



Appalachian State University

2010 Spring Commencement

Hayes School of Music





Alma Mater

Cherished vision of the Southland, Alma Mater in the hills:
Thou dost point our minds to wisdom, Till the truth our spirit thrills.
Appalachian, Alma Mater of our hearts the joy and pride;
Lead us ever, lead us onward, Vanguard of the Hero's side.

2010 Spring Commencement

ONE O’CLOCK IN THE AFTERNOON, THE NINTH OF MAY

Presiding, Dr. William L. Peltó, Dean

Prelude	
Fugue and Variation	César Franck
Sinfonia from Cantata 29, “We thank thee, God”	Johann Sebastian Bach
Processional <i>Crown Imperial</i>	William Walton
	Dr. Joby Bell, organ
Welcome	Dr. William L. Peltó
Greetings	Dr. Kenneth E. Peacock Chancellor
Greetings from The University of North Carolina	Mr. James M. Deal Member, Board of Governors
Greetings from the Board of Trustees	Ms. Jeannine Underdown Collins Chairman
Greetings from the Appalachian Alumni Association	Ms. Laura B. Aiken President
Musical Selections:	
Andante	Richard Strauss
	Tracy Bass, horn Rodney Reynerson, piano
Nocturne in c# minor	Frederic Chopin trans. Nathan Milstein
	Chelsea Whittaker, violin PJ Heebner, piano
Crude! Perché finora	Wolfgang Amadeus Mozart
from <i>Le Nozze di Figaro</i>	Kate Edahl, soprano David Clark, baritone Rodney Reynerson, piano
Introduction of Commencement Speaker	Dr. Victor Mansure and Mr. Todd Wright Professor of Music History and Director of Jazz Studies
Commencement Remarks	Dr. Arthur E. Unsworth Dean Emeritus, Hayes School of Music, Appalachian State University
Recognition of Honor Graduates	Dr. Stanley R. Aeschleman Provost and Executive Vice Chancellor
Presentation of Candidates for the Bachelor’s Degree	Dr. William L. Peltó
Conferring of Degrees	Dr. Kenneth E. Peacock
“Simple Gifts”	American/Traditional arr. Harbinson
Recessional	
Prelude to <i>Die Meistersinger</i>	Richard Wagner

FACULTY MARSHALS

Scott R. Meister
Harold V. McKinney
Rodney T. Reynerson

STUDENT MARSHALS

Vanessa Chumbley
Laurin Daniels
Kelsi Hobson
Sarah Jett
Kristin Johnson
Grace McKinnon
Adam Sensenbrenner
Jessica Stallings

“Simple Gifts”

“’Tis the gift to be simple, ‘tis the gift to be free,
‘Tis the gift to come down where we ought to be.
And when we find ourselves in the place just right,
“Twill be in the valley of love and delight.”

“When true simplicity is gain’d,
To bow and to bend we shan’t be a shame’d,
To turn, turn will be our delight,
Till by turning, running we come round right.”



Arthur E. Unsworth

Dr. Arthur Unsworth was born and raised in New Jersey, and graduated from Trenton State College (now The College of New Jersey) with an undergraduate degree in music education and a master's degree in composition. His teachers included Samuel Krauss (Philadelphia Orchestra) and Edward Treutel (Juilliard School), trumpet, and the renowned band arranger and composer, Erik Leidzen. He taught public school music in New Jersey and Arizona prior to earning his doctorate in music theory from Arizona State University. During his time at Arizona State he worked with Ronald LoPresti in an innovative program known as the Comprehensive Musicianship Project (CMP) which was sponsored by the Ford Foundation. CMP centered on the teaching of the “musicianly skills” in an integrated manner. For Dr. Unsworth, this approach “breathed life into the teaching of music theory” and characterized the forty-five years of college teaching that followed.

During this time at Arizona State University, Dr. Unsworth met and married Shirley Decker. They have six children: one daughter and five sons. Three of the sons and their son-in-law are musicians; all are employed!! Fourteen grandchildren have made retirement very enjoyable.

Before coming to Boone in 1989, Dr. Unsworth taught music theory at Delta State University (Mississippi), Brigham Young University, and the Crane School of Music (at SUNY Potsdam) where he was chair of the music theory department and then associate dean of music for nine years. He served as dean of the School of Music at Appalachian for eleven years, returning to the faculty in 2000. During this period in the faculty, he served as coordinator of the Music Industry Studies program for six years.

Dr. Unsworth is the co-author of the music appreciation text *Crossroads in Music*. He was awarded a Student Government Association “Outstanding Faculty Member Award” for the 2001-2002 academic year, and the “Mariam Cannon Hayes School of Music Outstanding Teaching Award” in the spring of 2003. In 2004, Dr. Unsworth was conferred as Dean and Professor of Music Emeritus by the Appalachian State University Board of Trustees.



HAYES SCHOOL OF MUSIC

Candidates for graduation May 2010



Johanna L. Albrecht
BM Music Performance
Paul Samuel Antony-Levine
BM Music Education
Tracy J. Bass
BM Music Performance
Shannon Nicole Brown
BM Music Therapy
Susan Elizabeth Callander
BM Music Therapy
Jonathan Dennis Carter
BM Music Performance
Ryan Edward Claar
BM Music Education
David Brian Clark
BM Music Performance
Ashley Olivia DeCelle
BM Music Education
Katherine Marie Edahl
BM Music Performance
Matthew Dale Faulkenbury
BS Music Industry Studies
Justine D. Fenton
BM Music Therapy
Samuel James Filip
BM Music Performance

Matthew LeRoy Gibson
BM Music Performance
Tammy Elena Gooden
BM Music Therapy
Katharine Elysse Grunwald
BM Music Performance
Jennifer N. Helfst
BM Music Education
Rebecca Carrie Jordan
BM Music Performance
Joel Culberson King
BM Music Education
Bryan Dougherty Lineberry
BS Music Industry Studies
Lindsay Brook Norris
BM Music Therapy
Casey Duane Oakes
BM Music Education
Hannah Elizabeth Price
BM Music Performance
Allison Dorothy Rayburn
BM Music Therapy
Leslie D. Roberts
BM Music Education
Aaron Benjamin Schuyler
BS Music Industry Studies

Jenna Felice Smith
BM Music Therapy
Robert Todd St. Amand
BM Music Performance
Scott Christopher Stone
BS Music Industry Studies
Brittany Leigh Stowe
BM Music Therapy
Jenica Nancy Thompson
BM Music Education
Daniel Charles Tompkins
BM Music Performance
Kelly Faith Tyrrell
BM Music Therapy
Whitney Anne Vincel
BM Music Education
Keegan Trae Watson
BM Music Performance
Amy Victoria Wiard
BM Music Therapy
Catherine Clare Williams
BM Music Performance
Kimberly Brooke Zeigler
BM Music Performance

Candidates for graduation August 2010

April Elizabeth Abernathy
BM Music Therapy
Michael Eric Alvarado
BS Music Industry Studies
Margaret Koren Barrett
BM Music Therapy
Rachel Ann Beebe
BS Music Industry Studies
Derek Michael Blankenship
BM Music Performance
Gregory Lawrence Brown
BS Music Industry Studies
Casey Patrick Dougan
BM Music Education
James Michael Georgeson
BS Music Industry Studies
Zachary L. Henderson
BS Music Industry Studies

Frankie Nelson Lancaster
BS Music Industry Studies
Abbigail Lea Ledford
BS Music Industry Studies
Iris Ann McElroy
BS Music Industry Studies
Daniel Robert Millice
BS Music Industry Studies
Andrew Michael O'Keefe
BM Music Education and
Music Performance
Amber Elise Osborne
BM Music Education
Meredith Leigh Poole
BS Music Industry Studies
Michael Brandon Roper
BS Music Industry Studies

Corey Justin Ross
BM Music Performance
Bobby Gene Sain II
BS Music Industry Studies
Justin Andrew Smith
BM Music Education
Ashley Marie Sparks
BS Music Industry Studies
Hilary Ann Stewart
BM Music Therapy
Courtney Lynn Tatum
BS Music Industry Studies
Chelsea R. Whittaker
BM Music Performance
Taryn S. Wooten
BM Music Education

Academic Regalia

The tradition of academic costumes probably originated in the traditions and necessities of the Middle Ages, when people dressed in keeping with their class and for their needs. Warm cloaks and hoods were needed because many of the buildings where scholars taught were cold. From the various traditions that grew up surrounding academic costumes, a code was established and subscribed to in 1894 by most universities and colleges in the United States. Now that academic costumes are prescribed, audiences can identify the institutions awarding degrees, the nature of the degrees and the faculties awarding them.

The bachelor of arts gown is black, closed in front with long pointed sleeves. The square Oxford cap and tassel are black. The bachelor's hood is rarely worn.

The master of arts gown is black with long closed sleeves and a short slit near the elbow to free the hand and forearm. The gown is frequently worn open but may be worn closed. Both cap and tassel are black.

The doctor's gown, usually also black, is worn open or closed, and has velvet panels five inches wide extending down the front edge to the bottom and three horizontal bars on each sleeve. Panels and bars are often black but may be a color indicating the faculty granting the degree. The doctor's costume also includes the square Oxford cap with a gold tassel worn on the left side.

Hoods show the greatest degree of symbolism. Hoods are black with velvet borders in the color of the faculty in which the degree is granted. Thus for the B.A. the border is white; for the B. S. it is golden yellow; for the B.D., purple; and so on for all faculties. The lining of the hood is silk in the colors of the institution granting the degree.

The bachelor's hood is three feet long, with a two-inch velvet border; the master's is three and one-half feet long, with a three-inch velvet border. The doctor's hood is four feet long, with a five-inch velvet border.

The Mace

The Appalachian State University mace is carried by a senior faculty member in all academic processions. Traditionally, the mace bearer precedes the chancellor of an institution, both upon entering and leaving a ceremony. The mace serves as a symbol of authority just as it did during the Middle Ages when a mace bearer accompanied an official taking office or opening court. The Appalachian Mace symbolizes the University's mountain heritage, the rustic location and the sophistication of an emerging, national leader in higher education. Its design, as a walking stick with a base constructed of roughhewn log and finished molding, is appropriate to the natural environment of the area. At the top of the mace is a soaring, red-tailed hawk, native to the area. The hawk symbolizes power, authority as well as the empowerment of education. The talons are grasping a sphere containing two quartz crystals. The first crystal represents the global nature of the University, its educational programs, alumni, and students. The second quartz crystal within the sphere is a reproduction of Grandfather Mountain.

The letters ASU relieved within the pine cone are done in black enamel and are gold plated. The various bands represent the flora and fauna native to the area. The black walnut, one of the strongest of woods, was used to symbolize the staying power of the University.

The mace was constructed by Carolina Bronze of Asheville. Fittingly, two Appalachian students and an Appalachian graduate were involved in the production. It was commissioned by the Appalachian Alumni Association in 1994.

The Medallion

As symbols of events and affiliation, medallions date back to antiquity. In academic regalia the use of medallions is traced to religious orders of the Middle Ages when a number of orders had as a badge an oval medallion. Since many orders, societies, and universities utilized in their medallion designs the circle, star, oval, or cross, detailed artwork in the center of the medallion was adopted to differentiate the medallions. Colleges and universities have traditionally used both ceremonial and commemorative medallions. As part of the ninety-fifth anniversary of Appalachian State University, a commemorative medallion was commissioned in 1994 and is worn by the chancellor on ceremonial occasions.