchestra introduced him to the fact that there are many boys out there playing the violin – even other football players like him! And Dr. Upham has been a wonderful role model, demonstrating that men have much to contribute to the world of music.”

Parent Linda Garey said, “My son had only been playing the cello for one year prior to his audition and my daughter had played three years in her middle school orchestra. The caliber of the UNH YSO musicians and the advanced music that was selected to perform far exceeded what had previously been available to my children. Furthermore, this program is a wonderful opportunity for young people to play with students from other communities who share a love of music.”

Performances this year are November 23rd, 2014, at 7:00 p.m. and May 3rd, 2015, at 6:00 pm. Both performances are free and open to the public.

The youth orchestras will continue throughout the year, with rehearsals restarting in late January, following the December break. Anyone interested in auditioning at that time, or who would like more information about the youth orchestra program should contact Dr. David Upham at David.Upham@unh.edu.
Faculty Jazz Septet
On Tuesday, September 16, the Faculty Jazz Septet welcomed new member Nathan Jorgensen, Jazz Studies faculty member. Nathan joined veteran members Charlie Jennison, Dave Seiler, Mark Shilansky, David Newsam, John Hunter, and Les Harris Jr. in delivering another fabulous concert that included arrangements by Jorgensen, Shilansky, and Jennison.
Jazz Highlights

Clark Terry Jazz Festival 2014

This year the Jazz Fest featured guests Wycliffe Gordon, trombone, Rex Richardson, trumpet, and vocalist Patrice Williamson. Mark Shilansky, John Hunter, and Les Harris Jr. were on hand for the afternoon and evening concerts, rounding out the combos. Paul Creative Arts and the Memorial Union Building were buzzing all day long with concerts, workshops, and general vibrant musical activity.

There were 42 schools in attendance at this year’s festival, with 860 students and 56 directors from Maine, New Hampshire, Vermont, Massachusetts, and Connecticut. Altogether there were 31 high school bands, 11 middle school bands, 17 combos, and 4 jazz choirs.

Jazz Fest 2015, on March 14, will feature Bobby Watson, saxophone, Terell Stafford, trumpet, and Christine Fawson, vocalist.

‘Keep On Keepin’ On,’ a Film on the Jazz Great Clark Terry

A new documentary about music legend Clark Terry opened earlier this month at the New York Film Festival. “Keep On Keepin’ On” is Alan Hicks’s look at the relationship between the trumpeter Clark Terry and the young pianist Justin Kauflin. Clark Terry is an affiliate professor of music at UNH. He’s had a 40-year relationship with the institution. Professor Dave Seiler brought Terry to UNH in the mid-1970s to headline his new jazz festival. Thus started a long friendship between the two and an ongoing affiliation, with Terry returning to UNH annually to perform and record with scores of UNH students and faculty members. Terry has led student tours of Europe and, in 1976, fronted the UNH Jazz Band that became the first college ensemble ever to play on an evening bill at the famed Montreux Jazz Festival in Switzerland. UNH awarded Terry an honorary doctorate, his first, in 1978, and the Pettee Medal in 2002.

Written by Susan Dumais-
Communications Coordinator for COLA

Rex Richardson

Patrice Williamson

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Michele, Peggy, and Peggy’s husband Mark have been to a noontime flute concert at St. Martin-in-the-Fields church, visited the National Portrait Gallery, and had Michele’s first “afternoon tea” at the Gallery café. Michele is having a great time and is giving Mark and I all sorts of tips for what to see and do next.

American community at St. Paul’s Cathedral. One of our current music education students, junior Michele Nunnelley, is studying at the Regent’s program this fall and several more music students are planning to be there for the spring semester. Peggy reports that the setting of the university is amazing, right in Regent’s Park. Students live steps from a boating lake, beautifully planted gardens, and fountains - and a short walk to the Underground and all of the major attractions of London.

Peggy Vagts is serving as the on-site director for the UNH London Program at Regent’s University, London for the 2014-2015 academic year. UNH has a long-standing relationship with Regent’s dating from the 1980’s. UNH music students have frequently studied abroad for a semester (or in the past, for a year) and two Music faculty members, Keith Polk and Cleveland Howard, previously served as on-site directors. While in London, Peggy will be teaching humanities courses for the general population of Regent’s students, which includes international students and Americans from other colleges. She will also be organizing social events for the UNH students (21 in the fall, perhaps 50 in the spring), such as a narrated cruise on the Thames River, a trip to a play, several informal meetings in the faculty flat, and attendance at the Thanksgiving Day service for the
In May and June of 2014, Professor Christopher Kies and 13 adventurous music students from UNH travelled to Italy for a five week, 7-credit program in Ascoli Piceno of Le Marche. The group was joined by Charlotte Kies, a doctoral student of Clarinet Performance at the Cincinnati Conservatory who is expert in Italian language and culture and who served as graduate assistant charged with handling numerous daily exigencies for the students.

Ascoli Piceno is an ancient and beautiful city with a strong Mediaeval and classical Roman heritage, comfortably situated near both the Adriatic coast and also the Apennine mountain range. The city is visited by few foreign tourists, thus the people of Ascoli Piceno are accustomed to speaking only Italian with whoever happens by. This fact alone made the trip memorable since the students had to make their own way about town using their newly acquired language skills. Early on in the five weeks, a three-day weekend was spent in Rome. The agenda on this epic weekend included the Vatican Museums, the Villa Borghese, a concert by the famous Orchestra dell’Accademia Nazionale di Santa Cecilia, the Church and Crypts of Santa Maria della Concezione dei Cappuccini (alias: Church of the Bones), lunches and dinners at several fine restaurants and, of course, the Roman Colosseum. Another outstanding adventure for the group was a day trip to the Apennine mountains that included stops at Castelluccio, Norcia, and Amatrice, the latter being the home of the famous Hotel Ristorante Roma, where the group dined in high style.

When they were not swimming in the Adriatic, enjoying the sunny piazzas, tasting local gelati, observing Mediaeval and Roman architecture, or making new friends in town, the diligent UNH music students spent their mornings mastering the rigors of Italian 401 and MUSI 781W, Analysis: Form and Structure.

This was Prof. Kies’ third sojourn to Italy with UNH music students—the first was in 2009. He is planning another course of five weeks for the summer of 2015.
Of Interest

SYMS Scholarship Award

Eight SYMS students were chosen by audition to perform on the Honors Student Recital, held on the last night of the senior session. Lynn, pictured below, won a scholarship worth $80,000 to attend UNH as a music major.

Lynn, a senior at Belchertown (MA) High School, plays the saxophone and played in the top SYMS concert band and jazz bands this summer. Congratulations to Lynn!

ACDA Conference 2014 at Keene State

The New England Area Collegiate American Choral Directors Association 2014 Conference focus for this year was choral repertoire and performance practice in specific genres. Nine UNH voice majors became collegiate members of ACDA and attended, along with Dr. Cook. Sessions centered around choral repertoire in the following styles:

Baroque Repertoire and Performance Practice
Dr. Daniel Carberg, Keene State College

Contemporary Composers: Repertoire and Collaboration
Dr. Rachel Samet, NHACDA President

Folksongs for Children’s Choirs
Ms. Becky Luce, NHACDA Children’s Choir Repertoire and Standards Chair

Vocal Jazz Repertoire and Teaching Strategies
Professor Karen Tasho, NHACDA Repertoire and Standards Jazz Choir Chair

Our UNH students enjoyed attending the first professional conference of their career in music, which provided an opportunity to network with peers and teachers in and around the New England area.

...More New CDs

Jazz meets Bluegrass, Celtic, and Classical Music in the mind and instruments of Mark Shilansky and friends in this eclectic and engaging project. Visit markshilansky.com to purchase this CD and see what Mark is up to.
Classical Guitar Program Returns to UNH

Faculty member David Newsam is excited to announce the return of the classical guitar program to the Music Department. Alumni in the previous program include Isaac Bustos ’02, and Matthew Lister ’01, both of whom are enjoying thriving careers in the classical guitar arena.

Ethan Brown ’14, recently spent a semester abroad studying classical guitar in São Paulo, Brazil. David is looking forward to other UNH guitarists taking advantage of this wonderful opportunity to study abroad.

Ryan Vigil has released a CD that features the compositions of his former teacher John McDonald, of Tufts University, along with his own music and the music of another of McDonald’s former students, David Claman, now an assistant professor at Lehman College. Titled Keypunch: Music for 2 and 4 Hands, the CD includes pieces for piano performed by McDonald and Vigil. Also included are two of Vigil’s compositions for piano 4-hands that were performed at UNH in 2012. Vigil’s other featured pieces are two short solo works, each of which explores a simple set of musical ideas in a relaxed fashion. The CD is available from major online retailers.
Michael Annicchiarico

Michael Annicchiarico was promoted to full professor this summer. He has also been at work on a project he has long dreamed of: an opera about World War II. This summer Mike received generous support from the College of Liberal Arts (Faculty Summer Research Fellowship), the UNH Center for Humanities, and the UNH Research Office to write the libretto. John-Michael Albert, former poet laureate of Portsmouth, is writing the libretto in conjunction with Mike. Two scenes of the libretto are near completion, and Mike expects to begin composition of the opera at the beginning of 2016.

Many of Mike’s compositions are being performed this year. The revision of The Human Tide was premiered by the Rutgers Symphonic Band this spring, conducted by Tom Bourgault ‘04/06, a current doctoral student at Rutgers. The UNH Wind Symphony, conducted by Andrew Boysen, performed a number of Mike’s band pieces in mid October, and recorded all of his band pieces in the days following. On the same evening the UNH Concert Choir, directed by William Kempster, premiered Fellow Travelers, a set of three pieces on poems by John-Michael Albert. Professor Kempster hopes to record these pieces for a CD in the near future. Later this year Our Big Band, a jazz band consisting mostly of former UNH music students (lead by Chris Klaxton ’07) will be performing a number of Mike’s arrangements of the music of Wayne Shorter. They also hope to record a number of these arrangements.

Mike has also been busy composing and arranging in recent months. He completed 20 Before/45 After in May, and Too Many Daves in August. He wrote three arrangements of Debussy pieces for the UNH student woodwind quintet, Keepin’ It Trill, two jazz-vocal arrangements for the SYMS jazz choir, and recently completed a big band arrangement of El Toro by Wayne Shorter. 20 Before/45 After was premiered at SYMS this summer, performed by Andrew Cote ’10, currently a doctoral student at George Mason University, and Mike. Two Many Daves will be premiered on the UNH Faculty Composers’ Concert in February 2015 with Dave Seiler, Dave Ripley, Dave Newsam, Dave Upham, and others.

Jenni Cook

Jenni Cook spent an enjoyable and productive sabbatical this spring. She traveled once again to the University of São-Paolo in Ribeirão-Preto, Brazil to perform and to teach. Professor Cook was honored to perform on the special concert series held at USP-RP Departamento de Musica to celebrate its 50th Anniversary. While in Brazil, Professor Cook was able to visit with UNH senior guitar major Ethan Brown, who was enrolled at USP-RP for the Spring 2014 semester. In August, she recorded Brazilian Art Songs with pianist Lisa Raposa for their forthcoming CD Terra E Granito to be released in late 2015. This project was made possible by grants from UNH’s Center for the Humanities, College of Liberal Arts Dean’s Office and Department of Music.

In March of 2015, she will give recitals of music for flute and voice in London, England and the National Welsh Museum in Cardiff, Wales with UNH colleague Peggy Vagts.

In May of 2015 Cook will travel to Chengdu University, China with members from the COLA Dean’s Office to conduct a site visit for a possible student exchange program. This fall, Dr. Cook held master classes at the Manchester Community Music School in Manchester, NH and Upper Valley Music Center in Hanover, NH in addition to performing a solo recital on the UNH Faculty Concert Series.
Robert Eshbach

Robert Eshbach gave a guest lecture on June 30 to the graduate seminar at the Hochschule für Musik Franz Liszt in Weimar, Germany. In July, he was scholar in residence at the Brahms-Akademie Baden-Baden. The Brahms-Akademie, where Brahms spent his summers from 1865-1874 and composed some of his most important works, is the only remaining residence of Johannes Brahms. It is maintained as a museum, together with an apartment that the Brahms Society gives out by invitation to visiting scholars and composers. The apartment is furnished with an extensive library and a Bösendorfer grand piano. Eshbach has recently contributed a chapter, “The Joachim Quartet Concerts at the Berlin Sing-Akademie: Mendelssohnian Geselligkeit in Wilhelmine Germany,” to a volume entitled “Brahms in the Home and the Concert Hall,” edited by Katy Hamilton and Natasha Loges, both of the Royal College of Music in London. The book was published by Cambridge University Press in September. Eshbach has given papers on Joseph Joachim, Carl Reinecke and other topics in 19th-century music, in Southampton (England), London, Cardiff, Meiningen, Leipzig, and New York. His articles have appeared in Die Tonkunst and The Musical Quarterly, and in volumes published by Henle Verlag, Cambridge University Press, and forthcoming from Olms Verlag, Germany. He maintains a website dedicated to his Joseph Joachim research at www.JosephJoachim.com.

Sivan Etedgee ’02

We are happy to welcome Sivan back this year to teach one of the piano studios. Sivan appears frequently throughout New England as a recitalist, chamber musician, and lecturer, giving performances and presentations to audiences ranging from young children to senior citizens at venues including schools, public libraries, and retirement communities. In addition to his work with piano students at UNH, Sivan has been a faculty member at the Newton Music Academy since 2006, maintains a private studio, and serves on the board of the New England Piano Teachers’ Association. Sivan received his Master of Music degree in piano performance from Boston University’s College of Fine Arts in the class of Anthony di Bonaventura, and has studied at the Hartt School of Music with renowned pedagogue Luiz de Moura Castro.

Elizabeth Gunlogson

Elizabeth Gunlogson maintained a busy performing schedule during the 2013-14 academic year. On the UNH campus she presented her annual faculty solo recital along with Chris Kies, Peggy Vagts and guest Stephanie Jenkins, featuring works by Brahms, Danzi, and UNH’s own, William Fletcher ’77. In addition, she joined trombonist Nic Orovich on his faculty recital in a wonderful work entitled Concertino by Raymond Premru for woodwind quartet and trombone, and also performed on the Faculty Potpourri concert. Off campus, Dr. Gunlogson accepted an invitation to perform a series of New Hampshire concerts with two Keene State University faculty, Stephanie Jenkins (clarinet) and Maura Glennon (piano). The ensemble presented repertoire by Mendelssohn, Ponchielli, Kulesha and the world premiere of Five Blackbirds (2014) by William Fletcher ’77. Venues included Keene State University, the Musicians of Wall Street Series at the Concord Community Music School, and Manchester Community Music School, where the trio also conducted a master class for local clarinetists. Dr. Gunlogson continues to serve as the New Hampshire state representative for both the International Clarinet Association and the National Association of College Wind and Percussion Instructors, as well as a clarinet and chamber ensemble instructor in the SYMS program.

Rob Haskins

In scholarship and creative work, Rob completed work on the John Cage article for Oxford Bibliographies of Music, continued work on his book Piano, participated in a conference in Belgium presenting on unanalyzable
music, published an article on evocations of Buddhism in two works by Cage and Robert Morris, presented a lecture and performed at the University of Maryland, College Park, gave other talks at Nazareth College, University of Massachusetts Amherst, and the Eastman School of Music, performed music by Bryars, Morris, Pender, and UNH music alum Christopher Cote at his faculty recital in February 2014, and won a UNH Faculty Scholars Award for Fall 2014. He continues his work for the Naked Arts! portion of the annual Undergraduate Research Conference and is also on the Policies Committee for the College of Liberal Arts. His book collecting two decades of reviews for the American Record Guide is under contract for Rowman & Littlefield and expected to appear in August, 2015.

**William Kempster**

On Sunday, August 3, 2014 at Dover City Hall, Dr. Kempster conducted Cappella Nova Mundi in a concert entitled *O Magnum Mysterium*. The program featured Victoria’s Mass of the same name, as well as modern choral works by Eric Whitacre and Canadian composer Imant Ramnisch.

Cappella Nova Mundi is a group comprised of UNH alumni singers: Sam Bradley, Ryan Burke, Albert Craig, William Farrell, Ruth George, Lianne Goodwin, Suzanne Jalbert, Lauren Kaiser, Nicholas Laroche, Dustin Lindsey, Matt Livernois, Stephanie Mailhot, Valerie Peters, Christopher Sand, Jayne Segedy, Stephanie Slabon, Erin Smith, and Robert Tobin

**Nicholas Orovich**

Nic Orovich is completing his third year as Chair of the Department of Music and continues to teach the low brass studio. This year’s studio is one of the largest in his 35 years as a member of the faculty. He spends his mornings with administrative duties, and, with great pleasure, finishes his days by working with his students.

During the 2013-14 season as principal trombone of the Portland Symphony, Nic took part in performances of Prokoviev’s Symphony No. 5, Dvorak’s *Symphony No. 8 in G Major*, Brahms’ *Symphony No. 3*, Don Quixote of Richard Strauss, and many others. This November, Nic will be one of the PSO’s featured soloists performing Frank Martin’s *Concerto for Seven Winds, Timpani, and Strings*.

Along with his wife Jeremy, Nic traveled to New Mexico in August, his first time in the desert southwest. In September he traveled to Kansas City, Missouri for music executives meetings. While there, he scratched a major item off his “bucket list”, enjoying a rack of barbequed ribs at Arthur Bryant’s Barbeque Restaurant.

**Janet Polk**

Janet Polk, bassoon, continues her many teaching, orchestral, and opera commitments. On October 16, 2014 she was a clinician for the New Hampshire Music Educators Association October Fest and Fall Meeting. The clinic, “Better Bands through Chamber Music”, featured the student quintet from UNH, Keepin’ it Trill, with members Abigail Rienzo, flute; Katrina Walczyk, oboe; Kelsey Gallagher, clarinet; Abigail Levy, horn; and Emma Shapiro, bassoon.

On November, 11, 2014, Janet was a featured soloist along with faculty member, Nic Orovich for the Portland Symphony’s performance of *Concerto for 7 Winds and Percussion* by Frank Martin.

**Mark Shilansky**

Mark Shilansky taught piano and ensembles at the Berklee in Umbria Jazz Clinics, in Perugia, Italy, July 2014, for the fourth year in a row. In January, he directed the Jazz Combo at the NH All-State Chamber festival. In September, the ESP Vocal Trio released their debut CD, produced and arranged by Shilansky, entitled *They All Laughed*. The CD was co-produced by Kim Nazarian of the New York Voices, and Shilansky will be featured on Nazarian’s upcoming solo CD, as well as in concerts with Nazarian and New York Voices’ alto Lauren Kinhan. In October 2014 he released his 5th CD as a leader, entitled *Fugue Mill*, the eponymous debut of his band that weaves jazz through Bluegrass, Celtic, and Classical music.

**Robert Stibler**

Bob Stibler and Dave Bennett
*Photo courtesy of Lubeck Photo Workshop*
On October 6, 2013 Dr. Stibler performed a concert entitled *21st Century Music for Trumpet and Organ* at St. John’s Church in Portsmouth, New Hampshire with organist Abbey Hallberg Siegfried. In April 2014 he presented a lecture, “Five Centuries of Brass Ensembles” at the Concord Community Music School, and performed a number of concerts during the year on the cornetto and recorder with the Alamire Consort. Dr. Stibler once again served as the trumpet teacher at *Summerkeys*, an adult music camp in Lubec, Maine, and continues his work with the native american flute, playing healing and meditative music.

**Peter Urquhart**

Peter Urquhart read a paper at a conference in Birmingham, England, this summer on the early history of the 4-ex-2 canon (and musica ficta of course). He also spent a few days at the British Library pouring over a 16th c. manuscript that presents impossible problems (haven’t solved that one yet). Former graduate student Heather DeSavage wrote to say that the paper she and Prof. Urquhart published in *Early Music* in 2011—“Evidence contrary to the a cappella hypothesis for the 15th-century chanson”—is now being cited in the latest undergraduate music history text by Burkholder, Palisca and Grout. After explaining the issue of “Voice or Instruments” and the a-cappella hypothesis that has been the accepted view for the past 25 years (by Page, Fallows and Leech-Wilkinson), the Norton History of Western Music text continues:

“But this was not the last word. A 2011 article by Peter Urquhart and Heather de Savage argued that the contratenors in some fifteenth-century chansons were conceived for a plucked string instrument, using three kinds of evidence: these parts are melodically angular, with more large leaps than other parts, making them harder to sing; sustained notes in these contratenors create dissonances and other problems in counterpoint that disappear if the part is played on a plucked instrument (whose sounds decay rapidly) rather than being sung by a voice; and some contratenors are notated with more than one note sounding at once, impossible for a voice but suitable for a harp or lute. If their view is confirmed for chansons in the fifteenth century, could it also be true for fourteenth-century chansons? … Stay tuned.”

**Professor Emeritus Keith Polk**

Professor Emeritus Keith Polk taught in the Department of Music from 1964-2000. This year he was honored with a Festschrift. A short description follows:

Twelve essays that shed new light on various aspects of the performance of Medieval and Renaissance music

Timothy McGee and Stewart Carter, editors

“Over the past 45 years, Keith Polk has been one of the major scholars in the history of musical instruments and their repertories during the period 1300-1600. His publications have been extremely helpful in elucidating the development of the instruments, the repertory they performed, and the role played by instruments and instrumentalists in late medieval and Renaissance society. This collection of twelve essays on medieval and Renaissance music performance topics adds to the areas in which Keith Polk has made significant contributions, namely instruments, ensembles, and repertory. The scope of the individual essays varies in terms of geographical and temporal focus, with some involving an issue that was common to all areas of Europe, while others are specifically aimed at a single instrument, ensemble, composition, country, city, or occasion. Most of the essays are historical in nature, centering on how music was performed in particular circumstances, although some are quite practical and explain performance techniques, involving voices and instruments. What unites the twelve essays is that they all shed new light on musical performance in Europe during the late Middle Ages and Renaissance. The writers chosen for this volume are all highly respected scholars whose writings are always of the highest caliber. Taken as a whole, the essays in this volume make an excellent contribution to the field of music history.” (from back cover)
Justine received her Bachelor’s degree in Music Education in 2003. She has just graduated from ASU with a DMA in Music Education and is now Dr. Farenga! Justine says “Thank you to everyone at UNH for their musical support when I was a young student there!”

Jared Cassidy ’04

is among 222 American music teachers named as quarterfinalists for the Grammy’s 2015 Music Educator of the Year Award, the only music teacher from New Hampshire to make the list. Jared has been in the Windham School District since 2005. This fall he was appointed the district’s director of arts.

Amy Kotsonis ’06

After finishing her masters’s degree here at UNH in 2006, Amy went on to Florida State and completed a DMA in Music Education and Choral Conducting. She has recently accepted the position of Assistant Professor of Choral Ensembles and Music Education at the University of Northern Iowa.

Chris Burbank ’07

Chris received his DMA from the University of Miami and was a guest presenter at the UNH Trumpet Studio. He was a semi-finalist in the Thelonius Monk Trumpet Competition 2014.

Chris Klaxton ’07

Chris has joined the faculty of Plymouth State University as a jazz instructor.

Sean Giardino ’08

Sean moved down to Long Island in the Summer of 2013 and has been employed by the Long Island Rail Road as a locomotive engineer. He is also currently the ballpark organist for the New York Yankees Minor League affiliate in New Jersey, the Trenton Thunder. This was his second season performing there and he enjoys each and every homestand he is able to attend.

Diane Anderson G’09

Diane has published a new piano piece entitled Downtown Crossing. “Challenging to the student’s intellect, stimulating to the teacher, pianistic, and supremely musical, the two compositions are musical discoveries worth publicizing.” Reviewed by Susan Geffen in Clavier Companion.

Lindsay McChord ’09

Lindsay is skilled in the unique craft of making headjoints and works for Powell Flutes in Maynard, MA. These artisans are held in high esteem in the flute world. Wooden headjoints are especially unusual. Lindsay got her Master’s degree from Longy after leaving UNH and was then hired at Powell Flutes.

Jeff Hodgdon ’11

Jeff graduated from with a MA from the Boston University School of Medicine in May 2014.

George Adams ’12

2011 IROPer George Adams received the Erskine Mason Award, which goes to "that senior who is distinguished for most consistent progress and achievement.” George has progressed from McNair student to winner of a Ph.D. fellowship from the University of Chicago, and recently represented our current undergraduate researchers at our 25th Anniversary celebration in April.

Daniel Fryburg ’13

Dan is in the second year of his Masters degree in Conducting at UNH.

Matthew Casazza ’13

Matt is a 1st year Masters student at the University of North Texas in Clarinet Performance. He is a scholarship student in the studio of Dr. Kimberly Cole Luevano.

Kelly Wallace ’13

Kelly is a 1st year Masters student at the University of Nebraska in Music Theory. She serves as a graduate assistant for the Theory department.

Meghan Yankowskas ’13

Meghan is a 2nd year Masters student at Bowling Green University in Clarinet Performance. She serves as the clarinet graduate assistant for Professor Kevin Schempf.

Lilly Haley ’12

Lilly graduated from Indiana University with a Master of Music in Clarinet Performance in May 2014. Currently she is pursuing a Performers Diploma on scholarship at Indiana University and in the studio of Howard Klug.

Katrina (Michaud) Veno ’12

Katrina graduated from Ohio State University with a Master of Music in Clarinet Performance in May 2014. She is currently a clarinet teacher at Manchester Community Music School and a music teacher at Portsmouth Christian Academy.
Throwback Thursday!

Dave Seiler with his high school combo in LaCrosse, Wisconsin 1957

Bob Stibler and the Susquehanna College jazz combo entertaining at Lewisburg Federal Penitentiary 1967