Renovations to the Music Wing of the Fine Arts Center (FAC) began in January and continued through the summer months. The major changes will significantly improve the look and the feel of classrooms, practice rooms and offices. The redesign of the Fine Arts Center’s Heating, Ventilation and Air Conditioning System (HVAC) will result in an increase in the volume of air being moved through the rooms on the lower level. Replacement of heating units on the upper floor, requiring removal of all ceilings on the lower floor, will make possible the redesign of the new exhaust system. Classrooms, practice rooms and hallways on the lower floor will have new ceilings, lighting and a fresh coat of paint, leaving no raw concrete showing.

Damage from leaks on the third and fourth floors to the ceiling of the then newly renovated Bezanson Recital Hall led to replacement of HVAC units in the Art Department during the summer of 2006. Although the decision to expand renovations to the Music Wing was made in the fall of 2006, the work could not begin until 2008 due to the complexity of the redesign, the awarding of contracts and ordering of materials. The most extensive work began at the close of the spring semester when the building was emptied of people. The trusty staff, which works year round, moved to a trailer behind the FAC.

Generous support from Joel Martin, Dean of the College of Humanities and Fine Arts, and Charlena Seymour, Provost, made possible another major improvement—the purchase of new risers, 199 chairs and 74 stands for Room 44, and new chairs for Room 36 and several classrooms. The risers, deep enough to comfortably fit chairs and music stands, will be used by vocalists and instrumentalists. The folding tablet arm of the chairs allows them to be used for classes and rehearsals. One of the renovation’s unexpected benefits on the lower floor is the start of an upgrade of our “technical” facilities. With ceilings removed, it became both possible and practical to install wiring needed for several improvements. Room 44 and two classrooms will be equipped with ceiling mounted digital projectors which will greatly expand the opportunities for Power Point presentations. Direct connections to information on the Web will also benefit classroom instruction. The wiring is also being run to allow the classrooms in this area to go wireless.

Our thanks go to these Departments and individuals for their involvement in the project: Physical Plant, the Electrical and Plumbing shops, Office of Information Technologies/Telecommunication Services, David Bergeron, Brian Carroll, Richard Grant, Stephen Lobik, Jeffrey Quackenbush, Thomas Shaw and Martha Smith.

Christopher Thornley, Director of Admissions & Facilities, Music and Dance Department
The state of your Department is great! Highlights of the past year include:

- Hiring a new tenure-track Assistant Professor in Music Education/Elementary Classroom
- Hiring a new tenure-track Assistant Professor in Ballet
- The Wind Ensemble appearing at the East Coast Regional CBDNA conference in Washington D.C.
- The funding of a “Creative Economy” grant, resulting in the Sankofa Summer Dance program
- Receiving funding to purchase new choral risers, stands and tablet-armed chairs
- Presenting “friend raisers” with the Lark Quartet in New York City and Boston
- Presenting our most financially successful Pops Concert ever
- Establishing our new Alumni Board
- The Marching Band appearing at the Bands of America Grand National Championship
- Receiving a commitment from the Chancellor of 4 million dollars toward a new Marching Band building
- Large and small ensembles performing at high schools throughout the Commonwealth
- Creating a new course schedule that will allow for more chamber music times, orchestra rehearsals in the daytime and better integration with the overall UMass Amherst schedule
- Presenting numerous sessions at the MMENC conference in Boston—the most in years
- Creating our first annual fund drive for Music and Dance
- Creating new summer workshops in direct response to alumni recommendations
- Accessing a new state-of-the-art Mac computer lab in the FAC
- Presenting 28 master classes, including such outstanding artists as Bernard Greenhouse and the José Limón Dance Company
- Presenting a major Tribute to Max Roach in collaboration with the African-American Studies Department

I encourage you to come back and visit us. Why not return for the second Music Alumni Reunion on October 17th to see our renovation first-hand, meet students and faculty, have a great meal at the University Club and enjoy the Multibands concert? If you can’t make that, just let us know—you are always welcome to be my guest at a concert, or sit in on our classes. Our exciting workshops this summer are just the first indication of our interest in providing you with what you need to enhance your post-degree professional development. Come join us!

Jeff Cox
413-545-2227

behind the scenes

As many of our alumni, students, friends and faculty already know, it is the staff that keeps the Music & Dance Department running smoothly. Here is a brief look at who they are and what they do.

Suzanne Bell, Music Reserve Lab Supervisor in the Music Wing of the Fine Arts Center.

Helen Boyden, Undergraduate Secretary & Receptionist

Denise Cuddeback, Graduate Secretary & Secretary to the Chair

Pam Juengling, Music Librarian at the W.E.B. DuBois Library

Marilyn Kushick, Director of Publicity & Fundraising

Doreen Libby, Business Manager

Eric Roth MM ’96, Assistant to the Director of Publicity & Fundraising, Website Manager

Christopher Thornley, Director of Admissions & Facilities

message from the chair

I–r: Jeff Cox, Eric Roth, Helen Boyden, Doreen Libby, Denise Cuddeback, Marilyn Kushick, Christopher Thornley
COME TO THE MUSIC ALUMNI REUNION!

Bring yourselves, your spouses, friends & children

Friday, October 17, 2008

Here’s the Schedule:

2:30pm: Career panel with students and Alumni Board members in Bezanson Recital Hall

4:00pm: Musical event in Bezanson Recital Hall featuring alumna and Board member Martha Mooke MM’88, five-string electric viola, a faculty ensemble and an update on the state of the Department by the Chair

5:15pm: Three-course dinner at the University Club with faculty, the Chair and the Alumni Board

7:15pm: Tour of the renovated Music Wing

8:00pm: Multiband Pops Concert

Cost: $30 per person, guests are very welcome
To reserve space call: 413-545-2511 and ask for Alumni Reunion.
Deadline: October 10

Hotel Space is very limited
Because Reunion is on Homecoming Weekend, several hotels in the area are already booked. A block of rooms is on hold for Music Alumni at the Hampton Inn in Hadley. For reservations call 413-586-4851 and ask for the Music & Dance Department rooms or use the Group Code: EDM. Cost: $160 + tax for a room holding up to 4 people.

Encourage student musicians to audition!

Audition Dates
December 6, 2008
February 7, 2009
February 21, 2009
March 7, 2009
April 4, 2009 (transfer applicants)

String Audition Dates
December 5, 2008
February 7, 2009
March 2, 2009
March 30, 2009

For More Information
cthornley@music.umass.edu • 413-545-6048

check out our vital statistics for 2007–8

Music Majors ..........277
BA 29
BM 176
MM 64
PhD 8
MM: Performance, Composition, Choral/Instrumental Conducting, Jazz Composition & Arranging, Music History, Music Theory, Music Education
PhD: Music Theory, Music Education

Dance Majors ..........45
BA 15
BFA 30
BA: History, Culture & Aesthetics; Dance & Technology; Dance Education & Community Outreach; Dance Science, Somatics & Arts Therapies; Design, Production & Management
BFA: Technique, Repertory & Performance; Choreography & Creative Studies

Number of Concerts ..........95

Number of Student Recitals ..........59

Audience Total ..........15,645

Full time music faculty ..........37
Part-time music faculty ..........16
Full time dance faculty ..........4
Part-time dance faculty ..........1
Music TAs ..........49
Dance TAs ..........6
spotlight: our faculty and business donors

faculty donors

Faculty members Charles Bestor, Horace Clarence Boyer, Ernest May, Estela Olevsky and Paulina Stark have established Funds that have a direct impact on the lives of music students.

The Ann Elder Bestor Scholarship — created by Charles Bestor, Retired Professor of Composition and former Department Head

“When my wife passed away, I, her family and friends decided to establish a scholarship in her memory that would carry her name and presence into the indefinite future through the lives of talented students who might not otherwise have been able to attend UMass Amherst. Mrs. Bestor was an active participant in Departmental affairs during my years as Head of the Department. The Ann Elder Bestor Memorial Scholarship is thus specifically awarded to an incoming freshman, as opposed to other named scholarships of the Department which are awarded to students presently attending UMass Amherst. I continue to donate to this Fund because I know that there are never enough scholarships.”

The Eugenie M. May Award — created by Ernest May, Professor of Musicology, Former Department Head & current Secretary, Faculty Senate

“My personal philanthropy — modest as it is — is based on the feeling that modeling the institution within which their careers have been built, and feel that they can give a little bit back on a consistent basis, the case becomes much stronger for alumni, parents, students and friends to follow suit. Faculty participation in fundraising is normal for departments in the College of Natural Sciences & Mathematics and the professional schools on campus, but not so much in the College of Humanities and Fine Arts, to which the Music and Dance Department belongs. Forty years ago, the operating budget at UMass Amherst was 70% from the state, 30% from everything else, and all the capital came from the state. Today, the operating budget is 23% from the state, 77% from student fees and other income, with the state supplying only 10% of the cost of capital construction. For departments to thrive and excel under these “privatized” conditions, they must attract external sources of support.

I named the award after my grandmother, Eugenie May, a native of Vienna who, as an adolescent, studied at Juilliard and was accompanist to the Metropolitan Opera soprano Marcella Sembrich. In order to make a living, Eugenie also became a CPA and went into business, with some success. Of course, it gives me a feeling of pride and personal satisfaction to see the Eugenie May Scholarship awarded to such exemplary and deserving students. I only wish the amount were larger!”

The Julian Olevsky Scholarship — created by Estela Olevsky, Retired Professor of Piano

“Establishing a scholarship for violin students was an obvious choice for me. I chose to honor my late husband’s name; Julian Olevsky was one of the great violinists of his generation and Violin Professor at UMass Amherst from 1967 to 1985. Both of us started our musical careers in Argentina and were given opportunities in our formative years by receiving generous scholarships. The great Russian violinist Alexander Petschnikov gave Julian a full scholarship at age eight to study with Petschnikov in Buenos Aires when Julian’s family relocated from Germany. Being a donor adds a very special dimension to the word caring; I enjoy presenting the award each year and watching the progress of the young violinists. I benefit by supporting the many talented students whose good work has and will continue to enrich the national and international musical scene. I truly believe that this kind of support is extremely needed in the Arts.”
The Paulina Stark Fund for Vocal Enhancement — created by Paulina Stark, Retired Professor of Voice

“After I retired I wanted to continue to help provide a first-rate experience for the students and I find that the Music Program is every bit as compelling as the other non-profit cultural organizations that we support. My gift helps me feel connected to the education of the students currently on campus. The Fund, which supports visits by guest artists who work with our singers, is a big motivation and enriches the program. I get internal satisfaction from my gifts to the Fund and continue to be a donor because I still care about the well-being of the Music and Dance Department and the campus.”

business donors

The Davis Group, Allen Davis, founder

The Davis Group, providing financial services for individuals and small businesses, is a corporate sponsor of the Pops Gala concerts.

“I support the Department of Music and Dance for personal and community reasons, and the two are connected. The Department has given me a lot — Fred Tillis, back in 1975, helped me get the use of a double bass and set me up with Sal Macchia when, as a UMass Amherst staff member, I told him that I had always wanted to play bass. Within a short time, I played in the UMass Amherst orchestra, that year under the direction of Wayne Abercrombie. (I remember the first programs — the New World Symphony, Rodeo, a Bach Orchestral Suite — as if I played them yesterday.) And that’s the community connection — the Department extended itself to me, and I know that it has done so to many non-music majors and non-students as a part of what it sees as its responsibility to the community. And it is a community it serves so well, from the “Santa arrival” by the Marching Band on the Amherst Common, to its used piano sales, but especially through its concert series, which forms a year-long music festival. I wish I could come to more events, but even knowing that they’re going on gives me great pleasure and pride in the community I live in — benefit enough for our small contributions! Thanks for all the great work.”

Stacey Styles Violin Restoration, Stacey Styles, owner

Stacey Styles Violin Restoration has been supporting various scholarships since 1997. Stacey Styles, who has clients from all over the country and beyond, performs fine restorations of violins, violas and cellos. She works with players to set up and adjust their instruments for maximum tone and playability.

“Initially, becoming a sponsor at Marilyn Kushick’s suggestion, simply seemed like a smart thing to do. I was looking for a way to introduce myself and my business to string players and their supporters. I didn’t really expect to become so personally attached!

It’s a very exciting time to support the Department, in particular the String area. We have an impressive line up of world-class musicians that as members of the faculty, have brought a palpable energy and dedication to a growing program, attracting and then nurturing students. It’s been really wonderful to experience students growing as musicians and players of their instruments. The Department’s association with the Lark Quartet is brilliant. Masterclasses with the Lark, and this past year with Bernard Greenhouse, are real highlights. And most remarkable, they are open to the public, as are concerts and recitals by faculty, students and visiting artists. I get to as many as I can, and regret missing the others. I have educated my musical sensibilities being able to hear standard repertoire, lesser known pieces, and new and innovative works. Right here in Amherst.

Supporting the department has been good for my business. Not just because it’s brought string players into my workshop (although that is always welcomed), but because it’s gotten me out of the workshop. In my business, it’s easy to fall into the habit of thinking the work is about the object - the violin, the viola, the cello, the bass. But no, unless we’re talking museum pieces, it’s really about the players and the music. I’ve had the privilege to get to know many of the students and faculty. I’ve rehaired lots of bows and made lots of adjustments, exacted repairs both large and small. I’ve made extended loans of instruments and bows. Answered the phone on Sundays and been called in an emergency.

I like that my contributions may have a significant impact on individuals, the program as a whole, and the community at large. I feel really good about supporting a program that’s in my own backyard, knowing that it in turn will influence musical activities all over the world.”
The 2008 Pops Gala surpassed its four predecessors in attracting sponsorship funding. This 5th annual Gala, which sold out merely one month after the tickets went on sale, brought a 53% increase in the number of donors and a 77% increase in dollars. The two categories of sponsorship, $200 and $1,000 came with a variety of benefits including priority seating, the donor's name in the program and photos with the Chancellor. Businesses that chose the $1,000 sponsorship option received a table of eight seats, visibility at the event as well as throughout the 2008-2009 academic year. In-kind Pops Gala sponsors receive all sponsor benefits and participate in ways that are suited to their own businesses. In-kind sponsor Heavenly Chocolate/Cornucopia Foods, Northampton, provided elegant, hand-made chocolates for the Pops tables; Pioneer Training, Northampton, donated numerous hours of computer know-how to the Department's administrative staff; Wisteria Vine provided a discount on the beautiful floral decorations at each table; and the Amherst Chamber of Commerce made advertising available on its website.

Thank you to our Pops Gala Sponsors

At the $1,000 Level:
Clif Banner '70 and Linda Laine Banner '69: Congratulations to Elizabeth Jones '08, horn performance major
Marilyn Billings & Tim Coppolo, Ernest D. May & Mary Milkey-May MM '81, John McCarthy & Ellen Woolford
Coca-Cola Bottling Company, Greenfield
The Davis Group, Financial Services
Dorothy and Joseph Gavin
Bryan Harvey & J. Lynn Griesemer
Heavenly Chocolate/Cornucopia Foods, Northampton
Isenberg School of Management/Dean D. Anthony Butterfield
Lathrop Retirement Communities, Easthampton & Northampton
The Loomis Communities, Amherst, Holyoke & S. Hadley
Pioneer Training, Northampton
Salon Herdis/Linda Hannum ‘84, Northampton

At the $200 Level:
Amherst Area Chamber of Commerce
Paul & Marie Appleby
L. Squire & Carol Bressor
Rich & Caroline Brignolo
Karen Brown ’81 & Ken Brown
Priscilla Clarkson
Danish Inspirations, Hatfield
John F. Dubach & Copper F. Giloth
Andrew Effrat
Gazette Printing Company, Inc., Easthampton
Greenfield Savings Bank, Amherst
Senator Stanley Rosenberg
Charlena & Harry Seymour
Wisteria Vine Florist, Hatfield

To learn more about sponsorship for the 2009 Pops, contact
Marilyn Kushick, 413-545-0018 or mkushick@music.umass.edu.
alumnus & current students perform at pops gala

Baritone Andrew Garland ’00, the UMass Amherst Pops Orchestra, Lanfranco Marcelletti, Jr., director; the Studio Orchestra, Jeffrey W. Holmes, director and Pops Gala producer; University Dancers, Billbob Brown, director; and the Vocal Jazz Ensemble, Catherine Jensen-Hole, director, performed to a packed house on May 10. Each of the 344 available seats was spoken for in the Campus Center Auditorium for the 5th annual Gala. Garland dazzled the audience with his flirtatious version of Largo al factotum (from The Barber of Seville) by Rossini and his renditions of Prince Yeletski’s aria from Queen of Spades by Tchaikovsky, and Rodgers and Hammerstein's Soliloquy (from Carousel). The Orchestra, which accompanied Garland, also performed Tchaikovsky’s Polonaise from Eugene Onegin, Bizet’s Ouverture from L’Arlesienne: Suite No.1, and a medley from Hans Zimmer’s Pirates of the Caribbean, arranged by Michael Brignolo ’09.

In June Garland won 2nd prize in the José Iturbi International Music Competition and the prize for the best interpretation of a Spanish song. At UMass Amherst he studied with Professor Emerita Paulina Stark, received an MM and an Artist’s Diploma in Opera from the Cincinnati College-Conservatory of Music, and performed with the Cincinnati Opera, Dayton Opera, Opera Theater of Pittsburgh and the Sorg Opera Company. His lead roles include Figaro in Il barbiere di Siviglia, Guglielmo in Così fan tutte, Conte Almaviva in Le Nozze di Figaro and Schaunard in La Bohème. In 2005, Garland debuted with the Marilyn Horne Foundation.

A Beatles medley was played by the Studio Orchestra with the University Dancers performing to I Want You (She’s So Heavy), choreographed by Professor Brown. Jeffrey W. Holmes did arrangements, orchestrations and sequencing for the medley, while Andrew Smicker G’08 was responsible for the score and part realizations. In the final segment of the Gala, the University Dancers and the Vocal Jazz Ensemble performed Marc Shaiman’s You Can’t Stop the Beat from Hairspray, arranged by Graduate student John Leonard, with Billbob Brown playing the part of Edna Turnblatt.

Save the date for the 6th Annual Pops Gala on May 9, 2009.
special events

the lark string quartet

The Lark String Quartet, in residence at the Department since 2005, performed for donors, alumni and friends at the University of Massachusetts Club in Boston in February and the home of an alumnus in New York City in March. The two events were supported by Joel Martin, Dean of the College of Humanities and Fine Arts, as are the concerts and masterclasses the ensemble gives on campus. In the review of the Quartet’s January performance in New York City’s Merkin Hall, The New York Times wrote about the Quartet’s “graceful warmth”, “steamy, hard-driven performance” and “deftly executed playing of sizzling string writing.” Two of the Quartet’s members, Kathryn Lockwood, viola, and Astrid Schween, cello, are members of the Music & Dance Department faculty.

max roach tribute

A day-long Tribute to Max Roach (1925-2007) took place in March with artists converging on the campus from around the country. Presented by the Office of the Provost, College of Humanities & Fine Arts, African-American Studies Department, Department of Music & Dance, the Fine Arts Center and the Center for Student Development, the event began at 1pm in the Cape Cod Lounge in the Student Union with a Photo Gallery Presentation by Ed Cohen, a reading by Martin Espada and a performance by our Alumni Jazz Ensemble: Jake Epstein, Andy Jaffe, Genevieve Rose, Avery Sharpe and Royal Hartigan. The Influence of Max Roach at UMass Amherst & Beyond, was the title of a panel discussion at 3:30pm in the New Africa House presented by Herb Boyd, poet Sonia Sanchez, Billy Taylor, Frederick Tillis and Randy Weston, with Chair of the African-American Studies Department John H. Bracey, Jr. serving as moderator.

The culmination of the event was the 27th Annual Jazz Showcase Concert in Bowker Auditorium featuring Jazz Ensemble I, Chapel Jazz Ensemble, Vocal Jazz Ensemble, Jazz Lab Ensemble, and Chamber Jazz Sextets. Faculty members who directed these ensembles and performed were: Jeffrey W. Holmes (event producer), Catherine Jensen-Hole, David Sporny and Paul Lieberman. Guests included Robert Ferrier, Robert Gullotti, Lark String Quartet (Deborah Buck, Lisa Lee, Kathryn Lockwood and Astrid Schween), Yusef Lateef, Salvatore Macchia, David Sporny, Billy Taylor, Frederick Tillis, Randy Weston, Reggie Workman and Dawning Holmes. The concert began with video provided by WFCR’s Tom Reney of solo performances of Max Roach in concert at the 1982 Kool Jazz Festival in New York. The Tribute events were coordinated by Jeffrey Cox and Amilcar Shabazz, chairs of the Departments of Music and Dance, and African-American Studies, respectively.

kennedy center simulcast, a modern-day version of la bohème

An edgy, new production of Puccini’s La Bohème performed by the Washington National Opera (WNO) at the Kennedy Center in Washington, D.C., was simulcast in real time in September to a packed Fine Arts Center Concert Hall. UMass Amherst was one of 32 schools across the country chosen to host the free, live event. Plácido Domingo, WNO General Director, chose Polish director Mariusz Telinski’s modern-day version of the opera in which artists search for their identities and long for a deeper and more profound connection with society.

UMass Amherst is fortunate to have a strong connection to WNO — Kenneth Feinberg, President of Washington National Opera, is a UMass Amherst alumnus, member of the UMass Amherst Foundation Board, and member of the Board of the College of Humanities and Fine Arts. Simulcast sponsors included: M&M Chocolate Candies; the University of Massachusetts Amherst Office of the Chancellor, Office of the Provost, College of Humanities and Fine Arts and the Department of Music & Dance; WFCR, 88.5 FM, Public Radio for Western New England; and community organizations Commonwealth Opera, Northampton Chamber of Commerce, Northampton Community Music Center and the Performing Arts Center of Easthampton.

arts recruiting collaborative

Faculty and students engaged in the first of a three-year recruiting program designed by the Conductors’ Council to heighten awareness among New England educators of the excellence and diversity of our ensembles and the strength of undergraduate and graduate programs. Working with the Art and Art History Department and Theater Department, the Arts Recruiting Collaborative presented concerts, workshops and clinics in nine Massachusetts and Connecticut high schools from November through May for some 2115 students and their teachers. The program is coordinated by Professor John Jenkins and Kimberlee Strepka, a graduate student in Music Education. To have your program is coordinated by Professor John Jenkins and Kimberlee Strepka, a graduate student in Music Education. To have your program added to the 2008-09 schedule of visits in music, art and theater contact Jenkins at jenkins@admin.umass.edu.

2007-08 performances at High Schools: Brass trio and piano: South Hadley, MA; Graduate Brass Ensemble: Ipswich, MA; Graduate Woodwind Ensemble: Palmer, MA; Infinity Brass: Westfield, MA; Jazz Ensemble I & Jeff Holmes; Vocal Jazz Ensemble & Catherine Jensen-Hole: Westborough, MA & Auburn, MA; UMass Drum Line & Thom Hannum; UMass Doo Wop Shop; Art and Art History & Frank Ozereko: Central High School, Springfield, MA; UMass Marimba Bands & Thom Hannum: Killingly High School, Danielson, CT & N. Middlesex Regional High School, MA.
NYPOP:
dancers & the world after umass amherst

A pilot program premiered in the fall that addressed critical issues dance students face in their transition to the professional world.

This program, modeled on a version for art students called New York Professional Opportunity Program (NYPOP), included a semester-long course and trips to New York City in September and November for 11 dance majors. Funded by Joel Martin, Dean of the College of Humanities & Fine Arts (HFA), the dance pilot was organized by Dance Department faculty member Paul Dennis, and alumna and HFA Advisory Board member Rochelle Rice '83. Rice, who danced with the Danny Buraczeski Company, is an author, nationally recognized speaker and educator (www.rochellerice.com) who lives in New York City. Dennis lived and worked in the City for 13 years. Their many contacts in the dance world proved essential to the NYPOP program. During the two trips to NYC, students met with panels of choreographers who shared the realities of auditioning. From young professionals, they heard about the victories and challenges. Students attended an open rehearsal with Robert Battle, visited a choreographic workshop at the Juilliard School, and met with Tony award-winner and UMass Amherst honoree George Faison. Participants also attended performances and took class at renowned studios.

In the classroom, Dennis guided students through exercises to chart their goals. They learned about networking, presenting concerts, securing jobs, getting health care and grants. They designed press kits and discussed trends in the dance world.

For Rice, NYPOP was a “dream come true. My goal is to help create an active alumni community in order to link recent graduates with professionals.”

The NYPOP Faculty: George W. Faison, Hana Ginsburg, Christine Hall, Samar King, Lynsey Peisinger, Patricia Ruiz and UMass Amherst alumna Adrienne Celeste Fadjo.

NYPOP Students: Rebecca Anderson, Megan Brown, Brendan Drake, Christina Ferrara, Kathleen Homsy, Jeffrey Labbe, Melissa Muse, Kaitlin Patrick, Katie Pousont, Michelle Scott and Jordan Stout

A note to Paul Dennis from a NYPOP student: Hey! I saw an audition notice and confirmed an audition time. And I saw Hana (a panelist) from our NYPOP trip to NYC at an audition this week! I’m starting to see some familiar faces in classes and at auditions which makes the big scary NY dance scene, not sooo scary anymore.
Lecturer in Trombone, **Norman Bolter** joined the Boston Symphony Orchestra (BSO) in 1975 at age 20. He played with the BSO for 32 years and continues to maintain an active playing and conducting schedule. He was principal trombonist of the Boston Pops Orchestra and a founding member of the Empire Brass Quintet, which won the Walter H. Naumberg Award in Chamber Music, the first brass ensemble ever to win this award. He has recorded and toured the U.S., Europe, Asia and South America. Bolter’s compositions have been recorded by New York Philharmonic principal trombonist, Joseph Alessi; former BSO principal trumpeter, Charles Schlueter; BSO bass trombonist, Douglas Yeo; BSO principal trombonist, Ronald Barron; Los Angeles Philharmonic co-principal trombonist, James Miller; and the New England Brass Band. His works have been performed in Europe, Asia, Australia, New Zealand, South America and the U.S. Bolter is also on the faculties of the New England Conservatory, Boston Conservatory and the Longy School of Music.

**Amy Johnson**, Lecturer in Voice, has a singing career that spans 15 years and two dozen roles in prominent theatres on three continents. Highlights include singing the title role in *Live From Lincoln Center’s Tosca* aired on PBS and creating the female lead in Thea Musgrave’s *Simon Bolivar* at the BBC Proms Concerts. Johnson has performed with the New York City, Glimmerglass, Palm Beach and Portland Opera companies, as well as the Kentucky and Virginia Symphony Orchestras. She is a principal in Impresario Productions, LLC, a production company, and is co-director of *The Professional Advantage*, a career development program. Johnson teaches masterclasses at universities in the U.S.; her private studio consists of singers from the Philadelphia, New York City and Washington, D.C. who have gone on to performing careers and won University scholarships. She holds an MM from Manhattan School of Music.

**Ayano Kataoka**, Lecturer in Percussion, is the first percussionist to be chosen for The Chamber Music Society Two, a three-season residency program for emerging artists offering high-profile performance opportunities in collaboration with The Chamber Music Society of Lincoln Center. She has collaborated with such distinguished artists and composers as Ani and Ida Kavafian, Paul Neubauer, Fred Sherry, Paula Robison, David Shifrin, Leon Kirchner and Paul Moravec. Kataoka has given numerous performances and master classes throughout the U.S. and Canada, at institutions such as the Eastman School of Music, the Oberlin Conservatory, University of California San Diego and the University of British Columbia. She graduated from the Peabody Conservatory and the Yale School of Music, where she studied with Robert van Sice, the world-renowned marimba virtuoso.

**Kalin Kirilov**, Lecturer in Theory/Aural Skills, received a BA in Music Education from the Academy of Music and Dance in Plovdiv, Bulgaria, his native country, and an MA in Folklore and a PhD in Music Theory from the University of Oregon. His dissertation, *Harmony in Bulgarian Music*, traces the development of harmonic languages from the earliest examples of triadic harmonizations, concluding with the incorporation of modern jazz harmony. Kalin, who received multiple awards as a performer and singer of Bulgarian music, performed extensively in Bulgaria and Western Europe. In 2003 and 2005, he toured the U.S. with Ivo Papazov, founder of the “Balkan jazz” style.

**Lisa J. Lehmberg**, Assistant Professor of Music Education, specializes in general music education, world music education and music education technology. Her research focuses on effective general music education and pre-service preparation for urban schools. Lehmberg has a PhD Degree in Music Education from the University of South Florida, and Bachelor and Master of Music Degrees in Piano Performance from the University of Illinois. She has extended experience as a public school general music specialist, is a National Board

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**Amy Johnson**

**Ayano Kataoka**

**Norman Bolter**

**Hazel Sabas-Gower**
Kalin Kirilov

Lisa J. Lehmberg

Paul Lieberman

John Paulson

Certified Teacher in Early/Middle Childhood Music, and has earned certification in Orff-Schulwerk. She was a presenter at ISME World Conferences, MENC Biennial In-Service Conferences, Biennial National Multicultural Music Symposia, and at state MEA conferences in Florida and the Midwest. Her work has been published in Music Education International.

Saxophonist and flutist Paul Lieberman, Lecturer in Jazz, has performed/recorded with Pat Metheny, David Sanborn, Don Grusin, Jaco Pastorius, Mickey Hart, Taj Mahal, Jaki Byard, David "Fathead" Newman, Bernard Purdy, Lew Soloff, Paquito D’Rivera, Ronnie Foster, Claudio Roditi, Dick Oatts, Conrad Herwig, Brian Lynch, Wayne Bergeron, Arturo O’Farrill, David Berkman, The Temptations and the Orchestra. He turned down an invitation from the Buddy Rich Band so that he could tour with Brazilian Jazz legends Airto and Flora Purim, performing for audiences of up to 30,000, and making his Lincoln Center debut. He then lived in Rio de Janeiro from 1985-1989 where he recorded over 50 albums, jingles and TV soundtracks, which led to arranging and producing work for CBS and Warner. He also performed with Brazilian stars such as Simone, Chico Buarque, Djavan and Milton Nascimento. Lieberman, who has a BA from Yale University and an MM from UMass Amherst, has also performed in Australia and Canada, and throughout Europe.

John Paulson, Interim Choral Director, received his BA in Music from Luther College and his MM in Choral Conducting from Boston University. While attending B.U. he conducted three of the campus choirs and prepared choirs for Robert Shaw and Craig Smith, among others. Paulson served for three years as section leader and Assistant Conductor for the choir at Boston University’s Marsh Chapel. From 2006 through 2007 he conducted and taught as a faculty member at Lesley University, Cambridge, MA. He serves as Music Director/Choir Conductor at University Lutheran in Cambridge, a post he has held for seven years.

Hazel Sabas-Gower, Assistant Professor of Ballet, earned her MFA from New York University’s Tisch School of the Arts. A former principal dancer of Ballet Philippines, she performed lead roles in Don Quixote, La Fille Mal Gardée, Carmen, Giselle, La Bayadere, Swan Lake and Nutcracker. Sabas-Gower has been Ballet Mistress of Ballet Memphis, Artistic Director of Ballet Lubbock, and guest teacher/choreographer at Boulder Ballet, Ballet Philippines, Ballet Manila, Ballet Ciutat de Barcelona in Spain, Texas Tech University and University of the Philippines. Her critically-acclaimed choreographies for Ballet Philippines include Dracula, Daragang Magayon, Nutcracker, Rite of Spring, Carmen and Firebird. A former lecturer at the University of North Texas, she was trained in the Royal Academy of Dance ballet method and completed teacher training in STOTT Pilates mat and reformer courses. She received grants from the Colorado Council on the Arts, Cultural Center of the Philippines, Theatre Institute of Germany for the International Choreographers Workshops and the Asian Cultural Council of New York for an American Dance Festival.

mentoring grant received

Support was received from the Mellon Mutual Mentoring Grant Program to promote mentoring for new assistant professors and lecturers. The project (1) educates faculty and administrators about effective mentoring, (2) provides external “near peers” to serve as role models and mentors, and (3) establishes teaching and writing groups. The $9,500 from the Andrew W. Mellon Foundation, will provide UMass Amherst near peers — recently-tenured associate professors in other arts-based departments — who will share their experiences developing their artistic, and scholarly work, and compiling Annual Faculty Reports and tenure files. Guests from peer institutions will provide guidance on promotion and tenure. Junior and senior faculty will offer critiques of teaching, with opinions coming from performers, composers, and scholars. In a writing group, junior faculty will critique each other’s work. Currently there is no formal mentoring and very little informal mentoring because of a temporary gap of near peers. That gap will close as our assistant professors and lecturers grow to associate professors and senior lecturers. The faculty team includes Gary Karpinski (principal investigator), Laura Rexroth and Brent Auerbach.
Congratulations to our newly promoted Senior Lecturers: Paul Arslanian, Eric Berlin, William Hite, Catherine Jensen-Hole, Christopher Krueger, Lanfranco Marcelletti, Jr., Benedict Smar and Stephen Walt. Congratulations to Nikki Stoa who was promoted to Senior Lecturer II.

Avanti Plus — Fredric T. Cohen, Michael Sussman, Laura Klock and Stephen Walt performed with their students Ian Jessen, Michael Brignolo, Jeanne MacDonald, Libby Jones and Michelle Huddy at the Massachusetts All-State Conference in March in Boston.

At the April New England Conference of Music Theorists, Brent Auerbach was elected secretary of the Society. He was awarded a grant from the UMass Amherst Office of Faculty Development to support research, travel, and the formation of a network of Brahms scholars across the country. As a guest on the Hartt Conservatory’s Music Theory Lecture Series, Auerbach spoke about Brahms and the Machine: Cyclic Cooperation in the Rhapsody in B Minor, Op. 79, No. 1.

Eric Berlin’s new CD The End of the Matter contains many works written for him including those by Salvatore Macchia and Charles Bestor and performed by Lynn Klock and Nadine Shank. American Record Guide said, “Berlin has all the elements people expect from a good trumpeter — boldness, big sound, impressive technique — as well as the things that make a complete musician: tonal variety, ability and willingness to blend and expressiveness.” World Magazine wrote, “The unfamiliarity of the compositions and the secondary instrumentation gives the performances a freshness that avoids shortchanging the composers’ traditional roots.” Berlin performed Berioz’s Les Troyens with the Boston Symphony Orchestra in Boston’s Symphony Hall and at Tanglewood. He judged the National Trumpet Competition Graduate Solo Division, performed recitals and taught masterclasses at the University of North Texas and Virginia Commonwealth University.

Jeff Cox gave the Keynote Address at the Latin American Suzuki Teachers Conference in Lima, Peru in January. Representatives from throughout Central and South America attended for his talk Building Leadership Organizations. In September Cox presented the Keynote at the European Suzuki Association meeting in Cambridge, England on Building a Board.

Thom Hannum presented a clinic, Universal Techniques for the High School Percussionist, at the Massachusetts Music Educators Association All-State Convention in Boston in March. He was inducted into the World Drum Corps Hall of Fame in August. Hannum was also selected as the Percussion Supervisor and arranger for the 2008-09 Tournament of Roses Bands of America Honor Band.

david d. sporny scholarship honors retiring professor

To honor Professor David D. Sporny’s twenty-six years on the faculty, there were two celebrations. A Scholarship was established in Sporny’s name by alumnus Kenneth Wolff ’87 in August, 2007 for a music major with trombone as the primary instrument. Wolff is the Managing Partner for Achievence LLC located in Vienna, VA. Achievence is a sales transformation company that works with clients to design and implement programs that enhance immediate and long-term business growth. Wolff is a former student of David Sporny and has maintained contact with him over the years.

Additional gifts to the Scholarship are needed! Contributions may be sent to the David D. Sporny Trombone Scholarship. Please send the check to the Development Office, Memorial Hall, 134 Hicks Way, Amherst, MA 01003-9270. To make a contribution via credit card, call 413-545-4721.

The musical celebration of Professor Sporny’s retirement took place at the April performance by the Trombone Choir with alumni who studied with Dave. A festive reception followed in the Marriott Center (formerly Top of the Campus Center). Sporny’s final concert with the faculty brass ensemble, Infinity Brass — Eric Berlin & Andrew Stetson, trumpet; Laura Klock, horn; David Sporny, trombone and Scott Mendoker, tuba — was entitled Dave’s Faves; the concert featured favorite pieces by the retiring Professor.

During his time at UMass Amherst Professor Sporny directed the Chapel Jazz Ensemble and Trombone Choir at UMass Amherst and taught trombone to a large studio of students annually. Equally at home in jazz and European traditions, Professor Sporny has performed throughout the United States with the Chicago Little Symphony, American Wind Symphony, Les and Larry Elgart Orchestra, and the Jimmy Dorsey Orchestra. He has toured Europe and South America on State Department-sponsored tours. Sporny initiated jazz programs at the Interlochen Arts Academy and National Music Camp. Founder of the Dave Sporny Big Band, and a member of the National Association of Recording Arts and Sciences, he can be heard in recordings on the RCA, Monument, Jazz Masters and Original Cast labels.
The Seattle Post-Intelligencer wrote of William Hite's performance in Handel's Messiah with the Seattle Baroque Orchestra, “Hite sings his phrases with individual colors and dynamic modulations. He began in hushed tones that were breathtaking in their lyric expressiveness.” Other performances included the St. Matthew Passion with the Boston Symphony under Bernard Haitink, Flight of Lindbergh by Kurt Weill with the Cantata Singers and the world premier of the completed version of Charles Fussell's High Bridge. In November, Hite made his Kennedy Center debut with the Washington Chorus, and at Duke University he performed Benjamin Britten’s War Requiem. Four of his commercial recordings were released: Handel's Acis and Galatea with Musica Angelica Baroque Orchestra of Los Angeles on NCA, Monteverdi's L'Orfeo with Music from Aston Magna on Centaur, Toussaint Before the Spirits by Ellen Ruehr with Opera Unlimited on Arsis and The Construction of Boston by Scott Wheeler with the Chorus and Orchestra of the Boston Cecilia on Naxos.

Jeffrey W. Holmes received the UMass Amherst Outstanding Accomplishments in Research and Creative Activity Award at the annual faculty convocation in September.

Gary Karpinski participated in three conferences in Utah in November. He gave a talk entitled The Future of Aural Skills Training in Higher Education at the National Association of Schools of Music National Conference. He delivered It’s About Time: Hypermeter in Aural Skills Training at the College Music Society National Meeting and joined Richard Kram to deliver a paper entitled Sight Singing Anthology as Database: Developing a Trait-Based Search Tool for Aural Skills Instruction at the Association for Technology in Music Instruction National Conference, which he also presented as a poster at the College Music Society SuperRegional Conference in Gettysburg, Pennsylvania in April. Of her performance at Mohawk Trail concerts, The Springfield Republican said, “The audience spent a good deal of time on their feet, applauding the brilliant playing of French horn virtuoso Laura Klock.” Many in her horn class over the years have been students of her students. While 2nd generation might not be unusual, the current generational link is: Klock's student Angela Haynes Robertson '89 taught Erin Lylis '03 in high school. Erin then studied with Klock at UMass and taught Michael Poulin in high school. Michael was freshman in the horn class in 07-08. According to Klock: “The good news is, when I get them back, they are well prepared!”

Color and Time, a set of four unaccompanied choral pieces by Bruce MacCombie were performed in April at the Smithsonian American Art Museum in Washington, D.C. The work was commissioned by the Fine Arts Center following the awarding of an honorary Doctor of Fine Arts degree to MacCombie in 1986. The first performance took place in Amherst; subsequent performances were by the New York Concert Singers and the BBC Singers. Texts for the pieces were provided by Thomas E. Bezanson, a New York attorney and son of composer Philip Bezanson, MacCombie's teacher at UMass Amherst.

Scott Mendoker and his quintet, Philadelphia Brass, were invited to participate in the International Renaissance and Baroque Festival, Misiones de Chiquitos, in April. The ensemble, sponsored by the U.S. Embassy, performed concerts and workshops in halls and missions in Bolivia. The Festival is a celebration of the 9,000 pieces of sacred music discovered during the restoration of Jesuitic temples in Chiquitos and in Moxos, written by European and local indigenous composers between the 17th and 18th centuries. The Quintet performed J.S. Bach, Handel, Susato, and Caima, Iyai Jesus, an anonymous motet, found in the archives of Moxos.

Professor Emerita of Piano Estela Olevsky was invited to perform at a musical tribute to composer William Bolcom on the occasion of his 70th birthday. The concert, which took place in April at the Kosciuszko Foundation in New York City, featured Ursula Oppens, Robert White, Lucy Shelton and Derek Bermel. Olevsky can be heard on the soundtrack of Angles of a Landscape: The Poet in her Bedroom. The film, a short documentary featuring Emily Dickinson's home, is available to the public at the Emily Dickinson Museum in Amherst, MA.

Laura Rexroth received her Doctor of Music in Wind
Conducting from Indiana University Jacob School of Music in December; her dissertation topic is John P. Paynter’s New Music Reviews for “The Instrumentalist”: 1955-1984 A Bio-Bibliography. Under her direction, The University of Massachusetts Wind Ensemble continued its tradition of commissioning and performing new music with the premiere of Emanuel Rubin’s Different Windows in October and Jeff Tyzik’s Concerto for Trombone and Wind Ensemble in December, in honor of retiring David Sporny. Rexroth was the conductor/clinician for the Conducting Symposium of the New Hampshire Band Directors Association. In addition to adjudicating several high school band festivals in the northeast, she was guest conductor at the Northeast Instrumental Festival Band in Lake Placid, NY; the New Hampshire Band Directors Association Middle Level Honor Band in Keene; and the Connecticut Northern Region Honors Band in New Britain. Rexroth wrote a peer review for a conducting manual by Oxford University Press, and presented her paper Black, Brown, and Blue-Eyed English: The Meeting of Percy Grainger and Duke Ellington at Eastern Michigan University.

Emanuel Rubin’s Different Windows received its world premiere at the fall concert of the UMass Amherst Wind Ensemble and Symphony Band, under the direction of Laura Rexroth. His In Memorium: Liviu Librescu was premiered in April by Astrid Schween, cellist, and the University Orchestra, Lanfranco Marcelletti, Jr., director. The work refers to the heroic acts of one of the Professors killed in the Virginia Polytechnic Institute shootings in April, 2007.

Astrid Schween completed her first summer (in 2007) as a Valade Fellow at the Interlochen Center for the Arts, and appeared as guest artist at the Yellow Barn, Berkshires’ Inter-Harmony and Skaneateles Festivals. From September through November she performed in 25 solo and chamber music concerts, including an extensive tour of Sweden with the Lark Quartet; presented the world premiere of new commissions by Giovanni Sollima and Carman Moore at Ohio University and in New York; and participated in a celebration of diversity with a distinguished roster of musicians in performances and panel discussions at Smith College.

Nadine Shank was musical coach and pianist for Paula Kimper’s new opera, The Bridge of San Luis Rey, which was presented at the Eric Carle Museum in October. Her January recital with flutist Sarah Swersey at the National Yiddish Book Center included music by Dutch Holocaust and American Jewish composers. In May she performed with the voice faculty and Chamber Singers at Dartmouth College, featuring music of women composers.

Benedict Smar delivered two talks. At the New England Educational Assessment Network 2007 Fall Forum he spoke on Assessment in Real Life: The Daily Realities of Growing a Plan and Harvesting the Results, and at the 2008 Massachusetts Music Educators’ Association All-State Conference he discussed The Daily Realities of Electronic Assessment in Music Teacher Preparation. At UMass Amherst Smar hosted the 2008 Massachusetts Music Educators’ Association Western District Senior Festival in January and the 2008 Western District Junior Festival in March. These festivals provided outreach to approximately 700 middle and high school students, 2200 community members, 150 music educators, 40 alumni, 48 middle school and 55 high school communities and 43 towns and cities in Western Massachusetts.

Michael Sussman’s performance with the Springfield Symphony Orchestra of the Copland Clarinet Concerto received this review by Clifton J. Noble, Jr. in the Springfield Republican: “Sussman is a classical clarinetist of the highest order, but his youthful love of jazz served him very well... The depth of Sussman’s understanding of the collage of characters that appeared during the course of the concerto, and his facility in communicating them underscored what a multi-
Thanks to the extensive and long-term professional collaborations between Massachusetts Senator Stan Rosenberg and the town of Pskov and its head, Yan Luzin, the Graduate Brass Quintet was invited to participate in the Founder’s Day Celebrations and International Festival of Brass bands in Pskov, Russia. Founder’s Day is a major event, with bands participating from throughout Russia and Europe. The town was seeking to strengthen its international ties while sharing performance techniques and repertoire with our players. Professor Laura Klock accompanied Master’s degree students Andrew Stetson and Justin Carlin, trumpet; Jeanne MacDonald, horn; Sean Mulcahy, trombone; and Adam Porter, tuba, on their 10-day adventure in July. Professor Scott Mendoker volunteered his time to prepare the Quintet for their concerts. Funding for the major expenses of the trip came from Provost Charlena Seymour’s Office with the Town of Pskov provided housing, meals and transportation. The trip provided our UMass Amherst emissaries with extraordinary benefits: 1) an international performance venue; 2) opportunities to learn about performance/teaching techniques and contemporary Russian repertoire; and 3) a professional-level experience — negotiating traveling, performing and interacting with teachers and peers in a foreign country.

The Marimba Bands and Marimba Ensembles, directed by Thom Hannum, performed clinics, masterclasses, and concerts in March and April at three Massachusetts High Schools: South Hadley High School, Killingly High School and North Middlesex Regional High School. The events were co-sponsored by Gerry’s Music of South Hadley. In May the UMass Marching Percussion Section presented an assembly and masterclass at Springfield’s Central High School.

The Minuteman Marching Band was praised by music educator/leadership specialist Tim Lautzenheiser in a letter to Chancellor Cole about the Band’s performance at the Bands of America Grand National Championship in November. “After a two-day event featuring 90+ of the country’s finest high school marching bands, one would think, ‘Nothing can top this,’ but the memorable productions of the UMass Band certainly served as a bold reminder WHY the organization is known as THE POWER AND CLASS of the marching band world. The group was given multiple standing ovations.”

The Wind Ensemble, Laura Rexroth, conductor, was invited to perform for the College Band Director’s National Association Eastern Regional Conference in Washington, D.C. in March. With support from the Alumni Association, Office of Student Affairs and the Department of Music & Dance, the Ensemble played at the historic Marine Barracks (actually a concert hall), home of the U.S. Marine Band. The Wind Ensemble was one of four bands invited to perform at the convention, hosted by the “President’s Own” United States Marine Band.

In honor of his 24 years as music director of the South Shore Conservatory Summer Music Festival in Hingham, MA, the Conservatory has created the Malcolm W. Rowell, Jr. Endowed Scholarship for a student who plans to pursue a degree in music/music education at an accredited institution. Rowell continues an active professional schedule of guest conducting, workshops, adjudication and mentoring.

In Memoriam: Leopold “Terry” Teraspulsky

Retired Professor of Cello Leopold “Terry” Teraspulsky passed away on February 14 from complications of heart disease; he was 86. Teraspulsky joined the faculty in 1971. A graduate of the Manhattan School of Music, his teachers included Diran Alexanian and Pablo Casals. He performed in recital and with major orchestras throughout the U.S. and Europe. Principal cellist of the Pittsburgh Symphony under Fritz Reiner, Teraspulsky was a soloist with the first Casals Bach Festival in Prades, France. He was a frequent participant in the Casals Puerto Rico Festival and the Aspen Festival. He made guest appearances with the Cleveland, Juilliard and New York String Quartets. He recorded for several labels — Columbia, Coronet, Pro Musica, CRI and Opus One — and made broadcast recordings with BBC London, Radio-France, Swiss, Luxembourg, Belgian, and Netherlands National Networks. He also taught at the Manhattan School of Music, Roosevelt University and Indiana University, and was visiting professor at the Music Academy of Zagreb. With his second wife, Jacqueline Melnick, Teraspulsky co-founded the Musicorda Summer String Program, in residence at Mount Holyoke College for 18 years.
student award winners

MUSIC & DANCE DEPARTMENT AWARDS
Ann Elder Bestor Scholarship
Kaara McHugh

Bezanson Graduate Voice Award
Donald Johnston

Russell E. and Janet R. Falvey Scholarship
Eleanor Lincoln

Friends of Music Senior Award
Kristen McKeon

Fletcher Henderson/Max Roach Endowed Award
Paul Zilioli

Richard Jones Scholarship
Andria LaRocco

Howard Lebow Memorial Scholarship
Rebecca Zeisler

Eugenie M. May Award
Rebecca Zeisler

Julian Olevsky Scholarship
Ben Van Vliet & Alicia Casey

Ornest Undergraduate Award
Shelly Roberts & Kathryn Summersett

Theodore Presser Award
Elizabeth Benoit Crew

David D. Sporny Trombone Scholarship
Kathryn Rapacki & David Skelly

Undergraduate Accompanying Award
Anat Hochberg

CAMPUS AWARDS
21st Century Leaders’ Award
Amanda Woolley

2008 UMass Amherst Alumni Association Senior Leadership Award
Amanda Woolley

COLLEGE OF HUMANITIES & FINE ARTS AWARDS
Frank Prentice Rand Award in the Arts
Michael Brignolo

Dean’s Merit Scholarship
Nicholas Gold

Dancers Megan Brown, Jeffrey Labbe, Erica Toedt and Jessica Trubig took an audition in New York's Central Park and were featured on the first episode of Bruno and Carrie Ann’s Dance Wars, on ABC-TV.

The Epsilon Nu Chapter was honored to be one of five nominated for top chapter of the Northeast District of Kappa Kappa Psi.

Steven Felix ’11 and John Mange ’11 were awarded International Trumpet Guild scholarships to attend the 2008 ITG conference.

Music Theory Doctoral student Peter Fielding was one of only 10 students world-wide chosen to attend a special workshop, part of the 2008 meeting of the New England Conference of Music Theorists in April at Harvard University. Peter’s Doctoral adviser is Professor Gary Karpinski; he also studied alto, tenor and bass trombone with David Sporny.

Cellist Nicholas Gold ’09, a student of Professor Astrid Schween, won the Southern Division of the Music Teachers’ National Association Young Artists Competition at Furman University in South Carolina. For generations, this competition has served as a springboard for young musicians; Nick's victory on the regional stage establishes him, in the eyes of the music world, as a serious young cellist. Nick's collaborator at the competition was pianist Yan Yu, a student of Professor Estela Olevsky, who completed a master's degree in May.

Michael Keough ’09 spent the spring semester in London studying the effects of high sound levels at the Royal Academy of Music. The European Union has imposed strict noise level restrictions on workplaces and this is a serious problem for orchestras.

Doctoral student Adam Kolek presented his paper, Noise, Form, and Cartoon Music: Perceptual Structure in a John Zorn Collage, at the Student Conference of the Music Theory and Musicology Society at the University of Cincinnati College-Conservatory of Music and the Annual Graduate Student Conference in Musicology, Ethnomusicology, and Music Theory: Music in America, at Boston University, both in April.

Ana Catalina Ramirez will become the Principal clarinetist of the Mississippi Symphony in December ’08 after completing her Master's degree. A member of the Graduate Woodwind Quintet, she is a native of Costa Rica who has performed throughout Latin America.

Oboist Caroline Scharr ’11 received the second place award in the Cape Cod Symphony Orchestra Concerto Competition.

Congratulations to graduate student Andrew Stetson and Rebecca Zeisler ’09, pianist, one of only four duos invited to perform in the finals of the 2008 International Trumpet Guild (ITG) Solo Competition. Andrew's teacher, Eric Berlin, says that the Competition is one of only a few for solo trumpet and is “a great resume builder.” Stetson and Zeisler competed live at the ITG conference in Banff, Canada in June and won second place. Stetson, a native of Enfield, Connecticut, studied with Berlin during high school and earned an undergraduate degree at the New England Conservatory of Music in Boston, where he studied with Eric Berlin’s teacher, Charles Schlueter. This year Andy performed with the Albany Symphony and the Marcus Roberts Trio.
The premiere of A Millay Set: five poems of Edna St. Vincent Millay for a cappella mixed choir by Robert D. Ruplenas ’67 & ’74 took place in May. The piece was commissioned by Cantemus for its 25th anniversary season.

Amy Lynn Barber MM’77 received the Distinguished Alumni Award of the Boston University School of Music. Professor of Music and former Dean of the School of Music at DePauw University, she was cited for the diversity of her work as a performer, teacher, and advocate for contemporary music, as well as her impact on the musical landscape in Central Europe. During the 12 years she lived in Central Europe, Barber was active as a soloist, chamber and orchestral performer, teacher and advocate for contemporary music. She is the founder and artistic director of The Percussion Plus Project.

Gary Lee Sienkiewicz ’81 is a freelance musician and teaches tuba and chamber music at the University of Connecticut at Storrs. He received an M.A. from Yale University.

Karen (Ferrandino) Atherton ’82 was awarded a Fulbright Teacher Exchange Placement in Lincolnshire, England for the 2006-2007 school year.

Sarah Hager Johnston ‘82 keeps busy with singing, writing and research. Founder of GraceNotes (program annotations) and Peregrine Information Consultants (business research consulting), she sings with CONCORA, Gaudernus, the Hartford Chorale, the Renaissance Revival and City Singers of Hartford. Johnston is also soloist and section leader in the Chancel Choir of South Congregational-First Baptist Church in New Britain. She would love to hear from friends at info@grace-notes.com.

George Weremchuk ’85 performed a recital in April in Bezanson Recital Hall with Professor of Piano Nadine Shank. The Shank/Weremchuk duo reconnected in the fall semester, not having played together since 1985, and performed recitals at Indiana University, Ball State University and the University of Central Florida in Orlando where Weremchuk is an Associate Professor of Saxophone. He holds a Ph.D. from the University of Miami and an M.M. from Indiana University. Weremchuk began studying with Professor Lynn Klock in junior high school at the Community Division of the Hartt School of Music and followed Klock to UMass Amherst, where he completed a double major in Saxophone Performance and Music Education.

Bob D’Ambrosio ’86, MM’89 ran the Boston Marathon to raise money for the Boston Children’s Hospital “Miles For Miracles” team. He teaches elementary instrumental music in Plymouth, and clarinet at the Cape Cod Conservatory. He also plays with the New Bedford Symphony, and gets to rock out occasionally on alto sax with the group “Situation.”

Carla Chrisfield ‘88 presented a recital in February of Scandinavian songs, sponsored by the Scandinavian Charitable Society of Greater Boston. An Evening of Nordic Romantic Song encompassed songs in four languages (Danish, Norwegian, Swedish and Finnish), and included works by Nielsen, Grieg, Sibelius, Stenhammar, Türe Rangström, Toivo Kuula and Oskar Merikanto.

Thomas Lizotte ’86, MA’91, director of bands for the past six years at Cape Elizabeth High School in Maine, was named teacher of the year by the Cape Elizabeth Educational Foundation. He received the Elaine Brownell Award, which recognizes program outreach efforts and provides a cash grant. Lizotte, a member of the UMass Amherst Music Alumni Advisory Board, was the keynote speaker at the Maine Music Educators Association All-State conference in May at the University of Maine in Orono. His speech was entitled: How a dance choreographer (Twyla Tharp) and a basketball coach (John Wooden) opened the door of creativity for me.

Music Alumni Board member, Yamaha Performing Artist/Clinician and Thomastik-Infeld Performing Artist, Martha Mooke MM’88 presented workshops, clinics and concerts around the world. Her workshops/clinics included: String Project LA; Writing for 21st Century Strings: New techniques, electronics and improvisation in Beijing; and The Power of Strings: Plugging In! at the American String Teachers Association National
Conference in Albuquerque, NM. Her concerts at: the 2008 Beijing International Congress on Women in Music, a performance of her work Circa 5; New York City’s The Cutting Room; Carnegie Hall with Philip Glass; State University of New York Albany, her Viola X-Treme concert of her works and works written for her. In 2001 she launched the Thru the Walls ASCAP series in New York City, which showcases composers/performers who defy boundaries and genres.

Jane Hanson ’95, was music director and conductor for two operas by Paula Kimper, The Bridge of San Luis Rey and The Captivation of Eunice Williams (at the Smithsonian Institution’s National Museum of the American Indian). She holds a Master’s in Choral Conducting from the Cincinnati College—Conservatory of Music. From 1999-2001, she taught Instrumental Conducting, Choral Music Education Techniques, and Aural Skills at UMass Amherst. Founder of The Proficient Musician (www.proficientmusician.com), a company that provides skills-based professional development opportunities to music educators and performers, she has voice studios at the Northampton Community Music Center and the Williston Northampton School.

Clarinetist Jean Johnson ’96, who moved to Britain in 2005, appears regularly with all the major Scottish orchestras. A former student of Michael Sussman, she has worked with the Paragon Ensemble, Hebrides Ensemble and Mr. Mc Falls Chamber Orchestra; performed chamber music at the Palais des Beaux-Arts (Brussels), Schwetzingen Festival, Lake District Summer Music Festival, the Huddersfield Contemporary Music Festival and St. Magnus Festival; and given recitals on tour in Scotland with her husband, pianist Steven Osborne. Johnson served as Associate Principal and then Principal Clarinetist of the Singapore Symphony Orchestra between 1998-2005. She performed Mozart’s Clarinet Concerto with the Singapore Symphony Orchestra, Weber’s Concerto No. 2 with the Wuhan Symphony Orchestra and gave the Edinburgh premiere of the Clarinet Concerto by Scottish composer John McLeod with the Meadows Chamber Orchestra.

Mikhaela E. Houston ’97 continues her family tradition of being involved with music: her parents met in the Handel & Haydn Society, her grandfather sang in Chorus Pro Musica during its first years, and her youngest brother is a student at Berklee. (Though she is trying to steer him towards UMass Amherst for his grad work.) She is a member of Chorus Pro Musica and the Tanglewood Festival Chorus, and sang the National Anthem at a Red Sox game. She sang with the Choral Society of Durham, the Raleigh Oratorio Society and the Berkshire Choral Festival at venues such as the Santa Fe and Salzburg/Mondsee Festivals. To finance her singing, she works for Deloitte Consulting. She is working toward becoming a business analyst in the health care field and finishing a Masters in Public Health.

Caroline Streeter ’97 was accepted as an exhibiting member of the Vermont Center for Photography in Brattleboro and exhibited in a group show entitled Small Works, Big Ideas that opened in December.

As part of his work with the Barenboim-Said Foundation, clarinetist Douglas Metcalf ’99, MM ’01 performed a program on the history of the Tango at the French-German Cultural Centre in Ramallah in January, and trios of Mozart and Brahms in Jerusalem, Bethlehem and Ramallah in March. Doug writes, “After two years of hard work, I am particularly pleased with my students in Nablus and Al-Kamandjati students in Ramallah. They are both in the intermediate concert preparation stages for clarinet quartets — learning how to trust each other in a chamber music setting.”

Matt Weinshank ’99, who majored in Finance and played in the Symphony Band during all four years of college, lives in Manhattan and works at Lehman Brothers.

In her role as Director of Volunteer Engagement at the Atlanta Symphony Orchestra (ASO), UMass Amherst Music Department Advisory Board Member Deirdre Dam ’00, managed the 38th Annual Decorators’ Show House & Gardens, a fundraiser for the ASO’s education programs. ASO volunteers took over a mansion, brought in interior designers and welcomed more than 10,000 paying guests for tours. Dam was a panelist at a fundraising careers seminar at Georgia State University in December. She reports on how small the world really is. “The ASO 07-08 season opener was an amazing semi-staged production of La Bohème. Even more amazing was looking down in the program to find Andy Garland’s head shot! He played the customs officer in the 2nd act! We went to summer camp together when we were 15, ended up at UMass Amherst together three years later and here we are running into each other again in our 30s.”
Irada Djelassi BFA'00 and Katherine Hooper BFA'01 presented new choreographic works at their company’s Spring concerts in March at the Green Street Studios in Cambridge, MA. Their company, BoSoma Dance Company, appeared on the Boston channel WBZ-TV. In the fall, BoSoma collaborated with the New York City-based Amy Marshall Dance Company at the Boston University Dance Theater.

Layard Thompson’s BFA'00 appearances on the Whitney Live Series at The Whitney Museum of American Art and at the Joyce Soho received impressive reviews in the January 21 and March 28 issues of The New York Times, respectively.

Adrienne Celeste Fadjo BFA'01 and her company, AdrienneCelesteFadjo DANCE, appeared several times in New York City and Massachusetts: The Riverside Theatre’s NuDance Festival, The New York Junior League’s Dance Module, Lawrence Academy’s Dance Department, Dance Theater Workshop and the Lenox Hill Neighborhood House.

People Magazine’s January 23, 2007 issue featured The Bomb Squad, a New York based funk-rock band with Damion Grant ‘01, Glenn Robertson MM’05 and Darby Wolf ‘09. The Bomb Squad won an American Music Award for “Best of New Music” in 2003. In February, the band supported John Mayer on his Mayercraft Carrier Cruise. Grant and Robertson are Vic Firth artists/educators.

Singer/Songwriter Joanna Abbott MM’02, aka Joya, has her own band, The Joya Band, that performs extensively in the Boston area. This year the band was a regular at the Blue Wave Lounge, and played at the Good Asian Drivers Tour Kick Off at the Toast Lounge and Kennedy’s Midtown Sunday Singer Songwriter Series. Her neo-soul sound brings together R&B, rock, jazz and hip-hop and is inspired by everything from opera to gospel music.

Violinist Joanna Kaczorowska MM’02 performed works by Brahms and Piazzolla in Carnegie Hall in November and April as part of a post-graduate program called The Academy, run by Carnegie Hall, the Juilliard School of Music and the Weill Music Institute.

Tovah Bodner Muro BFA’02 is the Artistic Director of a small modern company, The Robin’s Egg, which focuses on the transcendental element that changes everyday movement into dance. She works in collaboration with composer and local musician, Jim Muro, her husband. Tovah, the co-producer of the Rhode Island Independent Performers’ Network (RI2PN), is the Dance Department Director at the Jacqueline M. Walsh School for the Performing & Visual Arts, RI’s only Public Arts High School. She teaches ballet, modern, anatomy and injury prevention, dance history and composition.

Trumpeter Tom Bergeron ’03, who won the Yale University Concerto Competition, performed and recorded with the Albany Symphony.

all about jazz reviewed Abigail Riccards’ ’03 first CD, When the Night is New (on Jazz Excursion Records) calling her a “new singing sensation. Riccards’ voice is finely crafted, infused with grace and confidence. And when it’s all said and done the proof exists in the package: the songs, the music and the striking voice of a talented new singer who shines brightly.” Riccards was a semifinalist in the Thelonious Monk International Jazz Vocal Competition in 2004.

Brendan Buckley ’04 graduated with a Master of Music in Voice Performance and Pedagogy in December from Pennsylvania State University, where he sang the role of Mayor Upfold in Britten’s Albert Herring. In July, 2007 he attended a program called The Italian Operatic Experience in Urbaniia, Italy, where he took classes in Italian and sang under the baton of UMass Amherst Professor Lanfranco Marcelletti, Jr. as Maestro Spinelloccio and the notary Amantino di Nicolao in Puccini’s Gianni Schicchi. He has returned to the Boston area, beginning a career as a tenor and voice teacher.

Linalynn Natter Schmelzer BFA'04 performed at Green Space in New York City in June. The Clark Dance Theater performed one of her choreographic works, Our Bubble, with music composed by Frank Natter, Jr.

An arrangement of Big Country by Olin Johannesen ‘05 made when he was at UMass Amherst and performed by the UMass Amherst Marimba Band, Thomas Hannum, director, is being heard around the country. Big Country, written by two-time Grammy winner Béla Fleck, appears on the album Left of Cool by Fleck and the Flecktones. The Marimba Band’s performance of the arrangement is being performed by other university percussion ensembles and was released through Tasspace Publications, making it commercially available in the U.S. and Canada. Johannesen is Assistant Director of Education for Vic Firth, Inc. The Marimba Band is also featured on the Vic Firth, Inc. website: www.vicfirth.com/features/UMASS_marimba_band.html

Meg McGrath BFA’05, who lives in Allston, MA, performed on board a Royal Caribbean Ship. She is getting a master’s in Creative Arts in Early Childhood Education at Lesley University and working at an Elementary school in Newton. She writes that she is “really itching to get back out and dance.”

Marlena Zahm BFA’05 and Tina Clark BFA’97, MED’05 performed a duet in January at LEGACY, a show celebrating the 10th anniversary of the Pioneer Valley Performing Arts Charter High School’s Dance Company CATALYST, of which Zahm is an alum.
Grammy for Jeff Holmes

Upon completion of a master’s degree from the New England Conservatory in May, Amelia Clingman ’06 won a tenure-track position in the viola section of the Louisiana Philharmonic. For the second consecutive summer, she was a Tanglewood Music Center Fellow.

Matthew Misener ’06, who was invited to judge the National Trumpet Competition (junior division), performed and recorded with the Albany Symphony.

Matthew Repucci MM’06 and Scott Daugherty ’06 performed with the Albany Symphony Orchestra.

Vincent Cee, PhD’08 in Music Education, was one of only two graduate students at UMass Amherst to receive the Distinguished Teaching Award, the campus’s highest honor for excellence in the classroom. Nominations for the award are made by current and former students to a committee of faculty, undergraduates and previous graduate student winners. Cee taught Music 100 and the Lively Arts.

Jared Iverson ’08, a student of Eric Berlin, is participating in the Pierre Monteux School for Conductors.

Thanks to Deirdre Dam ’00 for her help with the Alumni News.

alumni news (continued from page 19)

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alumni mentoring network

The Department’s Music Education Program continues to support alumni regardless of how long ago they graduated. The Alumni Mentoring Network receives and shares information about job openings and general information about issues related to teaching including “best practices.” Individualized support and support for research is also provided. Between September 2006, when the program began and May, 2008, 803 email exchanges took place. According to its director, Professor Ben Smar, the Network is only in its infancy. He is planning initiatives that will bring alumni back to campus to interact with undergraduates, as well as a series of conversations called “Reality Check” that will allow students to talk candidly with alums about the realities of teaching. Alumni interested in linking with the Network can send an email to bsmar@acad.umass.edu.

call for photographs of our department

The Department of Music & Dance is collecting photographs to document our history. We are looking for photos of students, faculty, staff, ensembles and classrooms, hoping to use them on our new website, on our walls, in publications, at special programs, etc. If you have a photograph please consider sharing it with us in one of the following ways:

1) Donate the original (and the negative, if you have it) to the UMass Amherst Archives. The Archive will present you with a letter of donation; you will sign a release so the photo may be used in publications by the Department and the campus. To get the process going, contact Michael Milewski, Senior Archives Assistant mmilewski@library.umass.edu.

2) Donate a duplicate of a print (or prints) to the Department of Music & Dance. You will also sign a release for publication. Send the photo to: Marilyn Kushick, Department of Music & Dance, 267 Fine Arts Center, University of Massachusetts Amherst, Amherst MA 01003. If your photos are in digital form, email them to mkushick@music.umass.edu; high resolution is preferred.

Please tell us anything that you know about the photo, e.g. date and names of any people pictured. Thanks!
guest artists: masterclasses & lectures

**The Bamidele Dancers and Drummers, Marilyn and Sekou Sylla
Composer Robert Bradshaw

*Ronald K. Brown/ Evidence Dance Company

Arcell Cabuag, dancer with the Ronald K. Brown Dance Company

*Dakshina Ensemble/Rudresh Mahanthappa

Nicholas Dahlman, Stage Director

**The Damon Grant Project: Sondos Nuevos, Afro-Cuban Music

**Bernard Greenhouse, internationally-acclaimed cellist

Paul Hawkshaw, member of the International Bruckner Society and Yale University Professor

*Imani Winds

**Masayo Ishigure, koto

****Singer Kayo Iwama

**Alumna and clarinetist Jean Johnson '96

**Ayano Kataoka, percussionist with The Chamber Music Society of Lincoln Center and Saya Namikawa '08

The Lark Quartet

*José Limón Dance Company

*Ron McCurdy, jazz educator

***Drew Minter, Countertenor and Opera Director

*Noche Flamenca & Soledad Barrio Flamenco

Elvia Puccinelli, Professor of Collaborative Piano at North Texas State University
Jazz saxophonist Tim Ries and classical saxophonist Griffin Campbell:

*Jazz trombonist Roswell Rudd and bassist Mark Dresser for The Lively Arts

***American lyric soprano Lisa Saffer

Charles Schlueter, former principal trumpet of the Boston Symphony Orchestra

*Warren Smith, percussionist

**Wilmer D. Barrett Professor Emeritus Billy Taylor

W. Lee Vinson, Boston Symphony Orchestra percussionist

*Miguel Zenón, jazz saxophonist and composer

* Made possible by the Fine Arts Center
** Made possible by The Lively Arts
*** Made possible by the Paulina Stark Fund for Vocal Enhancement
**** Made possible by the Alviani Masterclass Fund
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Dr. Esther Arnette, Inc. Freda Bagley Kenneth J. Buck


$250 to $499

$100 to $249


Up to $999

new scholarship funds

ALVIANI MASTERCLASS FUND

Myron Hager ’40 and Gladys Hager ’41, John Osmun ’40 and Charles Powers ’40 led a fundraising effort over the last year to establish and endow an Alviani Masterclass Fund.

Seventeen alumni so far have given over $32,000 to this new fund which will enable the Department of Music & Dance to present to its voice students at least one special masterclass each year. So far, donors to the Alviani Fund are primarily from the classes of 1940 and 1943. It is hoped that students from many other classes, perhaps by designating their annual fund donations for the Alviani Masterclass Fund, will join in this visible, audible, and long overdue tribute to Professor Emeritus Doric Alviani. Following his appointment in September 1938 as Massachusetts State College’s sole Instructor of Music, Alviani created and directed an outstanding program and faculty, forming the foundation of today’s Department. He founded the UMass Operetta Guild, which became the UMass Theatre Guild, and remained Department Chairman until 1964, touching the lives of many students and faculty. Dr. Alviani, an honorary member of the Class of 1940, retired in 1979 and died in 1996.

VIC FIRTH’S SPONSORSHIP

Vic Firth, Inc. supports the Minuteman Marching Band’s Percussion Section annually in two ways. The company donates all sticks and mallets, and provides a $1,000 scholarship to a member of the section. In addition, Vic Firth, Inc. employs Music & Dance alumni Olin Johannessen, Assistant Director of Education, Andy Tamulynas, Josh Kiggans, and Zach Schlicher. Thanks to Thomas Hannum, Associate Director of the Minuteman Marching Band and a Vic Firth Signature Series Artist, who serves as the Band’s liaison with Vic Firth, Inc.

DORIS DYER STEWARD AND THE ORATORIO PERFORMANCE FUND

Doris Dyer Steward died at home on July 27, 2007 following a long illness. In 1994, she established a Charitable Gift Annuity, which provided her with income during her life. She stipulated that after her death, the Annuity remainder funds were to go toward the creation of the Oratorio Performance Fund. Though Doris graduated in 1939 with a major in English and a minor in psychology, she loved music and live performance. After graduation, she worked as a psychiatric social worker, had a family and volunteered extensively in religious and civic organizations. Her gift was a wonderful way to guarantee her a set amount of income and ultimately provide support for the Music and Dance Department.

thanks to our co-sponsors for their support
join us for the
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We keep enlarging the list of ensembles. Last year we added the University Orchestra and now the Chamber Choir.

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Directors: Billbob Brown, Thomas Hannum, Jeffrey W. Holmes, Catherine Jensen-Hole, Ayano Kataoka, Laura Klock, Paul Lieberman, Lanfranco Marcelletti, Jr., George N. Parks, John Paulson & Laura Rexroth

friday, october 17, 2008
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concert hall

to obtain tickets: 413-545-2511