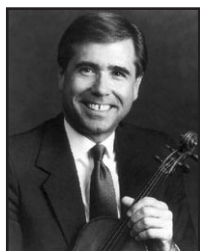


PETER McHUGH RETIRES

By Michael Tunnell



After serving thirty-nine years at the University of Louisville School of Music, Peter McHugh has retired. Peter joined the U of L faculty in August of 1966, having completed the Bachelors degree in Music Education at Fredonia College.

In 1963 Peter left a job teaching school in Buffalo, New York and moved to Louisville, after receiving a graduate fellowship at the

School of Music and a position in the Louisville Orchestra. The orchestra toured extensively at that time, and Peter says, "practically every weekend was spent in eastern Kentucky. We had a great time."

In 1965 Peter won a Fulbright Fellowship to study with Arthur Grumiaux in Brussels. Within five days, however, the fellowship was rescinded when Grumiaux left the conservatory. Before winning the Fulbright, Peter had auditioned for the Dallas Symphony under conductor Donald Johannes. "Those were the good old days," Peter relates. "It was just the conductor and myself. After the audition, Johannes said, 'Well, I want to give you a contract.' I explained that I had applied for a Fulbright, and Johannes wrote an addendum that released me from the contract in the event that I was awarded the Fulbright. When the fellowship fell through, I honored my commitment to go to Dallas. The job did not pay very well, only \$125 per week."

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2006 School of Music Reunion

The University of Louisville School of Music is hosting its first-ever all-class reunion February 25-26. For more information contact Andrea Blair at (502) 852-2400 or aeb lai01@gwise.louisville.edu

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During that season, a different spot opened in the Louisville Orchestra. It was Richard Skerlong's position of assistant concertmaster and second violin in the Louisville String Quartet. According to Peter, "the Louisville Orchestra was unique at that time because of its close association with the University of Louisville. When positions would come available, they would place people that would fit into both situations (teaching and performing). Every one of the principal players was hired in that way. The good players had an outlet to play and teach, like Frank Fuge and Leon Rapier. It was like a community of forty-five players. The money was good in this town, and over the years I was offered many positions, including Cleveland, Santa Fe, St. Louis Symphony and Houston, but declined due to salary."

People still come to Peter and remind him of the places he has played. Two such places were quartet concerts played at the Louisville Public Library branches (there were concerts held at all 10 branches of the library every year), and the orchestra's Making Music concerts. He felt these concerts really impacted a lot of lives. Peter believes that education is the key to everything and that it was the end of an era when the orchestra stopped these concerts for a long time.

Peter adds, "Chamber music is the essence of the School of Music. You learn to listen and tune. You develop a rhythmic sense and an affinity for other players. The camaraderie of playing with people is exciting, and it is the true art form. My first and biggest love is playing chamber music. It is very personal."

Over the years Peter shared the foundations of his success with his students. He tells his students, "you get your jobs on your reputation. Your word is really, really important, and you have to do your best work because you never know who is listening to you." Peter reflects on the highest compliment he ever received. He was playing last chair, second violin in the Los Angeles Philharmonic. After a concert, Ernest Fleischmann, the Executive Manager, said, "you really love what you're doing, don't you? It shows." Peter says, "You have to enjoy what you do and take pride in it. Everything else will fall your way if you're honest and do your best."

Some of Peter's former violin students include: Milana Reiche, member of the first violin section of the Minnesota Orchestra, Cassandra Cherry, Philip Middleman, Jeff Flaniken, and Aaron Boaz. Helen Nightengale recently wrote him that she

would not be in music if it were not for him. Helen has been concertmaster in three orchestras in Germany.

"My first and biggest love is playing chamber music. It is very personal."

Reflecting on the new Louisville String Quartet, Bill Mootz writes in a letter to Peter: "It's rare that I attend a concert that makes me rush to my computer to write

another review. I'm finally over that. I've resigned to allowing other writers to take over. But the debut of the new Louisville String quartet last Sunday made me regret that I couldn't cheer loudly once more in the pages of the Courier. It was truly an astonishing afternoon highlighted by your tremendously moving performance of Shostakovich's Opus 110. I'm sure you cannot be unaware of how happy you left your audience that afternoon, but I can't resist adding my two cents worth. You now have the colleagues you have deserved for so many years. May the four of you prosper and continue to play. At least as I am still here to cheer you on."

Peter's secrets to teaching success: you need to like people, believe in the students and treat each student differently depending on what their needs are. "I always teach music. It is the guiding force. I always put the musical demands first. No matter what level the students are, they should make music. The most important part of teaching is being able to explain the same thing in different ways. You have to be adaptable. When you find the right way for that student, the light bulb goes off and you see the results. You can't be all things to all people, but you can try. With all the students I have taught, I haven't had anyone leave before they graduated, which is due to successful teaching. But, eventually, you've got to let them fly and leave the nest."

Of the many projects that Peter has planned for retirement, most importantly is to have fun. Fixing things around the house, collecting tools, and gardening are included in his list of fun. Peter plans to work on an old 1961 Austin Healy that he bought from Dick Cryder. He also is writing a cookbook of his favorite recipes, and is doing woodwork using a black walnut tree that fell in the tornado of 1974. He will travel. "It's about time to take some vacations where I'm not working. It's going to be an interesting change." Peter adds with a sense of humor, "I don't plan on dying or moving in the near future!"

Peter, you have been a great inspiration and example to all of us. Thank you for your immeasurable contributions to the University of Louisville - School of Music.



LETTER FROM THE EDITOR

The spring and fall semesters of 2005 have been productive at the School of Music. In the spring we graduated one of our largest classes ever and this fall we had one of our largest entering classes in years. Amanda Boyd, our School of Music Admissions Counselor, deserves numerous bravas for the excellent work she does.

I want to give a tremendous thank you to my new Assistant Editor, Samantha Chaney, for her efforts in bringing this Alumni Newsletter to print. Also, many thanks to my student assistant, Matthew Janssen, for his outstanding efforts in this work as well. I hope all of you will visit our School of Music website, and having said that, I want to thank our Webmaster, Carolyn Nichols, for her wonderful work.

On a personal note, this past summer was partially occupied with my daughter Morgan's graduation from college and my son Robert's graduation from high school. In addition, I worked toward the completion of a 5th solo CD, our first commercially distributed Louisville Brass CD, and continued research on a new instrument, the corno da caccia. I performed in Bangkok, Thailand, at the International Trumpet Guild Conference on the corno.

During the fall '05 semester the School of Music hosted a huge three-day event featuring Philip Smith, Principal Trumpet in the New York Philharmonic. It was an amazing and inspirational event, to say the least.

During the summer of '06 Leon Rapier will receive the ITG Award of Merit at the 2006 ITG Conference at Rowan University in Glassboro, New Jersey. The dates are June 6-10, 2006. Mr. Rapier, of course, was Professor of Trumpet at the University of Louisville and Principal Trumpet of the Louisville Orchestra until his untimely death in 1988.

Please let us hear from you. We love staying in touch.

Michael Tunnell, editor

Share Your News With Your Former Classmates

Term papers, convocations and juries may no longer be a part of your life but your friends and former classmates still want to know where you are and what you are doing. Help them stop wondering by filling out the form below and sending it to the School of Music Alumni News.

Name: _____ Maiden name: _____

Address: _____

City/St/Zip: _____

Graduation Years and degrees: _____

Title/Position/Duties: _____

Music Activities: _____

Current Activities: _____

Attach any additional information you wish to include and return this entire page to:

Dr. Michael Tunnell, editor - mhtunn01@louisville.edu

The U of L School of Music Alumni News

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THE JAZZ CONNECTION: RUSSIA / LOUISVILLE

By Mike Tracy

One often hears of how 'music is the universal language'. This statement was proven true once again during a recent visit to the University of Louisville's School of Music by eight jazz musicians from Russia. Visiting the United States for the first time, these excellent musicians spoke almost no English yet were able to communicate with all who came in contact with them via their music. Their visit was a once in a lifetime opportunity, enabling everyone who came in contact to experience another culture through America's own music - Jazz.

"...the highlight for our group would be their visiting area music and CD stores. They were amazed at the number of recordings and musical items available to them."

The Jamey Aebersold Jazz Studies Program was one of four prestigious institutions selected to host this first-ever musical exchange sponsored by the Open World Leadership Center, the Library of Congress and the National Endowment for the Arts. The other institutions included the Dave Brubeck Institute (Stockton, California), the Thelonious Monk Institute (Washington, DC and Los Angeles, California) and the Lionel Hampton School of Music (Moscow, Idaho). Each institution played host to eight (thirty-two in total), hand-selected jazz musicians from throughout Russia. In Louisville, our goal was to afford these fine musicians the opportunity to experience life in America with a special focus on jazz. In addition to home stays with area families, visiting local places of interest and witnessing our political process in action, their experience would include taking lessons; participating in master classes; playing alongside our musicians in rehearsals, jam sessions and in performance; listening to jazz in a variety of venues and much more. They and our faculty and students were very active during their 17 day stay (September 23 - October 9).

The Russian musicians included saxophonist Ovagem Sultanyan, trumpeter Platon Polyanskiy, pianist Vsevolod Timofeyev, guitarist Aleksandr Rodovskiy - guitar, bassists Olga Krukovskaya and Vladimir Chernitzin, and drummers Aleksandra Mogilvich and Paval Mikheev. In addition, our group was supported by two facilitators from Russia, Albina Loboda and Konstantin Molotilov. Each lived with a host family, who helped to show them domestic life in a mid-American community. Spending time with a family is a important ingredient of any exchange program. Language and lifestyle challenges were easily overcome. After a couple of days everyone seemed comfortable and at home in Louisville. One additional challenge for the host families was the busy, late-night lifestyle of a musician.

A visit to Louisville would not be complete without a tour hosted by local historian Tom Owen. While Tom's tour was insightful, the highlight for our group would be their visiting area music and CD stores. They were amazed at the number of recordings and musical items available to them. Many left with new instruments and CDs.

Their first musical experience was to observe our jazz students and faculty at our weekly Jazz Area. They would quickly become acquainted with many of the faculty and students. Hearing our

musicians perform helped to demonstrate just how similar our musical backgrounds and lives are. Many friendships developed during the visit with these similarities playing a vital role overcoming culture and language challenges.

Our visitors were very fortunate to be able to spend time with many of the leaders in jazz education. Their first master class was with probably the most recognized name in jazz education, Jamey Aebersold. Each had heard of Jamey and had been brought up on his educational materials. It was great to see the look on each face as they not only got to spend time with Jamey but to see firsthand just where all his materials (books and CDs) originate. The three hour master class was exhilarating, but exhausting. Jamey worked with the group but also found time to focus on each individual. In addition, he generously gave each many books and recordings. It was most certainly a memorable meeting for all.

Another unique experience afforded our Russian friends was their day-long experience with the legendary Heath Brothers - bassist Percy, saxophonist Jimmy and percussionist Tootie. Percy and Jimmy have been recognized as Jazz Masters by the National Endowment for the Arts for their contributions to jazz. In addition to being master performers, Percy and Jimmy are outstanding communicators and educators. In fact, Jimmy was a longtime faculty member at Queens College/City University of New York. Tootie is equally talented and an exceptional teacher. The Brothers, along with their pianist Jeb Patton, presented two, two-hour workshops for both our Russian visitors and UofL jazz students. It was a wonderful exchange of ideas, suggestions and experiences. The Heaths, ranging in age from 69 to 83, were able to energize the collective group with their tales and anecdotes about their life in the jazz world, telling stories about many of the legends

of jazz whom they knew and played alongside. The Modern Jazz Quartet, Charlie Parker, Miles Davis, John Coltrane, Thelonious Monk and more were all brought to life through their remembrances. This day ended with our Russian groups (piano trio and quintet) opening the evening concert featuring the Heath Brothers. It was clear to see and hear how our visitors were affected by their time with the Heaths. Their music showed a sense of maturity and assuredness. The Heaths were, of course, outstanding with memorable moments from the group and each performer. However, the highlight for many was the closing duet with Jimmy and Jeb. It was a fitting way to conclude the day.

Our visitors were also involved in a number of other educational opportunities which offered additional perspectives. These included improvisation workshops with saxophonist Virginia Mayhew and pianist Harry Pickens. UofL School of Music faculty offered clinics by John La Barbara on computers in music and the music industry and with Chris Cook on the use of ProTools and related recording techniques. Jazz faculty members Chris Fitzgerald, Jim Connerley, Jerry Tolson and Mike Tracy rehearsed groups daily in a variety of combinations. Chris, Jim, Mike along with Jason Tiemann, Craig Wagner, Tyrone Wheeler and John La Barbera also worked with students individually in private lessons. Faculty members from the College of Business and Public Administration presented lectures on entrepreneurship (Bruce Kemelgor), accounting practices (Frederick Siegel) and how to start a new music business (Derek Cowherd).

There were numerous performing opportunities throughout their stay. In addition to the previously mentioned performance during the Heath Brothers concert, our group was featured one evening at Louisville's premier jazz venue – The Jazz Factory. Performing in a variety of combinations, they played to a sold-out house of jazz enthusiasts and many from Louisville's Russian community. It was a great opportunity for them to play for their countrymen in a setting which encouraged close communication. Other performing opportunities included a set at the annual Big Rock Jazz Fest, a SofM convocation, in jam sessions at the SofM and Jazz Factory and for students at the Brown School in downtown Louisville. During the Brown School and convocation performances the performers also spoke to the audience about their lives in Russia and their experiences as musicians. The group also appeared on television - once on KET [Kentucky Educational Television] (which is broadcast throughout the state) and on WDRB-FOX 41's early morning talk show. SofM music students performed alongside our friends at KET and during the jam sessions. It was great seeing how everyone worked so well together.

The final two and a half days in Louisville were spent in the studio of TNT Recording. Our final endeavor was to create a CD showcasing the musical talents of all who participated in the Open World project - our Russian visitors, UofL students and faculty. Thirteen tracks were recorded and mixed for the CD during this short time. There were two tracks which featured the Russian piano trio and quintet. The remainder combined individuals from the Russian group with various UofL students and faculty, forming groups that ranged in size from a duo to septet. The repertoire was selected by the groups themselves and featured jazz standards, originals, a traditional Russian song and even a Beatles tune. Everything went surprising smoothly when one considers all of the obstacles. The biggest challenge was the very limited rehearsal time. Most groups only had one rehearsal to select a tune, choose members, develop an arrangement and practice the material. John La Barbara and Tim Haertel's skill in recording and editing helped to overcome any problems that arose. The CD is an excellent example of the level of musicianship and cooperation that exists in our two countries.

Many new friendships had developed by the time our visitors had to depart. Part of their last day here was spent discussing the American university system. They were most interested in the application process and degree expectations. It was obvious to all participating in the discussion that their experience had been very positive and one which would have a lasting impression. Many were very insistent on looking into the possibility of returning to UofL, seeking to further their musical education. Our students were also most impressed with our Russian friends. It was easy to see the impact each group had on the other. Hopefully we will be able to continue to stay in touch with each other, possibly our students visiting Russia.

A special mention and thanks should go to the Matt Madden and the Louisville International Cultural Center for helping to coordinate home stays and visits around Louisville, guitarist Pat Lentz for acting as Assistant Coordinator, Gary Pahler at KET, Ken Shapero and the Jazz Factory, Nick Waldrop and the administration at the Brown School, the Highland-Douglass Big Rock Jazz Fest committee, the Board of the Louisville Jazz Society, translators - Misha Feigen, Igor Danchenko and Lena Pysareva, the staff at the School of Music - Deborah Hawley, Paul Detwiler, Steven Rahe, and Dean Christopher Doane and most importantly the Library of Congress / National Endowment of the Arts for supporting such a worthy program as the Open World Leadership Center and the Russian Cultural Leader Program.



LESSONS FROM THE LIFE OF RICHARD CARSEY: TAKING ADVANTAGE OF UNEXPECTED OPPORTUNITIES

By Naomi J. Oliphant

When Richard Carsey enrolled at the University of Louisville School of Music in 1984, he was preparing for a career as a piano soloist. Yet since leaving U of L, his career has not taken any of the expected paths. Presented with numerous opportunities and challenges to expand his career possibilities, he willingly looked opportunity in the eye and took full advantage of each new direction. Carsey now realizes that those music courses he felt were the most unnecessary, in fact provided the skills that have been the most useful in his varied career!

He spent February 2004 in Louisville as one of the two actor/pianists in the Actors Theatre of Louisville production of *2 Pianos, 4 Hands*, a hilarious musical-comedy about two nerdy young boys who grow up to understand the painful truth of their pianistic limitations in a competitive music world. Richard and his co-star, Tom Frey, treated their audiences to a nostalgic look at the lives of budding pianists, from the very early piano lessons, through undisciplined practice, competitions and juries, gigs to make money, and caricatures of piano teachers we've all known. Along the way, they played excerpts of everything from Chopsticks to Beethoven's *Pathétique* Sonata to *Piano Man* and *My Funny Valentine*. The play ended with their rhythmically exciting performance of the first movement of Bach's *Keyboard Concerto in D Minor*. It was a treat to hear Carsey's musically sensitive, lyrical playing again, and he thoroughly engaged his audience with his strong grasp of the variety of characters he impersonated.

Where has his career taken him? He has been a chamber musician and collaborative pianist, coach, conductor of opera and musical theater, set and lighting designer, administrator, budget director and actor. He has toured cabaret recitals of German expressionist and American cabaret songs, coauthored and performed in the Skylight Opera Theatre's production of *Broadway Cabaret* on tour in South and Central America as well as Eastern Europe, appeared as pianist for

A Little Sondheim Music at the Gran Teatre del Liceu in Spain, and acted in *Twelfth Night* at the Milwaukee Repertory Theatre. Carsey has also written incidental music for the theatre and will see his first orchestrations published next year by Music Theatre International.

A native of Nebraska, Carsey completed his Bachelor of Music degree in Piano Performance at U of L after transferring from the Eastman School of Music. The attraction was Artist-in-Residence Lee Luvisi. Carsey remembers his lesson with Luvisi fondly. He had looked not only for "a good school but also a great teacher." Carsey admits that he was often so busy taking advantage of the opportunities to perform with others that Mr. Luvisi found it necessary to complain that he was spreading himself too thin. In fact, Carsey was coming to terms with his need to collaborate with others rather than follow a career as a soloist. While he was a student at U of L, he collaborated with me on duo-piano performances for the Louisville Ballet's productions of *The Green Table* and *Three Pieces In the Shape of a Pear*. This opportunity showed that he actually enjoyed being in rehearsal situations.

When a Graduate Teaching Assistantship in Piano at Indiana University was not available, he took his chances on an offered fellowship in opera accompanying. When the first opera score was set in front of him, he discovered that he would have to learn to sightread quickly and well. This choice started his career on its first new direction. He enjoyed working with singers, discovered a love for the theatre, and benefited from his observations of conductors.

After completion of the Master of Music in Piano Performance, Carsey was offered a one-year appointment in the Apprentice Program of Opera Omaha playing for six singers as they toured fifth grade classes in Nebraska. The most important skills he learned as a collaborator were good preparation and flexibility. The singers depended on him, and he realized that nothing could be worse than a disinterested music partner.

Learning through a friend that the Skylight Opera Theatre in Milwaukee had an opening for a conductor, he again took a chance and applied. He was appointed Resident Music Director for a year. He acknowledges that the first show was his first conducting experience!

He quickly learned that in addition to conducting and coaching duties, he would also have to prepare orchestral arrangements and deal with lighting and set designers. With completion of a new theater in sight, he agreed to remain at the Skylight to conduct *The Magic Flute* for the theater's grand opening. The theater also

provided him with the opportunity to initiate a chamber music series, satisfying his desire to remain active as a performing pianist. After accepting a role in *2 Pianos, 4 Hands* at the Milwaukee Repertory Theatre, the acting bug bit.

As he was preparing to leave the Skylight to undertake a road show tour as conductor of *Beauty and the Beast*, the Artistic Director of Skylight was fired. Carsey was in the right place at the right time and accepted their offer instead to become Interim Artistic Director. This presented him with new challenges including total responsibility for \$1.5 million budget. Now how many musicians have had a basic course in accounting?

During his eight seasons as Artistic Director, the company has broken all attendance and subscription records. He has recently stepped down from his administrative duties and will assume the role of Principal Conductor. This will allow him to accept more guest conducting engagements and repeat his role in *2 Pianos, 4 Hands* in other theaters across the country.

While in Louisville, Carsey eagerly accepted an invitation to return to the School of Music to speak to our piano students. He offered valuable career advice and encouraged them not to shy away from unfamiliar assignments, but to use every

opportunity that comes along. Perhaps his two most important statements were ones he heard Luvisi say when Carsey was a student: "You aren't prepared; what are you waiting for? For someone to tell you that you are a professional?" and "Being a professional is what you bring in with you when you walk into the room."

Carsey shared much wisdom with our students and most importantly advised them to prepare themselves to be all-round musicians, not just pianists.

Carsey shared much wisdom with our students and most importantly advised them to prepare themselves to be all-round musicians, not just pianists. He encouraged them to think carefully and decide what they want to be. They cannot plan the opportunities they will get but they can certainly determine the type of musician they want to be. He advised them not to be afraid to risk doing something for which they may not feel totally prepared. They must keep enough fear in hand to always do their best but they should be brave and try new things. Involvement in many different aspects of music will also help them meet people and establish connections.

What are his goals for the future? In addition to conducting engagements, Carsey wants to write a mass setting for use at his church, spend more time as an orchestrator and find the time to return to solo piano literature, the thing that brought him into the music business. We are proud of such a successful graduate and wish him well as he continues to conquer new challenges.



2005 HONORS

♪ **The conferral of a Grammy nomination**, his first, to jazz studies faculty member and composer/arranger John LaBarbera for his big band instrumental CD *On the Wild Side*. John was invited to Los Angeles for the awards ceremony and television broadcast of the Grammys. John joins School of Music faculty members Peter McHugh and Brett Shuster as nominees or winners of this prestigious musical recognition.

♪ **In our international outreach efforts**, trombonist Brett Shuster performed and taught at a music festival in Brazil and jazz studies faculty saxophonist Mike Tracy performed and taught in Croatia and Russia as part of his Fulbright Fellowship and grant from the Library of Congress/National Endowment for the Arts. In March, Professor Tracy, and Deans Oliphant and Doane traveled to Poland for planning meetings for joint activities in 2005-2007 between the Music Academy in Katowice and the School of Music.

♪ **Paul York was the featured cello soloist with the Louisville Orchestra** in their premiere performance of the 2002 Grawemeyer Award winning composition *Colored Field* by Aaron Jay Kernis. The same concert featured faculty tenor Daniel Weeks and members of the UofL choral ensembles in Carl Orff's monumental *Carmina Burana* in a chorus prepared by Kent Hatteberg, Director of Choral Activities.

♪ **UofL student music ensembles** have been in the spotlight in a series of prestigious national and international performances. The University Chorale under the direction of Kent Hatteberg was one of the highlights of the national conference of the American Choral Directors Association meeting held in Los Angeles. Their performance was followed a few weeks later by the Wind Symphony under the leadership

of Frederick Speck in an invited performance by the College Band Directors National Association for their biennial meeting held in New York City. The Wind Symphony was one of only ten groups selected for this important recognition. Members of the jazz combo program in Jazz Studies represented the School in Chicago at the biennial regional meeting of the International Association of Jazz Educators. Finally, in a unique setting, the 30 member Athletic Pep Band performed in St. Louis as part of the NCAA basketball Final Four tournament in support of the nationally-ranked Cardinal basketball team.

♪ **Ninth International Chamber Choir Competition, Marktoberdorf, Germany** (Known as perhaps the most prestigious choral competition in the world). University of Louisville Cardinal Singers won second prize (Euro 2,500). Kent Hatteberg was named winner of the Marie Straecker-Daelen Prize, a conductor's prize for the best interpretation of a contemporary choral work.

♪ **Harmonie Festival, Lindenhof, Germany**. Cardinal Singers won first prize in Chamber Choir with the first perfect score (25) ever awarded at the festival. They also won the Preis des Bundestagspräsidenten der Bundesrepublik Deutschland (Prize of the Bundestag President of the Federal Republic of Germany) for overall highest score in the Konzertsaal and a special prize for the outstanding interpretation of a world premiere: *Laudate pueri, Dominum* by Vytautas Mikinis.

♪ **Seventh World Symposium on Choral Music, Kyoto, Japan** (held once every three years). The Cardinal Singers, among 22 world choirs invited to perform, were invited as a result of their performances at the International Choir Competition and the Harmonie Festival.

2005 GRAWEMEYER AWARD



American composer George Tsontakis was selected to receive the prestigious 2005 University of Louisville Grawemeyer Award for Music Composition for his Violin Concerto No. 2.

Described by one music critic as "a work of gentle beauty and intriguing orchestral sounds," Tsontakis's 20-minute concerto

received its world premiere April 19, 2003, by Steven Copes, violin, and the Saint Paul Chamber Orchestra under the baton of Miguel Harth-Bedoya.

In this somewhat atypical concerto, the violin soloist acts as a sort of first among equals, rather than always as the star, with the accompanying chamber orchestra functioning in many places as a group of soloists itself. The composer states that

"the concept of 'orchestral' is diminished in deference to the concept of 'chamber.'"

About George Tsontakis

George Tsontakis has gained acclaim as a prolific and award-winning composer whose works are being performed by many prominent orchestras and musicians. Born in Astoria, N.Y., Tsontakis received a doctoral degree from The Juilliard School, where he studied with Roger Sessions.

His many awards and fellowships include a Fulbright to Italy, where he studied with Franco Donatoni; a Guggenheim Fellowship; the 2002 Alberto Vilar Fellowship at the American Academy in Berlin; and Koussevitsky and Fromm Foundation commissions. In 1995, he received the American Academy of Arts and Letters lifetime achievement award, its highest honor for music composition.

2006 GRAWEMEYER AWARD

Distinguished Hungarian composer György Kurtág has been named the recipient of the 2006 Grawemeyer Award for Music Composition for his ...*Concertante*... *op. 42* for violin solo, viola solo and orchestra. The work was chosen from a field of 145 entries from all over the world.

The ...*Concertante*... *op. 42* was commissioned by the Léonie Sonning Foundation of Copenhagen, and was given its world premiere by the Danish Radio Orchestra. The soloists were Hiromi Kikuchi and Ken Hakkai, for whom the solo parts were written, and the conductor was Michael Schönwandt. It has subsequently been performed by the same soloists in France, Germany, Japan, Austria and the Netherlands, with Italian, British and Hungarian premieres scheduled for 2005.

Using an unusually large orchestra for a concerto, the piece is in one large movement, which is divided into several sections, plus a two-part coda. These sections are all played without pause. The orchestra is used to full advantage, but without overshadowing the role of the soloists. After ranging

FACULTY NOTES

John La Barbera (Music professor) is a veteran of the music business. He has experienced "the biz" from all angles. He has been a successful player, composer, arranger, bandleader, producer, and educator. Most recently, John has received much acclaim for his first Grammy-nominated album *Walk on the Wild Side*. After spending the majority of his career composing and arranging for other bandleaders, *Walk on the Wild Side* is Mr. La Barbera's first solo album. With the great success of this initial project, John was eager to get back into the studio and build on the momentum of his Grammy nomination. On June 7th and 8th 2005 the John La Barbera Big Band rendezvoused at an L.A. studio and recorded a second album of great jazz standards and fresh original material. This follow-up album titled *Fantazm* was recently released, just sliding under the wire of eligibility for the 2005 Grammy Awards.

In addition to his professional achievements, John has been highly effective in the classroom, mixing lessons from textbooks and his own life experiences. Often times, those life lessons resonate loudest of all. Students, especially those who are preparing for a career in music performance and composition need to know what is in store for them after academia. Mr. La Barbera is a tremendous resource for students as well as the community. On top of all of his duties at UofL, Mr. La Barbera directs the Floyd Central High School jazz ensemble and is a radio personality on WFPK public radio. If you tune in to 91.9 FM at 8 am Sunday mornings you will be able to hear his show, *Best Coast Jazz*. There are many opportunities throughout the school year to catch John live

through many changes of mood, tempo and texture, ranging from intimate to violent, the final section is mysterious and ambiguous. Writers have alluded to a possible connection between this work and the famous Mozart *Sinfonia Concertante* for violin, viola and orchestra, as well as Kurtág's affinity for the music of his countrymen Bartók and Ligeti (the latter a Grawemeyer Award winner as well), but the music never loses Kurtág's distinctive individual voice. An essay on the work by Zoltán Farkas calls it "a late work of youngish character," combining the experience and craft of a mature composer with the enthusiasm of a youthful one.

About György Kurtág

Mr. Kurtág was born in 1921 of Hungarian parents in Lugoj, Romania. He later moved to Budapest to study at the Liszt Academy of Music, and became a Hungarian citizen. He has been the laureate of many international honors, including the Kossuth Prize for his life work by the Hungarian government. His works have been commissioned, performed, and recorded by many of the world's leading ensembles and soloists. He resides in France.

in the act. U of L's Jazz Ensemble I, under John's leadership, has at least two recitals a semester. You can hear his trumpet stylings at any of the faculty ensemble recitals throughout the year.

Julia Shinnick (Music History) presented a paper on the subject of text-music interaction in the medieval French pastourelle at the international symposium, Words of Love and Love of Words in the Middle Ages and Renaissance, at the University of Arizona. The title of her paper is, "Text, Music, and the Esthetics of Desire: New Dimensions of Word-Play in the Troubadour and Trouvère Repertoires."

Jean Christensen (Music History) hosted the visit of Ekaterina Docheva, music critic for *Kultura*, and program director for a two-hour radio program on National Bulgarian Radio that features contemporary music in counterpoint with older music, jazz and traditional music in Sofia, Bulgaria. Ms. Docheva was one of the international panel to adjudicate the Grawemeyer Award. While on campus, she presented a lecture on Bulgarian jazz to the jazz studies seminar. She and Dr. Christensen discussed Bulgarian composers and music in the effort to continue work on an introductory book that is Christensen's current project.

Kent Hatteberg (Director of Choral Activities) and the Cardinal Singers were selected as one of nine mixed choirs to compete in the International Chamber Choir Competition Marktoberdorf in Marktoberdorf, Germany in May 2005. They were also selected as the Seminar Choir for the International Conducting Seminar immediately following the competition.

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As a result of being selected for the Marktoberdorf Competition, they were asked to compete in the Harmonie Festival in Limburg-Lindenholzhausen, Germany.

Michael Tunnell (Professor of Trumpet) performed *Concerto in F* for two corni da caccia and string orchestra by Fasch with Belgian trumpeter, Arthur Vanderhoeft in June, 2005 at the International Trumpet Guild conference in Bangkok, Thailand. He was also one of four U of L faculty members to receive a 2004 Red Apple Award. Every year the U of L Alumni Association presents the Red Apple Awards to selected recipients who are nominated by students and alumni.

The McHugh-Oliphant Duo (**Peter McHugh**, violin, and **Naomi Oliphant**, piano) performed all the Beethoven Piano and Violin Sonatas in a series of three recitals during the 2004-05 academic year. The programs were presented at UofL and around the state. The project was in recognition of Peter's retirement in May, 2005.

Naomi Oliphant (Associate Dean and Professor of Piano) continued her Spring 2004 sabbatical project of work on contemporary Polish piano music and a study of piano pedagogy in Poland. The piano department students combined to present a concert of contemporary Polish piano music, music which Naomi brought back from her study time in Poland.

Robert L. Boozman (Adjunct Professor of Organ and Staff Accompanist at the University of Louisville School of Music) was recently appointed Associate Artistic Director of Voces-Novae, a semi-professional chorus based in Louisville. He serves as accompanist for Voces-Novae and is Organist at Highland Presbyterian. He is organist and pianist for the Chancel Choir of First Presbyterian Church, Kirkwood, Missouri, on their recording entitled "I Hear that Music Ringing," released in October 2004 and a contributor to the 2005 edition of "Call to Worship: Resources for the Liturgical Year," published by the Presbyterian Church USA.

Robin Smith (Lecturer) has been accepted into the Doctoral Program in Vocal Performance at Indiana University for the Fall 2005 semester.



Christopher Doane (Dean), **Naomi Oliphant** (Associate Dean), and **Mike Tracy** (Director of Jazz Studies) traveled to Katowice, Poland in March to celebrate the 75th anniversary of the Szymanowski Academy of Music in Katowice. An exchange cooperation with the academy was started in January 2003. Since that time numerous faculty and students from both institutions have travelled across the Atlantic to study and for cooperative discussions. In honor of the celebration, the academy presented an Honorary Doctorate to Krystian Zimerman, renowned Chopin specialist, who was a graduate of the Academy of Music.

Barbara Wheeler (Director of the School of Music's music therapy program) was featured in an article written for *Impact*, a magazine highlighting research, scholarship and creative activity at U of L. Wheeler's book, "Music Therapy Research: Quantitative and Qualitative Perspectives," was one of the first research manuals published for music therapists and earned Wheeler a 1999 Publication and Research Award from the American Music Therapy Association. Her recent research has included studying the effects of music therapy on the mood and social interaction of people who have had traumatic brain injuries and strokes, and studying children engaged in musical activities to better understand the stages they go through in their social, emotional as well as language development.

OBITUARIES

William Jett Quillen passed away June 23, 2005. He graduated from the School of Music in '82.

Sylvia Schultz died June 25, 2005. She left memorial gifts to the Paul Schultz Endowed Fund at the School of Music.

The Paul Schultz Endowed Fund is for scholarships for music students with financial need and satisfactory progress toward degree. Sylvia is survived by two sons Mr. Steven M. Schultz of Louisville and Mr. and Mrs. Richard A. Schultz of Prospect.

ALUMNI NOTES

Kurt D. Bauche ('82 MME) is the director of bands at Farmington High School, Farmington, Mo., a position he has held since 1982. He directs the marching band, pep band, concert band, symphonic band, jazz ensemble, and jazz lab band as well as teaches the percussion techniques class and prepares the students for solo and ensemble contest. He has been the administrator of the Farmington Marching Invitational for six years and the administrator of the Mineral Area Jazz Festival for 18 years. He is also the past president of the East Central District Music Educators and past president of the Missouri Bandmasters Association. Currently he is president of the Missouri Music Educators Association. In 1993 and 2003 he was named Farmington School District Teacher of The Year.

Samantha Y. Chaney ('01 BA, '06 MED) is teaching kindergarten in Bullitt County, KY after completing a Master of Arts in Teaching degree at Bellarmine University in May 2005. Samantha will complete her second Master in Education over the summer of 2006 at the University of Louisville. She is serving on the School of Music Alumni Council and serving as a representative on the Alumni Association Board of Directors. She will marry U of L grad Drew Miller this spring.

John M. Hoover ('63 BME, '69 MM), former Director of Bands at the School of Music, has moved to Florida to be closer to his son, Brooke, and daughter-in-law who live in St. Petersburg. He is a retired public school band director and for the past eight years has conducted the River Cities Concert Band, comprised of adult volunteer musicians. He retired from the Kentucky Army National Guard after serving for 25 years as Bandmaster of the 202nd Army Band. He also played in the Derby City Brass Band and was a member of the French horn section in the Louisville Orchestra. His other son, J.B., has lived in Japan with his family for 10 years. Hoover has made the move to Florida with his wife Sandy, who recently retired from Male High School in Louisville.

Danny Jenkins ('00 MM) was recently awarded a Fulbright Fellowship. He is a candidate for the Ph.D. in Music Theory

from the Eastman School of Music in Rochester, New York. The Fulbright will support his stay in Vienna from September 2005 to June 2006, to do research at the Arnold Schoenberg Center, Universal Edition, and the Austrian National Library for his dissertation on presentation of the musical idea in Schoenberg's atonal period works. Jenkins was also recently awarded the Edward Peck Curtis Teaching Award for outstanding teaching by a graduate assistant, a campus-wide award within the entire University of Rochester. Past winners include faculty members in such well-respected music theory departments as Eastman, Yale, Michigan and Florida State.

Brian D. Lamkin ('80 MM) is chief of the Financial Crimes Section at the FBI Headquarters in Washington, D.C., as part of the bureau's Senior Executive Service. He is the national program manager for all white-collar crime matters throughout the FBI. He has been an FBI agent for 17 years and was formerly the Assistant Special Agent in Charge for the FBI-Kentucky. He also plays lead trumpet in two big bands in the Washington, D.C. area and is a member of the Condoua Symphony Orchestra. In 2000, he was featured on Bach's Brandenburg Concerto No. 2. Prior to joining the FBI, he taught high school band at Pleasure Ridge Park from 1978 to 1987 and at Oldham County High School from 1981 to 1987. While a student at U of L, he studied with Leon Rapiet and Jerry Amend.

David Lang ('85 MM) is the director of music for St. Catherine of Siena in Great Fall, Va. He is also a professional keyboardist and assistant conductor with The Master Chorale of Washington, D.C.

William McCord ('00 BA) is a loan coordinator at Nashville State Community College. He is newly married and is directing the music program at Bellview Methodist Church. Bill is composing and recording songs in Nashville, TN. To hear Bill's songs visit www.billmccord.net.

Carl (Corky) Raible ('51 BME, '62 MME) still plays trumpet 75 to 100 times each year in big bands, jazz combos and church ensembles. He also arranges music for big bands and octet

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combos. From 1951 to 1953 he played for the U.S. Army. From 1953 to 1962 he taught instrumental music in Jefferson County, Ky., and Southern Indiana, teaching at St. Xavier High School, Kentucky Military Institute, Borden, Ind., Consolidated Schools and Southern High School in Louisville. From 1962 to 1984 he was supervisor of instrumental music for Jefferson County Public Schools. As a musician, he played with the Louisville Orchestra from 1954 to 1968 where he performed on 75 Louisville Orchestra First Edition recordings. Also from 1954 to 1992, he played for a variety of traveling and local shows including Broadway musicals, circuses, star shows, ice shows and rodeos as well as performing as a part of big band concerts, dance bands and church ensembles. From 1983 to 1995 he was the musical director of the UofL Alumni Band.

Toni Robinson ('99 BA) is currently the operations manager for the Louisville Orchestra. Since graduating from the U of L, Toni has worked with the Governor's Scholars Program and was named a Kentucky Colonel. She received a law degree from the University of Kentucky in 2002. She has also received a MA in Arts Administration degree from Indiana University. She worked as the Assistant to the Director of Education and Operations for the Fort Wayne Philharmonic before moving back to Louisville and becoming the operations director.

Arnold D. Seligman ('54 BME, '66MME) is currently a pilot for Metro Networks Traffic Survey. He is also a member of the choir at South Watterson Trail Baptist Church. He retired from teaching instrumental music in September of 1980 and then worked in the bakery-restaurant business from 1984 until 2001. Also in 2001 he earned his Ph.D. from Kennedy Western University.

F. Anthony Thurman ('88 BM, '90 MM) celebrated his 10th anniversary of music ministry at the Irvington Presbyterian Church, Irvington-on-Hudson, N.Y., on Trinity Sunday, June 6, 2004. The church honored Thurman by commissioning a new hymn tune by McNeil Robinson – THURMAN – to accompany Henry Francis Lyte's paraphrase of Psalm 103, "Praise, My Soul, The King of Heaven." Thurman was appointed music director of the Irvington Presbyterian Church after going to New York to pursue doctoral studies with McNeil Robinson at the Manhattan School of Music. During his tenure at Manhattan, he produced more than 200 community outreach concerts each year throughout the greater New York metropolitan area, as well as two concerts at the White House by invitation of the Clinton administration.



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