IT IS WITH GREAT PLEASURE that I begin my tenure as the new chair of the Department of Music and Dance. I am delighted to join such an outstanding group of faculty and students. During my visit to the campus last spring I was impressed by the department’s vibrancy, excitement, and academic and creative strengths with regard to curricula and community. Performing artists enhance and enrich learning and research experiences through the very nature of artistic modes of learning and discovery, and the University of Massachusetts Amherst seems uniquely poised in this regard. As we move forward, I hope to help students and colleagues in developing and realizing their shared visions, to assist them in fulfilling their professional aspirations, and to empower them in pursuing their artistic and academic goals.

As an academic leader I believe in capitalizing on opportunities and building on existing strengths, meeting challenges and addressing weaknesses, and moving forward with thoughtfully formulated new initiatives that sustain established excellence in creative and scholarly activity. Arts disciplines have a fundamental importance and unique role within the larger educational sphere. Those in the performing arts contribute fresh ways of thinking and conceptualizing, tolerance and sensitivity to varying perspectives and approaches, valuable and practical skills and strategies for identifying and solving problems, and superior technological expertise. Promoting these contributions, I hope to work together in further raising the department’s already robust profile within the university, the community, and internationally.

The Department of Music and Dance is a splendid environment in which the understanding, insight, and ideas that make artistic excellence possible can be nurtured. I look forward to working with and learning from faculty, staff, and students to bring further distinction to the department with regard to its international and interdisciplinary profiles and to enhance collaborations within the College of Humanities and Fine Arts, with other colleges across the university, and with members of the Five College Consortium. As I embark on this new adventure, I want to let you know that my door is always open and I will be seeking your ideas. I hope you will stop by my office so that I can meet the talented students, dedicated faculty, and supportive alumni and community members who help to make the Department of Music and Dance so highly respected and genuinely valued.

Roberta Montemorra Marvin

**Music & Dance Statistics 2015–2016**

**Events**
- Ensemble Concerts .............................................. 66
- Faculty and Guest Concerts .............................. 27
- Lectures .......................................................... 19
- Master Classes ............................................. 13
- Student Recitals ............................................. 10
- Audience Total ........................................... 18,658
- Box Office ................................................... 11,373 + Free 7,285 (including two Multibands school concerts, 3,500)

**Music Majors**
- BA ............................................................... 20
- BM .............................................................. 189
- MM .............................................................. 60
- PhD .............................................................. 7

**Dance Majors**
- BA ............................................................... 8
- BFA ............................................................. 38

**Music Faculty**
- Tenured ........................................................... 12
- Tenure track .................................................. 10
- Full and Part-time Lecturers ......................... 26
- TAs ............................................................... 63

**Dance Faculty**
- Tenure track .................................................. 2
- Full and Part-time Lecturers/Adjuncts ............ 3
- Five College Rotating ..................................... 2

**FANFARE 2016**

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**Department of Music and Dance**

College of Humanities and Fine Arts

**ON THE COVER:** Dancers at Totman Gym.
*Photo by John Solem.*
Dance Program Celebrates 35 Years

In honor of the 35th anniversary of the BFA dance major and program founder Marilyn Patton’s 80th birthday, 50 alumni returned to campus in December 2015 for a weekend of events.

The celebration kicked off with a reception and the first of two performances of The Nutcracker Suite, a jazz version of Tchaikovsky’s beloved work arranged by Duke Ellington and Billy Strayhorn. The University Dancers were accompanied by Jazz Ensemble I. In the spirit of true collaboration, Professor Paul Dennis commissioned alumni to choreograph the suite’s various movements: Audra Carabetta ’97, Bridget Cronin ’13, Nicole DaGesse ’06, Amy DiMatteo ’93, Irama Djalassi ’00, Brendan Drake ’09, Yolanda Deilmann-Greaves ’85, Katherine Hooper ’01, Leah Moriarty ’10, Laura Natario ’12, and Rebecca Steinberg ’13.

Saturday was devoted to classes led by alumni. These included a jazz dance class by Karen Scanlon-Brown ’81, modern dance with Brendan Drake ’09, and theater dance with Diane Laurenson ’79. The classes were well attended, with participants ranging from first-year students to alumni in their sixties.

The beloved Marilyn Patton celebrated her birthday with former students at the Red Barn at Hampshire College. The first to arrive were greeted with a special treat: just as she used to do for her students, Marilyn had knitted leg warmers and handed them out to the first 25 alumni through the door. About 100 people came to wish Marilyn a happy birthday and dance the night away.

“It was incredibly beautiful for all of us to be back together again,” said Rochelle Rice ’83, who worked with professors Paul Dennis and Tom Vacanti to organize the events. “Despite busy schedules and the many challenges of life, when we were on the dance floor together, those things melted away and the joy returned.”

Gifts to the MVP Dance Fund, established in Patton’s honor, will be used to enhance the new dance space and assist with program expenses.
New Dance Space

THE RENOVATION of the Totman Gymnasium dance studio, begun in August 2015, is well under way. “We love the space,” said Dance Program director Thomas Vacanti about the new studio. The students have an improved and more spacious dance floor, better ventilation and light, and no more pillars to skirt as they move.

Renovations so far include a 40-by-50-foot sprung floor with a slip-resistant Marley surface, new mirrors and sound system, and more recently, theatrical curtains. “This is a very good start for the dance area,” Vacanti added. “Ultimately we would like the space to become an experimental performance lab—one of the first of this size (Totman Gym is huge) on any campus in the United States.”

The department thanks Provost Katherine S. Newman and Dean Julie C. Hayes of the College of Humanities and Fine Arts for funding these improvements and enhancing the experience of our dance students.
TWENTY-ONE DANCE STUDENTS spent part of January working closely with world-class choreographer and dancer Helen Pickett, who brought her unique, immersive dance workshop “Choreographic Essentials” to UMass. Lecturer Leslie Frye Maietta, along with Dance Program director Thomas Vacanti, arranged the workshop to “expose our dancers to what is current in the field, as well as give them access to a wide range of perspectives and approaches.”

With ballet classes and Forsythe Improvisation Technologies each morning and choreography/composition each afternoon, the intensive reinforced the creative process, risk-taking, artistic autonomy, and professional development. Students learned to delegate power, manage time, and take in more information using “first-choice, best-choice” and proprioception. A final showing on January 16 was open to the public.
“There is something about movement that weaves together the whole person. There is nothing in the world that equals helping people reinvigorate that.”
—Paul Dennis

Since 2013, Assistant Professor Paul Dennis has been using dance to help Huntington’s disease patients at Tewksbury (Mass.) Hospital. Huntington’s disease causes the progressive breakdown of nerve cells in the brain. Building on the work of Rudolf von Laban, Dennis creates exercises and short modern and social dances to help patients strengthen movement capabilities and support movement intentions. During the first session of each week, he devotes 20 minutes to each of his four patients, creating individualized exercises, and ends the session with a social dance like the Wobble, Macarena, or Electric Slide. During the second session, devoted to group movement, Dennis uses extended versions of his exercises and ends with a jam session of pop music, transforming the room into a discotheque.

“I call them the Fabulous Four,” said Dennis, who finds the weekly sessions emotionally exhausting. “There is something about movement that weaves together the whole person. There is nothing in the world that equals helping people reinvigorate that. It’s like having patients rediscover their breath of life.”

Dance and Huntington’s Disease
New Music Festivals

The 2015 Five College New Music Festival presented five different concerts in three days: world premieres, music by Five College faculty composers, electro-acoustic works, and pieces by 20th- and 21st-century masters. Polina Nazaykinskaya, winner of the festival’s nationwide Young Composers’ Competition, was present to hear her work performed.

Coordinated by UMass Amherst professors Elizabeth Chang and Salvatore Macchia and Amherst College’s Eric Sawyer, the free concerts were hosted by the UMass Amherst Department of Music and Dance (Jeff Cox, chair) and performed by UMass music and Five College faculty, advanced graduate and undergraduate students, and other professional musicians. The festival was supported in part by grants from the UMass Arts Council and the Amherst Cultural Council, a local agency supported by the Massachusetts Cultural Council, a state agency.

This September 17 and 18 the Department of Music and Dance will for the first time host a New Music Scholarly Conference featuring papers from nationally known scholars, Harvard’s Anne Shreffler as keynote speaker, and a concert Saturday evening with works by Macchia, Sawyer, Sanford, and Berio. Watch for details on our website or Fall Event Calendar.

Collaborations

Jazz Ensemble I (Jeffrey W. Holmes, director) teamed up with the University Dancers (Paul Dennis, director) for two performances of the Ellington/Strayhorn Nutcracker Suite. Jazz I also presented a holiday concert with the Chamber Choir (Tony Thornton, conductor). All three ensembles performed a 90-minute blend of their on-campus December concerts at Longmeadow High School.
Faculty/Alumni/Students

Paul Arslanian was featured in the December issue of Preview Massachusetts. In the interview, the pianist discussed his ongoing work with the Northampton Jazz Workshop sessions, as well as his dance accompanying and composing as faculty at UMass. “In a dance class, I need to provide music that the dancers can easily follow and that helps them feel grounded, get up in the air, or feel the phrasing well...sometimes there is simultaneous improvisation with myself and the dancers, so I treat the movement and music as part of a whole...the result is like playing with another musician—a silent one.”

Donna Davenport ’84, John Milton Potter Professor of Dance at Hobart and William Smith Colleges, presented “Belles of Hell,” the 50th choreographic work she has developed since arriving at the colleges 25 years ago. Davenport performed in it, as she has in at least half of her works.

After nine years of professional dancing and 12 years of playing music for dance classes, Tony Silva ’94 is moving toward composing full time. He wrote the music for Please Wear Appropriate Attire, his wife Michelle Marroquín’s dance installation at Eastworks in Easthampton, Mass. He plays Spanish guitar at local restaurants Convino and La Casita Azteca. Hear samples of his commissioned scores at www.tonysilva.com.

Rachel Aylward ’13 (with degrees in dance and marketing) was on contract performing A Christmas Carol and Footloose, the Musical in Reno. Based in Brooklyn, she continues to pursue a career on Broadway by building regional and touring performance experience. “It was a pleasure to help with this year’s NYPOP dance majors,” she writes.

First-year student Sydni Lockeby Catalanowent to China in January with the Fulbright-Hays Group Projects Abroad program to study Chinese language and dance. She interned with an arts organization and spent two weeks living with a Chinese family. Catalanow is pursuing bachelor’s degrees in dance, Chinese, and management.

The UMass Dancers, in collaboration with Vacanti Ballets, performed two interactive works for more than 100 children at the Berkshire Museum in Pittsfield, Mass., as part of the museum’s 10 Days of Play outreach program.
Jazz Ensemble I and the Grad Jazz Quartet played under the direction of Jeffrey W. Holmes to a full house at the famous Scullers Jazz Club in Boston. They were there to celebrate Aureldon Edward Henderson’s donation of the records of the Boston Jazz Society to the UMass Libraries’ Special Collections and University Archives. The ensembles also performed at the W.E.B. Du Bois Library’s fall reception honoring Henderson.

Jazz Ensemble I was the 2015 winner in Down-Beat’s Blues/Pop/Rock Ensemble category.

After submitting recordings and potential programs for review, the UMass Wind Ensemble, Matthew Westgate, conductor, was invited to perform at the 2016 College Band Directors National Association Eastern Division Conference in New London, Conn. The ensemble’s “Dream Music” program included Timothy T. Anderson, guest conductor; Jonathan Hulting-Cohen, saxophone soloist in Biedenbender’s Dreams in the Dusk; Rest, written and guest-conducted by Frank Ticheli; and works by Mendelssohn, Schmitt, and Ryan George. The program invited listeners to experience and imagine the different ways we dream. The ensemble also performed the program at UMass and Foxboro (Mass.) High School, where it led clinics and master classes.

Reinventing Honor Band

Assistant Professor Matthew Westgate, director of wind studies, has made substantive changes to the annual High School Honor Band Festival, a popular event that draws 250 talented high school musicians to UMass Amherst to work with guest artists, faculty, and undergraduate and graduate students. Westgate’s new approach is designed to build and strengthen connections.

In the past, high school directors had little opportunity to participate. This year, new educator-track sessions focusing on teaching and conducting were led by Assistant Professor Jonathan Hulting-Cohen, Visiting Assistant Professor Eric Berlin, and Assistant Professor Stephen Paparo. Band directors also had the opportunity to meet music education students, attend a session with guest composer David Biedenbender, and another with Professor Emeritus Malcolm W. Rowell on inspiring creativity.

In another break with tradition, Westgate invited guest composer Biedenbender rather than a conductor. “I’m trying to close the divide that, in general, has been growing between high school and university bands,” Westgate explained. “Unlike in the 1960s through the 1980s, ensembles no longer share repertoire. Composers like David (who was in residence for three days) write quality music for high-school and university ensembles; he gives us a shared language.” Westgate believes that meeting composers helps students and directors create connections and discover excellent new music.

Westgate also chose to select members of each of the three bands prior to the festival, using video and H.S. director nominations, rather than auditions on the day, and made music available in advance. These steps freed up time for faculty master classes and raised the performance level of all three bands at the culminating concert, at which the top group played side-by-side with the UMass Wind Ensemble.

Westgate said his new approach “shifts the focus from the guest artist to the UMass faculty and our performing and music education students. High school students and their directors get a clearer picture of who we are, what we do, and what being a UMass Amherst music major is like.”

All-University Orchestra

“We are so excited to now have the orchestral equivalent of the Concert Band and Chorale,” said Jeff Cox, chair of the Department of Music and Dance. “In our new All-University Orchestra, nonmajors from across campus can play their instruments.” Music majors and minors can also participate.

In its early years, the orchestra functioned as a string group. “Now that we have musicians from across the university community, including winds, brass, and percussion, we’ve been able to play more of the great works of classical music,” said All-University conductor Ng Tian Hui. “Last term we played movements from Beethoven’s Symphony No. 6 and the overture to Mozart’s Magic Flute. This term we’ll be exploring Schubert’s Unfinished Symphony.”

According to Ng, cuts in K–12 public-school music programs have led to fewer chances to play in an orchestra. The All-University Orchestra enables players with or without prior orchestral experience to perform in this setting. Its once-weekly rehearsal is designed for students with heavy workloads and helps them counterbalance their nonmusic work. The ensemble performs one major and one minor concert each semester.

Ng won the 2015 American Prize in Orchestral Conducting for the repertoire he planned at Mount Holyoke College, where he also conducts. The prize recognizes the best in orchestral programming, “where the selection of repertoire by knowledgeable, creative, and courageous music directors builds orchestras and audiences, educates young people and adults, and enriches the community.”
World Conference

A record five faculty members and PhD students were selected from a competitive international pool to present at the 2016 International Society for Music Education Biennial World Conference in Glasgow, Scotland. Faculty members Sara Jones, Lance Lehmberg, and Lisa Lehmberg and PhD students Desmond Armentrout and Kailimi “Shelley” Li presented at the July conference.

Two Workshops

In August 2015, Assistant Professor Sara Jones (instrumental music), Lisa Lehmberg (general music), and Stephen Paparo (vocal music) collaborated with Julie Jaron (director of visual and performing arts, Springfield Public Schools) to mount a two-day “Professional Development Workshop” for more than 30 Springfield Public School music teachers. It provided interactive learning to promote culturally responsive teaching, creativity, and student engagement for diverse populations. Well received by teachers and administrators, it was an important step in building a partnership with the Springfield Public Schools.

The two-day “Improv for All!,” organized by Paparo, was conducted by guest artist/educator/vocalist Judi Donaghy Vinar. She presented warm-ups, coached repertoire, and taught circle singing and vocal improvisation to 80 UMass Amherst students and faculty members as well as area music teachers and their students. She also worked directly with the Vocal Jazz Ensemble, University Chorale, and choral methods class. Her residency culminated in a full-length public evening concert by Vinar, with jazz faculty Jeffrey W. Holmes, Shigefumi Tomita, and Thomas Giampietro. The events were funded in part by a conference grant from the College of Humanities and Fine Arts.

Career Preparation: You Can Help

PROFESSOR OF SAXOPHONE Jonathan Hulting-Cohen has been named the department’s music internship coordinator and is identifying opportunities for students that will play an important role in the development of their careers. He is working to create music-related internships and is partnering with the Arts Entrepreneurship Initiative mounted by the UMass Arts Extension Service (AES). It posts and promotes internships to students, and provides training to internship providers so they remain legally compliant and to insure that both students and providers have a positive, rewarding experience. AES, Career Services, the Department of Music and Dance, and the Department of Art will co-host a fall Arts Internship Fair to connect students with internships. Alumni and members of the community are instrumental in creating meaningful internships. If you would like to get involved, share ideas, or hire an intern, email Hulting-Cohen at hultingcohen@music.umass.edu.

The AES also offers an undergraduate certificate in arts management, so students from art, music, theater, and dance can learn how to run a successful arts organization, including classes in fundraising, financial management, and marketing. Other offerings are an arts entrepreneurship class and a two-day artist-in-business training intensive.

Alumni are also supporting augmented professional development opportunities and programming by giving to the new Music Student Career Development Fund. It helps bring alumni and other professionals in the field to campus for workshops and talks on topics such as building a studio, auditioning techniques, and perspectives on classroom teaching.
Eric Berlin received a UMass Amherst Chancellor’s Award for Outstanding Accomplishments in Research and Creative Activity and spent his tenth summer at the Colorado Music Festival. He performed the Boston premiere of Julian Wachner’s Blue Green Red and the South American premiere of Evan Hause’s Trumpet Concerto.

Eric Berlin, Greg Spiridopoulos, and Stephen Walt are principal players with the Albany Symphony, which received its second Grammy nomination, this one for a CD of composer Christopher Rouse’s Seeing and Kabir Padavali, with Talise Trevigne, soprano, and Orion Weiss, piano.

John Bottomley, accompanied by his quintet Bala Brass, is featured on the CD of Deus ex Machina, a new graphic-novel, steampunk, electroacoustic opera by Robert J. Bradshaw.

Elizabeth Chang presented recitals and master classes with Sylvia Wang of Northwestern University in Liuzhou, Ningbo, Wuhan, Kunming, Chongqing, and Beijing, China.

Jason Hooper presented “Discovering Music Theory through Team-Based Learning” to the Pedagogy Interest Group at the annual meeting of the Society for Music Theory. His new approach to teaching music theory was profiled in the Daily Hampshire Gazette and his review of Schenker Documents Online appeared in the Journal of the American Musicological Society.

William Hite is the tenor on New World Records’ three-CD set The Complete Songs of Virgil Thomson for Voice and Piano.

Jonathan Hulting-Cohen premiered a film and performed solo and with his saxophone sextet The Moanin’ Frogs at the World Saxophone Congress in Strasbourg, France. The sextet performs in schools nationwide through Conn-Selmer’s Division of Education. Hulting-Cohen was in residence at Avaloch Farm Music Institute with harpist Jennifer R. Ellis; the duo presented recitals in Connecticut, San Francisco, and Texas. They performed their recital of music by women composers at the Kalamazoo Piano Company and at a master class and recital at Michigan State University. Hulting-Cohen performed John Williams’s Escapades with Brian Messier ’11MM and The Valley Winds, as well as with the Tulear (Calif.) County Symphony Orchestra.

Sara Jones, Joshua Michal, and Lisa J. Lehmberg were selected through a highly competitive process to participate in the inaugural Innovate@Symposia at UMass Amherst, providing training in the latest instructional technologies and greater access to technologies for innovative teaching and active learning.

“American Visions,” the concert Ayano Kataoka performed with the Chamber Music Society of Lincoln Center at Alice Tully Hall, was reviewed by the New York Times on April 20, 2016. She brought the chamber opera Cuatro Corridos, addressing the issue of human trafficking, to UMass Amherst in October 2015.

Erinn Knyt presented research at the North American Conference on Nineteenth-Century Music and at “Nordic Breakthrough,” a conference devoted to Sibelius, Nielsen, and Glazunov. She published a review of Peter Franklin’s “Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds” in Notes: The Quarterly Journal of the Music Library Association. Her book The Forgotten Mentor: Ferruccio Busoni and his Legacy was accepted for publication by Indiana University Press.

Music for Life: Music Participation and Quality of Life of Senior Citizens, a book Lisa J. Lehmberg coauthored with C. Victor Fung of the University of South Florida, Tampa, was published by Oxford University Press. Focusing on three case studies, it discusses research in adult and lifelong learning, gerontology, medicine, music therapy, and interdisciplinary studies. It also challenges music educators to enable all people to benefit from music.

The Springfield Symphony Orchestra, with UMass Amherst faculty members Salvatore Macchia, Nadine Shank, and Michael Sussman and alumni Romina Kostare ’00MM and Bruce Diehl ’95MM, performed at the New England Patriots’ pre-game ceremonies celebrating the team’s fourth Super Bowl championship.

Stephen Paparo received a UMass Student Centered Teaching and Learning Fellowship to revise the “Introduction to Music Education” course to include computer-supported collaborative learning.

The Felipe Salles Group received a grant from the National Association of Latino Arts and Cultures to perform Salles’s Ugandan Suite with workshops and master classes focusing on the influence of African music on jazz and Brazilian music.

Nadine Shank performed in recital with Angela Space ’98 (now of the University of Southampton, UK) on guest series at Georgia Southern University and the universities of Miami and Florida-Gainesville, and at the 17th annual Central Florida SaxFest, hosted by George Weremchuk ’85.
Professor Gilles Vonsattel,部门的教授，是一位萨克斯演奏家。Vonsattel在贝多芬的Choral Fantasy中演奏的萨克斯独奏，以及William Perry的The Silent Years（钢琴狂想曲）和Taylor's Mercurial Playing都是不可抗拒的表演。

Gilles Vonsattel的最新CD是和他的学生Jonathan Brennam?’12MM共同录制的。她的新CD Performance Today in Mozart’s Kegelstatt trio, K. 498，与他的CMS同事合作。

Christopher White，教授，获得了五所大学联合学习资助计划的20,000美元的资助，用于成立网络学习平台。该平台将帮助学生发展和应用数学技能，理解声音作为艺术。在线工具将帮助非音乐家或对音乐没有正式背景的人学习读谱，识别音乐结构，并批判性地思考如文化关系、冲突解决等更广泛的话题。

Christopher Krueger，教授，自1999年起担任萨克斯独奏家，演奏过美国、东欧、澳大利亚的音乐会。他曾在多个组织中担任独奏家，包括波士顿芭蕾舞团、波士顿音乐维拉、波士顿交响乐团和波士顿Pops乐团。

Retirements

Four of our number retired during the past year.

Jeff Cox，主席，教授的音乐与舞蹈从2006年到2016年，获得了DMA和MM学位。他曾在Yale School of Music和Eastman School of Music担任教授。

During his tenure here at UMass, Cox brought financial as well as educational stability to the department, strengthening ties with the College of Humanities and Fine Arts, upgrading the FAC Music wing and adding several tenure-track faculty positions. He also presided over major projects such as the 75th Anniversary celebration, the Bach, New Music, and Italian Madrigal festivals, and several sold-out UMass Pops concerts.

Cox has served as chair, president, and member of the board of directors for the Suzuki Association of the Americas. He created the first Washington State Suzuki Festival, taught Suzuki workshops in several states, and participated in the development of the SAA’s teacher trainer application process. Cox established Suzuki training programs at Central Washington University and Texas Christian University, and directed TCU’s Suzuki Institute. He received faculty development grants from Central Washington University for Suzuki teaching observation in Japan and was the first recipient of the Suzuki Association of the Americas’ Outstanding Leadership Award.

Cox performed in chamber ensembles and orchestras both on and off the campuses where he taught. As an administrator, he has attracted important and ongoing funding, organized festivals and concert series, and guided non-profits through major organizational changes and struggling organizations to more secure ground. In 1991, as part of a national search, he was selected as a fellow for the Kellogg School of Management leadership program, providing training in diversity, advocacy, spirituality, media relations, and conflict resolution. During the fellowship he traveled to Israel, the Gaza Strip, India, Poland, Hungary, the Czech Republic, the Netherlands, Spain, Costa Rica, Guatemala, and Egypt and made the teaching of acceptance between peoples his principal topic of study.

Christopher Krueger，教授，自1999年起担任萨克斯独奏家，演奏过美国、东欧、澳大利亚的音乐会。他曾在多个组织中担任独奏家，包括波士顿芭蕾舞团、波士顿音乐维拉、波士顿交响乐团和波士顿Pops乐团。
Schween to Juilliard

Astrid Schween, professor of cello since 2004, resigned at the end of the spring semester to accept an appointment to the Juilliard String Quartet and Juilliard faculty, succeeding Joel Krosnick. She has already appeared as the Juilliard’s guest artist for performances at CMS in Detroit, the Ravinia Festival, and at Lincoln Center’s Alice Tully Hall.

As an internationally recognized soloist, chamber artist, and teacher, Schween frequently appears with the Boston Chamber Music Society, the Boston Trio, the celebrated pianist Michael Gurt, and the Seattle Chamber Music Society. An active juror and panelist, she was recently featured in Strings and The Strad magazines and on NPR, and was invited to speak at the Library of Congress on women in music. Schween is on the faculty of the Interlochen and Bowdoin festivals.

A longtime member of the Lark Quartet, Schween has performed at venues around the world and received many honors, including the Naumburg Chamber Music Award and the gold medal at Russia’s Shostakovich International Competition. During her tenure, the quartet produced critically acclaimed recordings for the Arabesque, Decca/Argo, New World, and Point labels, and commissioned numerous works.

Schween made her debut as soloist with the New York Philharmonic under Zubin Mehta and received degrees from the Juilliard School. Her teachers included Harvey Shapiro, Leonard Rose, Bernard Greenhouse, and Jacqueline du Pré. She also participated in the Marlboro Music Festival and William Pleeth master classes.
the department’s two-day 75th-anniversary celebration and developed nine annual Boston Pops-style concerts with guest artists, all of which sold out.

Kushick taught three courses for the department: “Junior-level Writing for Dancers,” “Publicizing the Arts,” and “Fundraising for the Arts.” She attended the City University of New York and holds a BS in music education from Hunter College and an MM in musicology from Queens College. Before 1990, she was the Springfield Symphony’s director of special projects, a staff writer for The Instrumentalist magazine, a Massachusetts Cultural Council panelist, and the Holyoke Children’s Museum’s publicist. She also taught music at a New York City elementary school.

New Faculty

Roberta Montemorra Marvin, the department’s new chair and professor, is an active researcher and scholar, a sought-after speaker at national and international conferences, and a productive author and editor. She has published widely on Italian opera of the 19th century, especially the music of Verdi and Rossini.

The coeditor of six books and author of two monographs (The Politics of Verdi’s Cantica and Verdi the Student, Verdi the Teacher, the latter awarded one of Parmà’s Giuseppe Verdi International Rotary Club’s biannual research awards), she is also editor of The Cambridge Verdi Encyclopedia and two volumes in the critical edition of Verdi’s works. In addition, Marvin is editor in chief of the journal Verdi Forum and series editor for The Ashgate Interdisciplinary Studies in Opera and has served as associate general editor for The Works of Giuseppe Verdi series.

A frequent speaker at international and national conferences, Marvin has been invited to present lectures and seminars at universities in the U.K. including Oxford, Cambridge, Royal Holloway, and others; at the Sibelius Academy in Helsinki, Finland; and at numerous U.S. institutions, including Stanford University, the University of California at Berkeley, Northwestern University, and others. She has presented programs for the Teatro Massimo in Italy and the Chicago Opera Theater and has contributed essays to program books for opera houses in London, Palermo, Brussels, Barcelona, and Tokyo.

Marvin’s research has been honored with several prestigious fellowships through international and national competition, including those from the National Endowment for the Humanities, the Fulbright Commission, and the Howard Foundation. She was previously on the faculty at the University of Iowa, where she also served as director of the Opera Studies Forum and as associate dean of international programs.

Edward Arron, lecturer in studio cello, made his New York recital debut in 2000 at the Metropolitan Museum of Art. He has appeared in recital, as a soloist with major orchestras, and as a chamber musician throughout North America, Europe, and Asia.

Former artistic director of the Metropolitan Museum Artists in Concert series, Arron is artistic director, host, and resident performer at Musical Masterworks in Old Lyme, Conn.; the Festival Series in Beaufort, S.C.; and in South Carolina, at Chamber Music on Main at the Columbia Museum. He curates “Edward Arron and Friends” at the Caramoor International Music Festival and codirects the Performing Artists in Residence series at the Clark Art Institute.

Arron has performed frequently in New York at Carnegie’s Weill and Zankel Halls, Lincoln Center’s Alice Tully and Avery Fisher halls, Town Hall, the 92nd Street Y, and Bargemusic. Festival appearances include Ravinia, Salzburg, Mostly Mozart, Tanglewood, Spoleto USA, Santa Fe, Telluride Musicfest, Seoul Spring, and Bard Music. He participated in Yo-Yo Ma’s Silk Road Project and Isaac Stern’s Jerusalem Chamber Music Encounters.

Arron studied with Peter Wiley and Harvey Shapiro and graduated from the Juilliard School. He has served on the faculty of New York University since 2009.

Romie de Guise-Langlois, interim lecturer in clarinet, was a soloist with the Houston Symphony, Ensemble ACJW, Burlington Chamber Orchestra, Yale Philharmonia, and McGill University Symphony Orchestra, as well as at Music@Menlo and the Banff Center for the Arts. She was principal clarinetist of the Orpheus Chamber Orchestra, the Orchestra of St. Luke’s, and the New Haven and Stamford symphony orchestras. Winner of the Astral Artists’ National Auditions, de Guise-Langlois received a Canadian Broadcasting Corporation Award and first prize in the Houston Symphony Ima Hogg Competition.

An avid chamber musician, de Guise-Langlois joined the Chamber Music Society Two, toured with Musicians from Marlboro, and appeared at the Metropolitan Museum of Art, the Philadelphia and Boston chamber music societies, and the 92nd Street Y. She holds degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She has completed her fellowship at The Academy (a Carnegie Hall, Juilliard School, and Weil Music Institute program) and is adjunct professor of clarinet at Montclair University.

South African native Cobus du Toit has been appointed lecturer for the flute studio. As an international soloist and chamber musician du Toit has concertized in Russia, Taiwan, Japan, Germany, France, and Indonesia. A Pretoria News critic wrote, “Du Toit makes you believe the impossible. With du Toit in flight, one is never aware of technique alone. He is driven by purely musical inspiration.”

In addition to being the principal flute for the Boulder Chamber Orchestra, du Toit also performs with the Antero Winds, a woodwind quintet that holds an annual residency with the Aspen Music Festival. Du Toit self-produced two recordings available through online platforms: Tríptico, with classical guitarist Patrick Sutton, and Mythavian, with pianist Doreen Lee.

Du Toit received his master of music and doctor of musical arts degrees from the University of Colorado at Boulder and a bachelor of music degree from the University of Pretoria. His principal teachers include John Hinch and Christina Jennings.
We lost three treasured professors and colleagues this year. May they rest in peace.

Charles Bestor, professor emeritus of composition, died January 16, 2016, at the age of 92. His leadership as head of the Department of Music and Dance from 1977 to 1986 and 1987 to 1988 fostered a period of growth and success that helped sustain the department through the lean budget years that followed. Bestor was an astute and skilled administrator, extremely personable, and deeply devoted to his faculty and the university. He gave the department a new energy, direction, and sense of purpose.

Keenly sensitive to nurturing the reputation of UMass Amherst for artistic excellence in musical performance, Bestor was active on the Research Council of the Faculty Senate, which he chaired for a term, and was a tireless advocate for parity in funding creative activity along with research. An exemplary administrator, he was very involved with professional associations such as the National Association of Schools of Music (serving on its commission for several terms) and the National Association of Music Executives (serving on its commission for several terms).

Bestor studied with Paul Hindemith at Yale University, with Vincent Persichetti and Peter Menin at the Juilliard School, and independently with Vladimir Ussachevsky. He held degrees from Swarthmore College (Phi Beta Kappa), the University of Illinois at Urbana–Champaign, and a PhD from the University of Colorado at Boulder. He was acting manager of the Juilliard Orchestra, faculty member of the University of Colorado at Boulder, dean of the music school at Willamette University, and headed music departments at the universities of Alabama and Utah. Bestor received commissions from the Utah Symphony and the Mormon Tabernacle Choir and composed numerous works during his stays at the Yaddo, MacDowell, and Ragdale artist colonies. The Summing Up, a CD of his music on the Albany Records label, features UMass Amherst faculty performers.

Bestor collaborated on installation pieces: Pathways, from the Dream Spell Series, at Chicago’s International Exposition of Contemporary and Modern Art at Navy Pier, and commissions from the Maier Museum of American Art (Cycles and Time and the River’s Flow), the Academy Center of the Arts (Into the Labyrinth), and the College Music Society (The Unfound Door).

Donations in Charles Bestor’s memory may be made to the Ann Elder Bestor Memorial Scholarship in Music and sent to Jessica Usher, College of Humanities and Fine Arts, 104 Dickinson Hall, 155 Hicks Way, Amherst, MA 01002.

Professor Miriam Whaples died in early February 2016 at the age of 86. She was the backbone of the department’s music history program. Educator, music historian, harpsichordist, and graduate program director, she provided guidance and inspiration to hundreds of the university’s graduate music students from 1966 to 2010. She sat in on every MM oral exam, proofread every concert program, and taught fascinating, challenging classes. A stellar scholar with a wealth of knowledge, she was a devoted teacher and invaluable resource for her colleagues and the students.

Whaples held a BA, MM, and PhD from Indiana University. She was the author of the Bach Aria Index, several editions of medieval music, and articles on Bach, Schubert, Mahler, Ockeghem, and musical exoticism. She performed as an ensemble harpsichordist in New England, New York, and Great Britain. A superb pianist who concertized with fellow faculty members, she provided piano students with valuable input about stylistic matters of the classic piano repertoire.

Donations in Miriam Whaples’s memory may be made to the Friends of Music and sent to Jessica Usher, College of Humanities and Fine Arts, 104 Dickinson Hall, 155 Hicks Way, Amherst, MA 01002.

Robert Schultz, who was on the UMass Amherst music theory faculty from 2008 to 2013, died in May 2016 at the tender age of 39. He was most recently on the faculty at the University of Kentucky, where a memorial fund has been established in his name. Schultz was an active contributor to the field of contour theory and a co-founder of the biannual conference series and biannual, peer-reviewed journal Analytic Approaches to World Music. His other research interests were the phenomenology of musical time and the analysis of post-tonal, popular, and non-Western musics. Schultz’s work was published in Music Theory Spectrum, Music Theory and Interdisciplinarity, and Music Theory Online.

In the words of Professor Gary S. Karpinski, “Rob was unfailingly congenial, affable, thoughtful, and kind. He was a great mentor to our students, and his research is highly respected worldwide. This might be a cliché, but in Rob’s case it’s true: every path he crossed was sunnier for his presence.”

We only recently learned of the death of Marshall Fine ’77 in August 2014 after a traffic accident. A violinist with the Memphis Symphony Orchestra since 1980, he was also staff composer. Fine wrote more than 220 sonatas, concertos, and symphonies, and was a conductor, arranger, and teacher. He held a PhD from the University of Memphis. Diagnosed as autistic as a young man, he created a performance/demonstration with the Autism Society of the Mid-South. He frequently participated in projects that brought classical music to new audiences in unusual venues. Fine’s knowledge was exhaustive; friends and colleagues described him as a “walking encyclopedia of music.”
IN 2001 ERIC BERLIN, who is currently a visiting assistant professor at UMass Amherst, had a chance encounter with famed trumpeter Doc Severinsen on a ferry ride from Nantucket after a Boston Pops concert. “I listened intently to every word that Doc said on that boat trip,” says Berlin, “and I knew that our students would benefit from being around this great man.” Thanks to Berlin’s subsequent friendship with Severinsen, the 88-year-old jazz and pop legend spent a day with UMass music students in April.

Jazz host Peter Sokolowski of Five College public radio WFCR/NEPR kicked off the day with an interview with Severinsen, who spoke candidly of his many experiences touring with big bands as a teenager, working in New York City’s studio scene, and joining the NBC orchestra and, ultimately, Johnny Carson’s Tonight Show band. Severinsen shared his “simplicity of approach” philosophy, stressing the importance of a positive attitude. He spent the afternoon working with the trumpet studio students, Jazz Ensemble I, and the Chapel Jazz Ensemble. While the trumpet students and those in the jazz ensembles learned about breathing and the wisdom of Severinsen’s teacher Benny Baker, all students were exposed to his joy, optimism, and focus on physical fitness.

“Doc is a shining example of a life well lived in music,” said Berlin, who considers Severinsen a mentor. Funding for the daylong visit was provided by the Department of Music and Dance and S. E. Shires Co.
Clif Banner ’70 devotes three or four nights weekly to playing tuba in such ensembles as the Hollis (N.H.) Town Band, the Hudson American Legion Band, the Merrimack Valley Philharmonic Orchestra, the Carlisle Chamber Orchestra, and the MIT Concert Band, which performed in California at the Pacific Western Concert Band Festival and the University of the Pacific Conservatory of Music. He also plays in a German oom-pah band for Daddi O’s Music Company across New England and New York.

Amber Chiang ’71 finds teaching private voice and piano lessons “such a joy.” Her 12-song album My Love Journey is available on iTunes, CD Baby, Google, and Amazon MP3 (www.cdbaby.com/cd/amberchiang2). She celebrated her fifth wedding anniversary in April (www.amberchiang.com/Pages/default.aspx).

Karen Thomas Wilcox ’73 sang in L’Elisir d’Amore with Opera51, which produces fully staged productions with orchestra in Concord, Mass. She sings with the Tanglewood Festival Chorus at BSO concerts in Boston, the Berkshires, and Carnegie Hall. A Holiday Pops concert with Keith Lockhart and the Boston Pops in which Virginia “Ginny” Bailey ’02, Matthew Jaquith ’89, and Wilcox sang was filmed and will be telecast on PBS in December 2016.

Libby Richman ’76 continues to play alto sax and lead her jazz trio at Cleopatra’s Needle in New York’s Upper West Side. She ended 2015 with a jazz Christmas festival at historic Boscobel in Garrison, N.Y. She plays in pit orchestras for local theater productions and entertains senior citizens. Her CD Open Strings is available (www.cdbaby.com/cd/LibbyRichman).

Two Japanese Idylls,” classical guitar music by Martin Schreiner ’76, was released on the Stone Records compilation CD The Legend of Hagoromo. His “Firewalk” for clarinet, three kotos, and bass koto was awarded a certificate for excellence in composition from the International Center for Japanese Culture in Yokohama as part of its project promoting works that combine traditional Japanese and Western instruments.

Amy Lynn Barber ’77MM has retired from her position as professor of percussion and former dean of the School of Music at DePauw University, and from a long international performing, teaching, and administrative career. She has relocated to Cape Cod and founded Cape Cod Percussion, focused on performance, composition, and education. The Percussion Plus Project, an ensemble she founded many years ago in Prague, remains active and has established a presence on the Cape.

For two years, including time as a Fulbright Scholar, he was a visiting professor at the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana. Hartigan brought his “blood drum spirit” jazz ensemble to tour and record in villages with traditional musicians and dancers. He continues to do research, compose, record, and perform worldwide as a soloist and with “blood drum spirit.”

Organist David Ogletree ’85, a student of Ernest May, was featured in an October 4 front-page Boston Globe article on his innovative building of digital organs housed in some of the country’s most prestigious venues.

Cynthia (Whitcomb) Napierkowski ’87, now in her 29th year as director of bands in the Salem (Mass.) Public Schools, conducted the Salem High School Wind Ensemble and Concert Band at Symphony Hall, Boston.

Martha Mooke ’88MM played The Cutting Room in New York City to celebrate the release of her CD No Ordinary Window. Invited by the Laboratorio Nacional de Música Electroacústica, she performed a solo concert/workshop in Havana, Cuba. Mooke and her string quartet Scorchio performed at Madison Square Garden with the Britpop band Blur. She presented workshops at the American String Teachers Association National Conference and premiered her work “Dreaming in Sound,” with interactive video at the vs. Interpretation festival in Prague.

Craig Hay ’92, David Purdy ’96, and Caitlin Adams MacDonald ’00 teach instrumental music grades 5–12 in the Hopkinton, Mass., public schools. They perform professionally and work with UMass student teachers. With Ronni Gillette ’16, they performed with the Hopkinton High School Concert Band at Boston’s Symphony Hall in the MICCA Gold Medal Showcase.

Mark Trulson ’94 has been named co-brass captain head for the Sacramento Mandarins Drum and Bugle Corps. He is instrumental music director and department chair for visual and performing arts at Alhambra (Calif.) High School.

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John Salvi Jr. ’97, ’00MM was guest soloist with the Springfield Symphony Orchestra in Nielsen’s Symphony No. 3 and Fauré’s Requiem. Other recent performances include Brahms’s Ein Deutsches Requiem and Handel’s Messiah with Quabbin Valley Pro Musica, Haydn’s The Creation with the South Hadley Chorale, and Perera’s opera The Araboolies of Liberty Street at Smith College. He lives in Shrewsbury, Mass., with his wife, Brenda, and sons, Gabriel and Owen.

John Cavicchia ’98MM premiered “Memory of Angels,” his fourth Christmas cantata, at the East
Longmeadow (Mass.) United Methodist Church, where he is music director. Participating UMass Amherst musicians included Susan Kirchhausen ’97 MM, viola; Alexander Teplansky ’17, bass-baritone; and Lydia Barrett ’17, soprano.

Andrew Garland ’00 received rave reviews for his performance as Papageno in Boston Baroque’s The Magic Flute and joined piano professor emerita Estela Olevsky for recitals throughout Massachusetts. He was featured on the cover of Classical Singer’s May issue.

Roman Placzek ’01MM holds a doctoral degree in cello performance with a cognate in music history and literature from the University of North Carolina, Greensboro. He is a member of the Chamber Orchestra of the Triangle in Durham, N.C., and principal cellist for the Carolina Ballet. Father of “the most amazing seven-year-old girl, Ella,” he recently performed concerts and recorded a CD with the Odense Symphony Orchestra in Denmark.

Carol Boehm ’02 has been happily teaching pre-K–3 general music and chorus in Red Bank, N.J., since 2002. She is conductor/director of the Eatontown Municipal Band, state chair and an active member in the Delta Kappa Gamma International Society for Key Women Educators, and the recipient of the 2011 Yale Distinguished Music Educator Award. She was also a grade-level leader and School Improvement team member. She writes, “My husband, Eric, and I cherish our visits back to UMass that I can now share with our daughter, Cecilia.”

Christina “Nina” (Nawrocki) Moore ’03, ’10MS, ’15PhD (kinesiology) works at Westfield State University. A student of Jon Humphrey and William Hite, she is married and has three children. While no longer singing professionally, she enjoys music all the time thanks to her luthier husband.

Tenor Brendan P. Buckley ’04 can be heard in Cape Ann Opera’s recording of Robert J. Bradshaw’s new steampunk opera Deus Ex Machina, which received three Global Music Awards. He sang in the Monadnock Music production of Our Town, in the New England premiere of Jake Heggie’s Dead Man Walking, and the title role in Opera Boston’s Béatrice et Bénédict. Buckley performs regularly with Boston Lyric Opera, where he is also a resident teaching artist, and is on the voice faculty of Plymouth State University (www.brendanpuckley.com).

Evren Gunduz ’04, marching band trumpeter, took his inspiration from George Parks and is the founder and CEO of Enjoy Life Leadership Academy for students ages 13 to 17. (www.enjoylifeadleadership.com).

Matthew Misener ’06MM, trumpeter and member of the U.S. Air Force Band, performed taps at the national Memorial Day celebration in Washington, D.C., broadcast live on PBS.

A letter from President Barack Obama praised the 500 students of the Springfield (Mass.) High School of Science and Technology Band, directed by Gary Bernice ’07, ’10MM. “America needs students like you who are trying hard in school, dreaming big dreams, and improving our communities,” the president wrote. “Our country faces many challenges, but we will overcome them if we join together in common purpose. I encourage you to continue to put your best effort into everything you do, and I want you to know I expect great things from you.”

Paul Lieberman ’08MM, woodwinds, was an Evelyn Danzig Haas Visiting Artists Program resident at Wheaton College and a D’Addario Woodwinds artist clinician for the New York All-State Conference. As music director of Jaimoe’s Jasssz Band, he performed on a Rock Legends Cruise visiting Turks and Caicos and at festivals throughout the U.S.

Marius Bahnean ’12MM, director of choral activities at Tennessee Wesleyan College, received his PhD in choral conducting and musicology at Louisiana State University. He was an active member of the Oxbridge C. S. Lewis Institute Choir in the U.K. His article “Christoph Graupner (1683–1760): A Contextual Study of Cantata GWV 1127/19, ’O Welt Sieh Heir Dein Leben’ was published by Transilvania University Press, Brasov, Romania.

Matthew D. Izykowski ’12 covered for “Sam the Bugler” by playing the call to post at the historic Saratoga Race Course for the final three weeks of last season. A native of Saratoga, Izykowski continues to freelance in New York’s capital district and is pursuing a career with the New York State Police.

Sarah Mauro ’12MM is in her second year at North Canaan (Conn.) Elementary School, where she teaches band, chorus, and general music. Her “Fantasy No. 1” for piano was chosen for performance at the Women Composers Festival of Hartford.

Eric Christopher Perry ’12MM has been a tenor soloist with the Oregon Bach Festival, Emmanuel Music, and the South Arkansas Symphony Orchestra, and a member of the Santa Fe Desert Chorale at the 2015 ACDA National Conference. He is the artistic director of Renaissance Men, Boston’s acclaimed male vocal chamber ensemble. Perry is on the voice faculties of Phillips Academy Andover and the New England Conservatory Preparatory School (www.ecpmusic.com).

Joshua Harper ’13MM was one of five North American conductors selected for the prestigious Toronto Mendelssohn Choir’s Emerging Conductor’s Program. He was one of ten conductors in Yale School of Music’s Norfolk Chamber Music Festival. Harper, a student of Tony Thornton, is director of choirs at the Williston Northampton School and is the Massachusetts ACDA’s Repertoire and Standards high school chair.

Flutist Erin Pulley ’14MM and pianist Andrew D’Antonio ’16MM toured Massachusetts with a contemporary program that included the premiere of Salvatore Macchia’s “From Concord.”

Peter Fielding ’14PhD is associate dean for the School of Creative Arts and the School of Education at Red Deer College in Alberta, Canada. He has been accepted as a scorer for AP music theory exams and remains an active vocalist and trombonist in community and college groups.
Sarah Bish ’16MM, cello, Emily Lavins ’17MM, alto saxophone, and Kevin Sloan ’16MM, violin, won the UMass Symphony Orchestra’s Concerto Competition and performed with the orchestra. Thomas Bergeron ’03 was one of the judges.

“Scalene Scene” by Michael Caudill ’14, ’16MM was a winner in the 360° Jazz Initiative, a composition competition sponsored by the music department at the University of North Carolina, Chapel Hill. Caudill, lead tenor sax; Lucas Apostoleros ’15, drums; and Christian Tremblay ’14, ’16MM, piano, were selected for the Mid-Atlantic Collegiate Jazz Orchestra, the East Coast’s premier collegiate all-star band, which played at Lincoln Center in January.

Jazz drummer Caleb Davis ’16 received a 2015 DownBeat Award in the soloist category.

Tenor Craig Simonetti ’16, who studied with William Hite, finished in first place at the annual National College Musical Theater competition of the National Association of Teachers of Singing, held by the Boston chapter.

Artur Wysoczanski ’16 (music), ’17 (chemistry and mathematics) has been accepted to the MD/PhD program at the College of Physicians and Surgeons at Columbia University.

Mengxuan “Mandy” Zhang ’16MM, a teacher in China of traditional Chinese instruments, devoted her internship at the Pioneer Valley Chinese Immersion Charter School to assisting the K–4 music teacher and designing a curriculum.

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Current Students

Dan Prindle ’11MM, a PhD candidate, opened a music school in Easthampton, Mass., offering lessons, classes, and ensembles. His codirector wife holds a bachelor’s degree in voice performance from the Hartt School and is a certified Waldorf early childhood educator. The school is accepting private students on all instruments and voice, and booking for its summer music ensembles (www.theprindleschool.com).

Christopher Foe ’17MM took second place in the 2015 American Society of Music Arrangers and Composers’ Pete Rugolo Big Band Arranging and Composing Competition for his “The Western Shore.” Seven music-education undergraduates were chosen as collegiate ambassadors for the 2016 Massachusetts Music Educators Association All-State Conference: Clair Cangialosi ’17, Debbie Chen ’18, Richard Cuoco ’17, Gillian Desmarais ’17, Sarah Harney ’18, Robert McDonough ’16, and Melissa Tompkins ’17. Chen and Harney were also selected for MMMEA sponsorship to the NAfME Collegiate Advocacy Summit in Washington, D.C., where they will meet with members of Congress to advocate for music education.

Recent Graduate of Chicopee Comprehensive High School (CCHS), which is just down the road from Amherst, has enormously benefited from the efforts of three of our alumni. In his sophomore year, Joel Roches, an oboist in the band that Tony Blanksteen ‘11MM (a student of John Bottomley) directs at the school, was disappointed at not being accepted into the National Youth Orchestra. Roches’s oboe teacher, Aaron Lakota ’10, ’12MM (a student of Fredric T. Cohen), and Blanksteen suggested a new goal: to perform on the NPR program From the Top, which features only extraordinary young artists.

“I applied twice,” Roches says, “and took some time off to understand why From the Top didn’t enjoy my playing the first time. I decided to practice harder and went through a long audition process. Not only did I get accepted by From the Top, but I became the principal English horn of the New England Conservatory Youth Philharmonic Orchestra and the oboist in its Honors Woodwind Quintet.” Roches received a scholarship from NPR’s Jack Kent Cooke Young Artist program to buy a new oboe and travel to college auditions.

“I have so much to praise about my teachers,” Roches continues. “Mr. Lakota always knew the right things to say. I had so much fun in our lessons, and his way of teaching is philosophical: I could always count on learning new things, and not only about my oboe playing. Mr. Blanksteen was always ready to hear my audition pieces and give his input.” Of Natalia Borowiec ’04MEd, Joel says: “Not only was she my choral director, she was a guide. Having the benefit of a teacher who constantly works with phrasing really opened my ears.” Roches graduated in June and plans a career in music.

Blanksteen, who directed the band during all four of Joel’s years at CCHS, calls him “one of the finest musicians that I can imagine working with. His skills mixed with his work ethic and maturity level are unlike those of any other student.”
**Opera Exposes Human Trafficking**

*CUATRO CORRIDOS*, a powerful chamber opera about human trafficking, was performed by guest artists and Professor of Percussion Ayano Kataoka. Based on true events, it tells the story of women trapped in a cycle of prostitution and slavery in the San Diego/Tijuana border region. In the fully staged production, Grammy Award–winning soprano Susan Narucki sang text by Mexican author Jorge Volpi set to music by Hilda Paredes, Arlene Sierra, Lei Liang, and Hebert Vázquez. The four composers give voice to the four female characters in the opera, each featured in one act. Ayano Kataoka has been involved with the opera since its inception and arranged for the production to come to Amherst. The event also included “The Reality of Human Trafficking,” a panel discussion led by Professor of Legal Studies Lauren McCarthy. *Cuatro Corridos* has been performed in San Diego, Tijuana, Dallas, Albuquerque, and Los Angeles.

**Italian Madrigal Festival**

Assistant Professor of Music Theory Emiliano Ricciardi organized a two-day scholarly symposium in April with two concerts focusing on the Italian madrigal. Researchers from major universities in the U.S., Canada, and Europe delivered papers and participated in roundtable discussions.

On Saturday morning the Five College Collegium under conductor Robert Eisenstein presented a short concert, “Homage to Rore.” Guest ensemble Les Canards Chantants performed madrigals by Agresta, Banchieri, D’India, Gabrieli, Gesualdo, Marenzio, Monteverdi, Valentini, and Willaert. Members of the UMass Chamber Choir and the Illuminati Vocal Arts Ensemble, conducted by Tony Thornton, presented “The Roman Madrigal,” with music by Giovannelli, Macque, Marenzio, Nanino, and Palestrina. The festival was made possible by the Massachusetts Center for Interdisciplinary Renaissance Studies, the College of Humanities and Fine Arts, the Department of Music and Dance, the Department of French and Italian, and the Five College Early Music Program.
AWARDS

Music & Dance Department Awards

SCHOLARSHIPS and prizes are awarded each year thanks to the generous donations of our alumni and friends. Gifts may be made to help fund any of these awards, as well as to those listed elsewhere on this page.

Philip Bezanson Scholarship for Voice or Composition
Kirk Bobkowski ’19MM, Eun Byoul Song ’17MM, Andrea Nardone ’17MM

Susan Cunningham Campbell Freshman Scholarship
Caroline Lee ’19, Jessica Erving ’19

Susan Cunningham Campbell Sophomore Scholarship
Jessica Toupin ’18, Peter Da Silva ’18

Russell E. and Janet R. Falvey Scholarship
Kate Robarge ’17

Fletcher Henderson/Max Roach Memorial Scholarship in Jazz
Benjamin Beal ’16, Ilana Morris ’17

Friends of Music Senior Award
Joseph Goguen ’17

Howard M. LeBow Memorial Scholarship
Emily Lavins ’19MM, Jessica Huetteman ’17

Eugenie M. May Award for Piano Performance
Cynthia Bryndis Schilling ’16

Julian Olefsky Memorial Scholarship in Violin
Kevin Sloan ’17MM

Ornest Undergraduate Award for Voice
Jessica Huetteman ’17, Jessica Erving ’19

George N. Parks Memorial Award
Shannon Mackey ’16

Theodore Presser Memorial Award
Melissa Tompkins ’17

Geraldine Shank Collaborative Piano Award
Christian Malo ’17

Sigma Alpha Iota Scholastic Honor Award
Taylor Bertelsen ’16

Sigma Alpha Iota Collegiate Honor Award
Sabina Gessay ’16

Join Us in supporting the education of our talented music and dance students. Your donation allows us to offer student scholarships, enhance program offerings, maintain and improve our instruments and facilities, and keep the department competitive and vibrant.

You may wish to make a gift to a scholarship or award appearing on the left, to one of the funds listed below, or to your favorite ensemble. All gifts are welcome.

MUSIC FUNDS

Friends of Music

Alviani Masterclass Fund for Voice

Anne Elder Bestor Memorial Scholarship Fund in Music

Horace Clarence Boyer Gospel Music Fund

Klock Campbell Studio Awards Fund

Walter Chesnut Music Scholarship for Trumpet

Klock Saxophone Studio Fund

Jeffrey Morgan Memorial Scholarship

Music Student Career Development Fund (new!)

Oratorio Performance Endowment

Dorothy Ornest Alumni Visiting Artist Endowment

Piano Restoration and Acquisition Fund

Stark Vocal Enhancement Fund for Workshops by Visiting Artists

DANCE FUNDS

Friends of Dance

Dance—Artistic Endeavors

Richard Jones Scholarship for Dance

MVP Dance Fund (in honor of Marilyn V. Patton)

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Minuteman Marching Band
Band Uniform Fund
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UMass Band Alumni Scholarship Fund

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BAND UNIFORM FUND

The UMass Minuteman Marching Band is currently wearing uniforms that debuted when most of our musicians had yet to reach kindergarten. Festooned with outdated graphics and an old logo, and riddled with holes, patches, and snags—well, saying that these outfits have seen better days is an understatement.

Consider a gift of $500 to purchase a new uniform, and we’ll give you an old one! If you’re an alumnus of the Power and Class of New England, what a perfect keepsake!

A gift in any amount helps us get closer to our goal. You know what a UMass Minuteman Marching Band performance is like. Now imagine it with a look to match. Help us march with our best foot forward in 2017!
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