KEVIN SANDERS
NAMED DIRECTOR OF THE SCHOOL OF MUSIC

On Jan. 1, Dr. Kevin Sanders was appointed director of the School of Music. Prior to his selection, Sanders served the University as the College of Communication & Fine Arts Dean’s Fellow for Research Development, the School of Music’s associate director for graduate studies and professor of tuba and euphonium.

Sanders has worked with previous directors and helped administrate relationships with several community partners. He has also had an international career as a musician and teacher. He has performed on five continents with symphonies, including the Royal Scottish National Orchestra, Detroit Symphony, Macau Orchestra in China, Melbourne Symphony in Australia and others. As a soloist, he has performed with the United States Army Orchestra in Washington, D.C., and can be heard on his solo album, Long Distance. These roles put him in a unique position to best help faculty and students to grow the school in a multitude of ways.

Sanders considered this an opportune time to make the move because there is a momentum of initiatives converging at the school and the director’s office is the point at which everything intersects. These include partnership with the Memphis Symphony Orchestra, the process of creating a five-year vision for the school and the approaching completion of the Scheidt Family Music Center.

His objectives include making sure the school provides an extraordinary experience for students and ensuring a world-class curriculum deeply instilled in performance, teaching, research, arts advocacy, entrepreneurship and community engagement. An additional goal is to continue growing and evolving by introducing new academic programs that attract new students, build relationships with partners in the community and increase our visibility nationally and internationally.

According to Sanders, “As we look to the future the sky is the limit! Our close relationships with the city’s top performing and teaching organizations allows us to provide unprecedented opportunities for our students. The new Scheidt Family Music Center will bring many of these partnered organizations to our campus to hold their concerts and conferences. Bringing these activities to campus for everyone’s benefit is a rare feat for any school of music.”
RAHSAAN BARBER – RISING STAR

DownBeat magazine has named Rahsaan Barber a rising star among tenor saxophonists. The list is compiled based on votes by international critics that cover jazz. DownBeat, established in 1936 and with a monthly circulation of 70,000, is considered the granddaddy of jazz journalism. It is rare for musicians outside Chicago and New York to be listed. Barber says that despite originating in the South, the jazz music scene is concentrated in northern cities.

In addition to the DownBeat honor, Barber has received a grant in the Jazz Road program from South Arts, a regional arts organization. The program will fund musicians on 31 tours in nine southern states. Over $360,000 will be shared by the musicians. The grant will allow him to tour in New York, Chicago, Philadelphia, Washington, D.C., Boston and Indianapolis.

In addition to his touring and studio work, Barber has been a solo recording artist since 2005. He has released several albums including Everyday Magic in 2011 and Music and the Night in 2017.

Barber, a first-year doctoral student in saxophone performance, says that from the beginning he was always headed toward jazz. His mother took him to jazz camps and concerts that inspired him. In those years, he heard artists like Sonny Rollins, Joe Henderson, Al Grey and Branford Marsalis. His entire family is musical. His grandmother played classical and gospel music, his mother sings and his older brother plays saxophone. His twin brother plays brass. “He and I benefited from having each other around,” Barber said.

Barber is a graduate of the Jacobs School of Music at Indiana University and the Manhattan School of Music. He has been one of the centerpieces of the Nashville jazz and studio music scene the past 15 years, including a touring stint with Kelly Clarkson that involved a live performance on the Today Show.

Even with so much jazz in his background, Barber is now studying classical saxophone with Michael Shults at the Rudi E. Scheidt School of Music. He says the experience here has been “awesome.” Having been out of school for 15 years, “I easily feel like the odd man out, but the program has embraced me,” he says. “It is the biggest challenge I have ever taken on, but it allows me to explore the other side of the saxophone.”

Barber is putting a lot of miles on his car. From Nashville, he arrives in Memphis on Monday evening and has classes on Tuesday and Thursday. He leaves class on Thursday, driving somewhere for weekend work. He says, “It is not exactly sustainable. I want to find a better balance that allows me to devote more time to my studies here.”

Attending the School of Music on a graduate assistantship, Barber says he is “having a blast” teaching music theory. “I have never been more excited to get out of bed for an early morning class. The students are great, and I am really enjoying it.”
In April, the Rudi E. Scheidt School of Music will present the Kamran Ince New Music Festival. The festival is being produced in honor of longtime UofM composition professor Dr. Kamran Ince. Faculty members envisioned the event as a celebration of Ince’s accomplishments, then expanded it to include the works of his composition mentors and students who have gone on to their own successes.

In addition to lectures and presentations, the festival will include a panel discussion on April 2, a chamber music concert on April 3 and a concert on April 4 in which the UofM Wind Ensemble and Symphony Orchestra will perform. The program will feature Ince’s own work and a commissioned piece for choir and orchestra by Clint Bajakian. The works of two renowned composers who mentored Ince will also be part of the concert. Joseph Schwatner, his teacher, is the winner of a Pulitzer Prize in music. Fred Lerdahl, another mentor and friend, was a finalist for the Pulitzer. All composers will be present at the concert.

Ince is professor of composition at the UofM and at MIAM, Istanbul Technical University. Prizes for his works include the Rome Prize, a Guggenheim Fellowship, the Lili Boulanger Prize and the Arts and Letters Award in Music from the American Academy of Arts and Letters. Four Naxos CDs of Ince’s music have recently been released. They are *Music for a Lost Earth*, *Galatasaray*, *Hammers & Whistlers* and *Constantinople*. His other CDs include *In White* on Innova, *Fall of Constantinople* on Decca and *Kamran Ince and Friends* on Albany. Ince’s *Judgment of Midas*, an opera in two acts commissioned by Crawford Greenewalt to mark the 50th anniversary of the Sardis/Lydia excavations, had its concert version premiere in April 2013 in Milwaukee with Present Music and the Milwaukee Opera Theatre with Ince conducting.

New Music USA extols his work, writing, “The energy and rawness of Turkish and Balkan music, the spirituality of Byzantium and Ottoman music, the tradition of European art music and the extravert and popular qualities of the American psyche are the basis of Kamran Ince’s sound world.” The Los Angeles Times hails him as “that rare composer able to sound connected with modern music, and yet still seem exotic.” Ince was born in Montana in 1960 to American and Turkish parents. He holds a doctorate from Eastman School of Music.

Co-organizers of the festival are director of bands Dr. Albert Nguyen and assistant professor of violin Dr. Marcin Arendt. Nguyen says he volunteered for the role because he believes in Ince’s music. According to Nguyen, “Rarely do we do concerts where all the composers are alive and present.” Arendt adds, “Composition is a living art. We’re excited to be celebrating it here in this festival.”
JOHN BAUR — A CAREER OF DISTINCTION

Professor of composition John Baur will be retiring from the Rudi E. Scheidt School of Music in the spring after teaching here since 1979. His legacy, both with his students and his works, have helped establish the school as an important contributor to the new music movement in America. In addition, he has served as interim director of the School of Music and associate director for graduate studies.

Baur holds bachelor’s, master’s and doctoral degrees from the University of Cincinnati College-Conservatory of Music. It is unusual to hold all three degrees from one institution, but the Vietnam War played a large role in the occurrence. After receiving his BM in 1969, he was accepted to the University of Michigan for his master’s. He was not able to obtain a deferment on the draft, but soon after, President Nixon deferred all graduate students for a year. He had already turned down the Michigan offer, so he registered for a one-year master’s program at Cincinnati. In the meantime, the lottery was instituted in 1970. “My number was 205 and they predicted they would have to go to 215,” he says. “So, I started practicing trumpet, hoping to get in a service band.” In late summer, the lottery was frozen for the remainder of the year. It was too late to apply anywhere else, so he stayed at Cincinnati for his DMA. While there, he received a Fulbright scholarship to study with Richard Rodney Bennett in England.

His compositions span a wide array of genres, including large works for chorus and orchestra, small chamber works, numerous works for guitar, several sets of songs and three string quartets. Baur has received numerous commissions, including grants for new works from the National Endowment for the Arts. Between 1976 and 1985, he received four such commissions.

In 1982, he was designated Tennessee Composer of the Year by the Tennessee Music Educators Association. The award was for his first string quartet. The then-Memphis State String Quartet performed the work for the audio submission to the association.

His program, *Music of the 20th Century*, on public radio station WKNO was broadcast nationally in 1982. In the 25 programs, he compiled various works and a script that were then edited together by the station.

Baur wrote a two-volume textbook, *Music Theory Through Literature*, because there were no texts on the market that taught theory the way he wanted to teach it. He developed a theory program that was historically rather than topically based. He wrote another text in 2014, with all homework and texts available online.

Perhaps the high point of Baur’s career was the 2004 premiere of his opera *The Promise*, based on the life of Dr. Martin Luther King, Jr. Initially, he was concerned about what the African American community would think about the work being composed by a white man. In the end, Baur says, “The community embraced me like one of their own.” Of the entire process, he says, “Those were incredible days.”
KEN KREITNER PUBLISHES THE MUSIC OF JUAN DE ANCHIETA

Dr. Kenneth Kreitner and co-author Tess Knighton have recently published The Music of Juan de Anchieta, a book on the 16th century composer. The spark of an idea for the publication came in 2012 when the two were at a conference on medieval and Renaissance music in Nottingham, England. One of the suggested topics for presentation was Anchieta, in celebration of his 550th birthday. (Later, the authors concluded the actual birthdate was in the mid-1450s.) Kreitner and Knighton organized the session and decided there was enough material to write a book on the subject.

Anchieta was unique for two primary reasons. First, he was the main composer for the chapel of Isabella I of Castile. Second, he was one of the few composers from that period in Spain for whom there were works for both his early and late periods. According to Kreitner, this is important because we understand composers through chronology and how their music develops over time. As an example, he says, “Much of our understanding of the Beatles comes from knowing when Love Me Do and when Come Together came out, how different they are and what came between.” For other Spanish composers of the period, manuscripts exist only for later works. For Anchieta, the authors found nine works from his early life and three large works of sacred music in his late period. They tentatively added two pieces to his work list and discount a few pieces that had previously been attributed to him.

Kreitner and Knighton concluded that the composer changed greatly over the course of his life. In his middle years, Queen Isabella died and he went to work for her daughter, Juana the Mad, in Flanders. There, he was among some of the greatest musicians of the age and it seems to have made a difference in his music as his later works are much more advanced.

Much of the biographical information about the composer came because he was the cousin of St. Ignatius Loyola, founder of the Jesuits, and the Jesuits wrote a lot about Loyola. Some of what we do know is that Anchieta was a priest but had an illegitimate child and that his family was Basque. Despite the fact that the Anchieta and Loyola families were intermarried, some historians believe that in 1515 Anchieta was beaten and nearly killed by Ignatius.

According to noted musicologist Grayson Wagstaff, “The recent book by Kenneth Kreitner and Tess Knighton, a study of the biography and music of Anchieta, is one of the most important recent monographs on Renaissance music. The authors place Anchieta’s life and works in the complex milieu of the Catholic monarchs Isabella and Ferdinand, and demonstrate how this music was a vital part of the monarchs’ court and the religious life of Spain in the late 15th and 16th centuries. The authors have made a profound contribution building on their many years of innovative research.”
MEMPHIS SUMMER ORFF INSTITUTE MARKS 50 YEARS

In July 2020, the University of Memphis Summer Orff Institute marks a major milestone in its history as it celebrates the 50th anniversary of the music teacher education course. Developed by German composer Carl Orff and his associate Gunild Keetman, Orff Schulwerk is an approach to teaching music through things children do naturally: sing, speak, move and play. Orff Teacher Education was introduced to the City of Memphis in 1968 through an Elementary and Secondary Education Act Title III Grant written by Nancy Ferguson and Konnie Saliba which funded teacher trainings in Memphis City Schools. Orff summer courses began at UofM (then Memphis State University) in the summer of 1971, thereby affecting music education in the city for generations.

The UofM Summer Orff Institute is now one of the oldest sites of Orff Levels Teacher Education courses offered in the United States. A different style of Orff Schulwerk originated here — not only folk song-based but one that was specific to the City of Memphis. It is a style that reflects the city’s musical heritage and draws from folk songs, blues, gospel, jazz and rhythm and blues. Participants of the UofM Summer Orff Institute attend the 10-day comprehensive professional development classes and receive instruction in curriculum covering Orff pedagogy, recorder and movement. These teachers then use this approach to enhance their students’ innate music-making abilities in creative and artistic ways. Considering the thousands of music educators who have attended the Memphis Orff course throughout its history, the number of children positively impacted by this program numbers in the tens of thousands.

From July 6-17, the UofM Summer Orff Institute will offer all three levels of Orff Schulwerk Teacher Education taught by American Orff Schulwerk Association (AOSA) certified instructors Dena Byers, Level I; Dr. Ellen Koziel, Level II; Dr. Michael Chandler, Level III; Mary Beth Alexander, movement; and Allen Moody, recorder. Additionally, an Orff Masterclass will be led by former AOSA president Chris Judah Lauder July 6-10. A weekend celebration begins on Saturday, July 11, with Jeff Kriske and Randy DeLelles leading the symposium “Celebrating 50 Years with Reflection and Affection.” Kriske and DeLelles attended the UofM Summer Orff Institute in the 1980s and later went on to start an Orff course at the University of Nevada Las Vegas. They have published over a dozen collections of Orff books as well as a comprehensive Orff curriculum series for kindergarten through fifth grade. Proceeds from the morning symposium will benefit the Nancy Ferguson Scholarship, which funds Orff Schulwerk Teacher Education for deserving local music teachers. That evening a banquet will be held to honor current and past participants in the University of Memphis Summer Orff Institute.
Ask Dr. Joe Hanson, assistant professor of music education, what excites him and he will tell you — arts entrepreneurship. He defines the concept as transforming ideas into opportunities. An example would be a person with a music performance degree. Upon graduation, they might become sole proprietor of a business such as an ensemble. Another could be a music educator starting an after-school curriculum based on popular music. It is as simple — and complicated — as taking an idea and making it a reality.

Hanson began exploring arts entrepreneurship as a graduate student. He had the idea that some music educators had become unadventurous and he wanted to develop a framework to help teachers think outside the box. He wondered if viewing work through the lens of opportunity could translate into higher motivation and satisfaction with their work. In other words, he says, “Could we use it to empower them?” Eventually, working with the University of Rochester Center for Entrepreneurship and a grant from the Kaufmann Foundation, the subject became the topic of his dissertation.

Hanson began looking for others who were like-minded. He attended a conference at Ohio State University of what would become the Society for Arts Entrepreneurship Education. There he found optimistic problem-solving artists from all disciplines: music, theater, dance, creative writing and visual art. The next year, Hanson was elected president of the organization.

Although this is Hanson’s first year at the University of Memphis, he is already bringing his ideas to the new position. He discovered that there had been a journal on arts entrepreneurship published by North Carolina State University, but that it was largely defunct. The publication needed a university to host it and he began exploring the idea that the University of Memphis could be that university. The idea was embraced by Joel Roberts of the Music Library and eventually by the entire University Libraries system. The library acquired a platform for people to submit articles and allow anyone to go to web address and get information for free. In November, Hanson was named managing editor of the Journal of Arts Entrepreneurship Education. Currently the publication is importing old issues to the new template. A call for new submissions went out this year and the first issue will be available this summer.

Hanson also learned that there was a grant available from the University’s Division of Research and Innovation. The grant would be awarded to a faculty member who had a cross-disciplinary idea that had the potential to attract funding and create outreach and partnership with the community. He submitted a proposal to create a CORES (community of research scholars) to pursue arts entrepreneurship. Upon receiving the grant, he assembled a group of colleagues from University and community arts organizations and initiatives. Their goal is to conduct a research piece that will be an introduction to arts entrepreneurship.

In the future, Hanson is hoping to establish an undergraduate course on the subject and hopes to attract music students as well as those from other arts disciplines.
UPCOMING PERFORMANCES

MARCH
16  Blair Woodwind Quartet
18  !ncite Euphonium Quartete
18  Ann Marie Daehn, mezzo-soprano
19  Concerts International presents
    Dover Quartet with Bridget Kibbey, harp
22  University Singers and Chamber Choir
28  Memphis International Guitar Festival Concert
29  Memphis International Guitar Festival Concert
29  Collegiate Choir
30  Jenny Davis, flute
31  Composition Students Concert with Memphis
    Symphony Orchestra Ensembles

APRIL
1   Out to Lunch Concert
2   Kamran Ince New Music Festival
    Panel Discussion
3   Kamran Ince New Music Festival
    Chamber Music Concert
4   Kamran Ince New Music Festival
    Concert featuring UofM Symphony
7   Concerts International presents All Piazzolla
    featuring Jason Vieaux, guitar; Julian
    Libro, bandeon; and the Ceruti Quartet
9   Sound Fuzion
11  UofM Percussion Ensemble Festival
11  UofM Percussion Group
11  New Sounds
24-25 UofM Opera presents Le Nozze di Figaro
27  UofM Jazz Singers
29  UofM Symphonic Band

MAY
7   Concerts International presents Zuill Bailey and
    Awadagin Pratt with guest violin, Marcin Arendt
16  Memphis Symphony Orchestra Classic Accents
    Ravel, Bizet, and Mahler