Happy Anniversary!
Alumni, We’re Celebrating the Music Department’s 75th Anniversary, Come Sing & Play With Us!
Two major celebrations will take place in 2014; come to one, come to both! All events revolve around you, our alumni, and your participation.

For Jazz Alumni, the 33rd Annual Jazz Showcase, Jeffrey W. Holmes, Director

March 8, Saturday
1–2:30 p.m. Jazz Alumni Chamber groups rehearse
3–6 p.m. Jazz Alumni Chamber groups perform in Bezanson Recital Hall

March 9, Sunday
10 a.m. Rehearsals of Alumni Big Bands and Alumni Vocal Jazz Ensemble
2 p.m. Jazz Showcase Performance, Fine Arts Center Concert Hall, Reception to follow at Amherst Brewing Company
Conductors: Jeffrey W. Holmes and Catherine Jensen-Hole (Coordinating Directors) Thomas Giampietro, Felipe Salles
Guest Conductors: Frederick Tillis, David Sporny, others TBA

For Alumni Band, Chorus & Orchestra Players

April 11, Friday
7–9:30 p.m. Rehearsals, choose to rehearse and perform with the Alumni Band, Chorus or Orchestra

April 12, Saturday
9:30 a.m.–noon Rehearsals of the Alumni Band, Chorus and Orchestra
12:30–2 p.m. Enjoy a buffet luncheon in the Campus Center Auditorium with current and former faculty. Menu includes salads, two main courses (one vegetarian), desserts, coffee/tea, plus a BIG presentation of past and present faculty/student images.
2–4 p.m. Free time to enjoy the campus
4 p.m. Performances by the Chorus, Orchestra and Alumni Band, Fine Arts Center Concert Hall
Conductors: Timothy Anderson, Brandon Keith Brown, Thom Hannum, James Patrick Miller, Tony Thornton
Guest conductors: E. Wayne Abercrombie, John Jenkins, Lanfranco Marcelletti, Jr., Malcolm W. Rowell, Jr.

The 32nd New England Saxophone Symposium, Celebrating Lynn Klock’s 34 Years at UMass

March 7, Friday
7:30–10 p.m. Saxophone Solo/Quartet performances

March 8, Saturday
9 a.m.–1 p.m. Saxophone Solo/Quartet performances
7:30 p.m. Saxophone Grand Finale with alumni/current students in Bezanson Recital Hall
Saxophonists are welcome to play at jazz events.

There is NO CHARGE to attend, rehearse and perform with the Jazz or Saxophone Ensembles, the Alumni Band, Chorus or Orchestra. YOU ARE REQUIRED TO REGISTER to attend. Go to: www.umass.edu/music and click on 75th Anniversary Registration form. If you elect to attend the reception on March 9 at the Amherst Brewing Co., there will be a charge.
To attend the Luncheon on Saturday, April 12 complete the registration form and click on the link to pay the $28 per person. PAYMENT DEADLINE: March 31.
Park for free in Lot 62.

Do you have photos of your time at the Music Department?
Please send them to us: mkushick@music.umass.edu or Marilyn Kushick,
267 Fine Arts Center, UMass,
Amherst, MA 01003

Join the UMass Amherst LinkedIn alumni group. Go to linkedin.com and search for UMass Amherst alumni group.

E. Wayne Abercrombie,
John Jenkins,
Malcolm W. Rowell, Jr.,
Lanfranco Marcelletti,
Fred Tillis, David Sporny
Every Gift Matters

Your gift to the Department of Music and Dance, whether through Friends of Music, Friends of Dance, or an endowed scholarship or program fund, supports the breadth of our offerings: scholarships, visiting artists, outreach, and overall program enhancement. Please be as generous as you are able and join us in supporting our students. Your gift does make a difference.

Gifts may be made to:
- 75th Anniversary Music Scholarship Fund
- Friends of Music
- Friends of Dance
- Alviani Masterclass Fund for Voice
- Ann Elder Bestor Memorial Scholarship Fund in Music
- Philip Bezanson Scholarship for Voice or Composition
- Horace Clarence Boyer Gospel Music Fund
- Susan Cunningham Campbell Scholarship
- Walter Chesnut Music Scholarship for Trumpet
- Russell E. and Janet R. Falvey Scholarship
- Richard Jones Scholarship for Dance
- Howard M. Lebow Memorial Scholarship in Piano
- Eugenie M. May Award for Piano Performance
- Jeffrey Morgan Memorial Scholarship
- Julian Olevsky Memorial Scholarship in Violin
- Oratorio Performance Endowment
- Ornest Alumni Visiting Artist Endowment
- Ornest Award Fund for Voice
- George N. Parks Memorial Award Fund
- Power & Class Scholarship/Recruitment Fund
- Fletcher Henderson/Max Roach Memorial Scholarship in Jazz
- UMass Band Alumni Scholarship Fund
- C. Lynn Vendien Minuteman Marching Band Scholarship
- Stark Vocal Enhancement Fund for Workshops by Visiting Artists
- Undergraduate Accompanying Award in Piano

Making Your Gift

Giving online: [www.umass.edu/development/give/](http://www.umass.edu/development/give/), for Gift Designation 1, a) select College of Humanities and Fine Arts, then Music or Dance, or b) scroll to the bottom of the list, select Other and type in the fund of your choice. For 75th Anniversary Scholarship: [http://umass.edu/give/?a=601](http://umass.edu/give/?a=601)

Giving by check: Please make the check out to the University of Massachusetts Amherst, noting the 75th Anniversary Scholarship or other fund on the memo line. Send the check to UMass Amherst, Development Office, Memorial Hall, 134 Hicks Way, Amherst, MA 01003.

For additional information, please contact Lucia Miller, director of development, College of Humanities and Fine Arts, 413-577-4421, luciam@admin.umass.edu.

In Honor of our Celebration:
The 75th Anniversary Music Scholarship

We’ve created a new scholarship, the 75th Anniversary Music Scholarship Fund, to celebrate the Department’s rich history, AND provide support for current and incoming students. To remain vibrant, attract, and retain the very best high school musicians, we must offer scholarships that enable us to compete with the offers made by other college and university music programs.

Please consider making your gift to the 75th Anniversary Music Scholarship Fund. The gift can be in honor or memory of a favorite professor, a family member or friend or another alum.

Your gift can be easily made online: [http://umass.edu/give/?a=601](http://umass.edu/give/?a=601) or by check (see Giving by check at left.)
RARELY DOES our department receive major support from non-music and dance alumni, but Patricia Baillieul and her husband John are extraordinary exceptions. She is a 1968 graduate of the English Department and he, a 1967 graduate in math. Their son John, better known as JP, graduated in 2008 with a degree in communications and a certificate in film studies. The experiences that they had with music while at UMass Amherst made them true friends.

The Baillieuls have been supporters of the University Chorale for many years. Knowing how little money is available to run a choral program, the Baillieuls have given the director the flexibility to buy music, take the students on a short outreach trip to a high school, etc. Their current campaign pledge includes not only a five-year commitment but also an estate gift component for the chorale. “JP joined the Choral Program and the Chamber Singers as a sophomore and had a very positive, enriching experience,” said Pat. He went on to develop a life-long interest, now balancing his job in IT with singing in the Harvard-Radcliffe Chorus. “The Music Department is a place where so many students from different departments come to sing and play; I think that those who do music are such great kids!”

John Baillieul played in the Marching Band for three years, but it was Pat who went to every play and concert. She commented, “You’d be foolish not to take advantage of the performances because you’d never have this kind of opportunity again.”

Music is not the only reason for the Baillieuls’ gifts to UMass; they believe strongly in public education. “I graduated with only $5,000 of debt, things are different now. Massachusetts and other states are not as supportive of public education so we do what we can to see that kids can get education at a top notch university without ending up hobbled by debt.”

As a member of the College of Humanities and Fine Arts Campaign Committee, Pat is helping alumni who chose a career in her field—the financial services industry—to understand the true stature of UMass Amherst and its need for alumni support. “We think that the university is very underrated; people look at public education as second class. The question is: How can we change that? People who look objectively are impressed by UMass; they learn of the impressive accomplishments of our graduates and decide to make a gift.”
1984

Front row: T. Dennis Brown, Peter Tanner, George Parks, Leopold Teraspulsky, Nadine Shank, Julian Olevsky, Joanne Tanner, Frank Morelli, Estela Olevsky, Jon Humphrey

Back row: Walter Chesnut, Jeffrey W. Holmes, Michael Sussman, Salvatore Macchia, Robert Stern, Lynn Klock, Nigel Coxe, Laura Klock, David Sporny, Dennis Burk

1990s

Front row: Christopher Krueger, Walter Chesnut, Jon Humphrey, Roger Rideout, Benedict Smar, Stephen Walt

Center group: Robert Stern, Paulina Stark, Jeffrey W. Holmes, William Hanley, Nadine Shank, Laura Klock, Lynn Klock, Catherine Jensen-Hole, Dorothy Ornest, Elizbeth Bryant, Jane Hanso, Fredric T. Cohen, Miriam Whaples

Back group: Eduardo Leandro, T. Dennis Brown, John Jenkins, Miriam Jenkins, Ernest May, Elizabeth Parker, Carl Wiens, Estela Olevsky, Nikki Stoia, Marva Duerksen, Charles Bestor, E. Wayne Abercrombie, Greg Snedeker, Charles Treger, Pam Juengling

2013


Middle section: James Miller, Astrid Schween, Miriam Jenkins, Timothy Chenette, Brent Auerbach, Elizabeth Chang, William Hite, Felipe Salles, Eric Berlin, Jason Hoover, Lynn Klock, Tony Thornton, Stephen Walt, Amy Johnson, Marjorie Melnick, Jeff Cox

Back row: Lisa Lehmburg, Richard Webb, Robert Eisenstein, Rob Schultz, Gary Karpinski, Christopher Krueger, Ernest May, Gregory Spiridopoulos, John Bottomley, Thomas Hannum, Jeffrey W. Holmes

Missing from the photo: T. Dennis Brown, Robert Ferrier, Kathryn Lockwood, Salvatore Macchia, Ludmila V. Krasin, Lance Lehmburg, Stephen A. Paparo, Nikki Stoia and Gilles Vonsattel
Opera Workshop Competes Nationally

Based on the submission of a DVD, Opera Workshop was selected to participate in the Collegiate Opera Scenes Competition at the National Opera Association's 58th National Conference in Portland, OR. Three Opera Workshop students—tenor Rob Stahley '14, baritone Javier Luengo-Garrido '14 and soprano Emma Donahue '13—and Professor Amy Johnson attended performances, seminars, workshops and masterclasses.

Preparation for the competition included 30 hours of rehearsal when students learned the Act I Finale from Die Fledermaus by Johann Strauss II. In addition to Johnson’s work with the students, Professors William Hite, Marjorie Melnick and Tony Thornton, and Professor Emerita Estela Olevsky provided valuable feedback. Five pianists helped prepare the singers.

Just five hours after their arrival in Portland, our students had one, 20 minute rehearsal with a new accompanist before the competition. Johnson said that the students performed better than ever before. Here are comments from two of the judges.

Wonderful voices. I loved Rosalinde and the tenor. Something was happening all the time. Loved it. Clear cut action, clean ideas, good use of the music. Well balanced ensemble. Loved the synchronized gestures. Good energetic ending. Excellent scene. Elizabeth Vrenios, professor emerita, American University, Washington, DC.

Excellent spirit throughout. Well cast and rehearsed. Mark Beudert, general director, Eugene Opera, director, Bel Canto Northwest Vocal Institute, and professor, University of Notre Dame.

Numerous people told the singers that the Fledermaus scene was their favorite of the night. Contestants in Opera Workshop’s division were: University of Montevallo (first place), University of Colorado Boulder (second place), Georgia State University (third place). The judges had a vigorous discussion over whether UMass should receive a prize. Our students competed against opera programs that are significantly broader than ours at UMass—programs that present five productions a year (one at UMass), have several opera coaches and directors, an opera conductor, and many grad students.

Emma Donahue’s glowing account echoes those of the other two Opera Workshop students: The talent and accomplishment of the solo finalists provided me with a fresh perspective on what I may be able to achieve in the coming years. Perhaps most important was the chance to network with a myriad of luminaries in the field and to connect with other students. The conference transformed my understanding of the art and business of opera. It awakened in me renewed purpose and confidence.

Update on Multiband Pops, 2012 & 2013

Alumni, students, friends, and families packed the Fine Arts Center in October for the 38th annual Multiband Pops concert. Showcasing 15 large and small wind, brass, jazz, orchestra, choral, percussion, and dance ensembles, including the Minuteman Marching Band, the event was greeted as always by a very enthusiastic audience.

Mark your calendar for the 39th Annual Multiband Pops on Friday, October 18 at 8 p.m. in the Fine Arts Center Concert Hall. For tickets: 413 545 2511 or faac.umass.edu/MusicandDance

Multiband Pops in Boston, October 25, 8 p.m., Symphony Hall

We will present a Multiband Pops-like program, with performances by a variety of our ensembles, in celebration of the 150th anniversary of UMass Amherst.

Five College New Music Festival, September 6–8, Bezanson Recital Hall

Elizabeth Chang, Salvatore Macchia and Eric Sawyer, coordinators

Kurt Weill’s Street Scene, 2014

February 21, 26, 28, March 1 at 8 p.m. and February 23 at 2 p.m., The Rand Theater

The gritty story focuses on the residents of a run-down tenement in a multi-ethnic, working class area of Manhattan. The action centers around a romance between a Jewish and a gentile teenager and on the consequences of an extramarital affair. With elements that encompass classical music forms and the jazz aesthetic, and a uniquely poetic sensibility, this piece, co-produced by the Five College Opera and the UMass Amherst Department of Theater, stretches the art of opera in fascinating directions.

A two-day seminar for voice/choral teachers and pre-college students attracted participants from seven New England and mid-Atlantic states. Dr. Stephen Austin, a nationally-recognized vocal pedagogue and University of North Texas professor, spoke about vocal pedagogy and voice science. The UMass Voice and Choral faculty—Professors William Hite, Amy Johnson, Marjorie Melnick, and Tony Thornton—hosted the discussion, The College Voice Audition: How to Prepare and What to Expect.

The seminar began at 9 a.m. on Saturday and concluded with a solo recital at 8 p.m. by alumna soprano Dana Schnitzer ‘03. Sunday’s activities went from 10 a.m. to 4 p.m. All events were free and professional development points
“It was a big success and I couldn’t be happier with the outcome.”

–Professor William Hite

Hite, the seminar’s prime organizer, reached out for sponsorship to the Boston National Association of Teachers of Singing chapter, which was instrumental in attracting people from all over the region and providing financial support. The Alviani Fund also provided partial funding.

THE PRINCETON REVIEW named the University of Massachusetts Amherst to the list of the nation’s 150 “Best Value Colleges” in its publication, The Best Value Colleges: 2013 Edition. Student cites the university’s strengths: research opportunities for undergraduates, Commonwealth Honors College, new science buildings, an abundance of majors, scholarship availability, and the diversity of the student body. Popular majors listed in the guide are biology, business administration, management, and psychology, while students also give high marks to the music department and hospitality and tourism management.

The guide says UMass Amherst “offers the academic experience of a world-class research university in one of the best college towns in North America” and cites the campus as a top producer of internships, Fulbright scholars, and Teach for America members. The campus’s sustainability programs, community service opportunities, myriad student clubs and organizations and the Five College Consortium are also mentioned. The Princeton Review notes that affordability is a factor as students consider college attendance. The annual list identifies 75 public and 75 private colleges and universities based on assessments that consider academics, cost, and financial aid. The 150 schools were chosen from 650 institutions across the U.S.
The American College Dance Festival Association’s (ACDFA) New England Regional Conference was held for the first time at UMass Amherst, March 14–17, in cooperation with the Five College Dance Department. Five hundred fifty students and faculty from 35 different colleges from around the region, and from as far away as California, participated in 60 workshops, four adjudicated concerts and an informal concert. Other events included an African dance drumming session in front of the Student Union, luncheons, dinners, panel discussions, an improvisation jam, and lectures. A highlight was the Joffrey Ballet’s performance of Nijinsky’s 1912 Rite of Spring, along with a pre-performance talk by the director and a master class by the company in advanced ballet technique. The stellar adjudicators were Larry Lavender, (professor of dance and faculty fellow, UNC Greensboro), Kathy Casey (dancer/artistic counselor for choreographers), and Licia Perea (dancer/choreographer/teacher).

The 2011 Massachusetts Dance Festival in Amherst was the victim of bad weather, twice! Undaunted, the planners moved ahead and the 2012 festival was graced with good weather. Classes and workshops for the general public and young people included modern dance, ballet, tango, jazz, hip-hop, butoh, contact improvisation, tap dance, and classical Indian dance. There was an open group audition by professional dance companies seeking new members. The gala concert featured Massachusetts professional companies: BoSoma Dance Company (Irada Djelassi BFA’00 and Katherine Hooper BFA’01 co-founders), Contrapose Dance, KAIROS Dance Theatre (Ingrid Schatz BFA’97, co-founder), Mariah Steele/Quicksilver, Sorvino Dance Project and the University Dancers. A concert of emerging companies included Dances by Isadora, Iranian Dance Artists and CHIMERAlab.

The University Dancers’ New York City debut took place on the Fridays At Noon series of the 92 Street Y Harkness Dance Center. Paul Dennis, with six dance majors, presented Daniel Nagrin’s Spanish Dance and an excerpt of Anna Sokolow’s Rooms. Curator Catherine Thrin wrote, “We see a spectrum of college dancers on our series and the University Dancers are among the most professional and well-prepared.” Dance critic Mindy Aloff said, “There were some exquisite dances and many wonderful, careful performances: Paul Dennis was especially marvelous...” In Dennis’s words, “There is no way I could explain how amazing the event in NYC was for our dancers and dance program. I’ve gotten emails from well-known and respected dance luminaries telling me that our dancers were exceptional, committed and so professional. Gwendolyn Bye in Philadelphia and Tonia Shimin in California were very impressed and will put UMass on their radar for high school students.”

The Dance Claimed Me, a biography of Pearl Primus by Professor Emerita Peggy Schwartz, with husband Murray, came out in paperback.

Two of Professor Thomas Vacanti’s newest ballets, Rinforzare, a contemporary look at baroque court dances, and The Crimson Petal, a collaboration between Vacanti and video designer Mark Piaget which interprets Tennyson’s poem Now Sleeps the Crimson Petal, were performed at Boston University’s Dance Theater with support from the UMass College of Humanities and Fine Arts. As a result, Vacanti received an invitation to show his work at the Jacob’s Pillow Dance Festival and a commission by the Festival Ballet of Providence for the Up Close on Hope series.

“We see a spectrum of college dancers on our series and the University Dancers are among the most professional and well-prepared.”

–Catherine Thrin, curator, Fridays at Noon series

DANCE ALUMNI

Patti Anne Kenny Reilly BFA’91 has re-launched the Patricia Kenny Dance Collection. www.patriciakennydancecollection.com

A photo of MiRi Park BFA’00 performing in Ephrat Asherie’s A Single Ride appeared in a New York Times review.

A performance of a quirky work-in-progress by co-choreographer Layard Thompson BFA’00 was performed at the Movement Research at Judson Church’s 20th anniversary celebration in New York City.

LeeRoc Dance, Andria LaRocco BA’10 and Beth Liebowitz BFA’10 (founders/performers, premiered its newest work inspired by the Sylvia Plath poem Mad Girl’s Love Song at Boston University’s Dance Theater.
The Cello Ensemble, directed by Astrid Schween, performed at Greenfield (Mass.) Arts Block Café and at Boston’s Longy School of Music.

Chamber Choir, Tony Thornton, conductor, sang at the Distinguished Alumni Awards Ceremony at the State House in Boston. Thornton and the choir toured Munich, Salzburg, Vienna, and Prague for two weeks in May, visiting and performing at historic palaces, castles, cathedrals, and concert halls.

“Perhaps no program has touched as many lives in total as has the continuing presence of Mass Winds on our campus.”

—Tim Merritt, principal, Sunderland (Mass.) elementary school

Graduate Brass Ensemble, Eric Berlin, director, performed at the Donohue Elementary School in Holyoke and at Applewood, a residence for senior citizens.

Laura Klock’s Horn Choir presented at the New Hampshire Music Educators Association Conference in Concord, N.H.

Jazz Ensemble I and Studio Orchestra performed at the NAfME 2013 Biennial Eastern Division Conference under the direction of Jeffrey W. Holmes. The guest singer was Sheila Jordan, 2012 National Endowment for the Arts masters honoree and vocal jazz icon.

The KASC Quartet performed and taught at Laura Secord Secondary School in St. Catherine’s, Ontario, Canada. The quartet includes UMass graduate music students Julie Sun Lee and Madeleine Jansen, violin, Trevor Andrews, viola, and Wayne Smith, cello. The letters KASC are the members’ middle initials.

Marimba Bands I & II and Marimba Ensembles I & II, Thomas Hannum, director, traveled to Springfield (Mass.) Central High School and Springfield High School of Science and Technology to present a clinic and concert.

Mass Winds, founded as a community service organization in 2009, includes members of the Wind Ensemble and Symphony Band, James P. Miller, conductor. Mass Winds collects food and monetary donations at its concerts for the Amherst Survival Center and teaches and performs at rehabilitation centers, homeless shelters, and elementary schools. Money collected at bake sales goes to local school music programs in financial need. Through the annual Giving Tree campaign, Mass Winds collects toys, clothes, books, and art supplies for the holiday season. For three years Mass Winds has performed at, taught at, and donated to the Sunderland (Mass.) elementary school. Of the 2012 holiday concert, principal Tim Merritt said, “My students were enraptured by the spirit and talent of your students, and my staff was humbled by the outpouring of good will....Perhaps no program has touched as many lives in total as has the continuing presence of Mass Winds on our campus.”

Minuteman Marching Band, Timothy Anderson, director, performed at the 17th Annual Collegiate Marching Band Festival, Allentown, Pennsylvania. It gave exhibition performances at Rockville High School (Conn.), U.S. Band Marching Band Festival, and at the MICCA marching band championships.

The Sophomore Saxophone Quartet won the Massachusetts Music Teachers National Association Collegiate Chamber Music Competition, representing Massachusetts at the MTNA Eastern Regional Competition, where it placed second to the Eastman School of Music Saxophone Quartet and competed with graduate quartets.

The Trumpet Ensemble—Steve Felix ’12, MM’15, Steve Bailey MM’13, Micah Mauro MM ’13, Adam Mejiaur ’14 and Ryan Caster ’14—advanced again to the semi-final round of the National Trumpet Competition. Felix, Bailey, and Mauro advanced as soloists in their respective categories: Graduate Division Semi-Finalist, Graduate Division Semi-Finalist, and Jazz Division Semi-Finalist.

University Chorale, Stephen A. Paparo, conductor, was a finalist in the WGBY Together in Song Choral Competition and one of the featured choirs in the competition’s live broadcast showcase in Springfield, Massachusetts.

Wind Ensemble, under the direction of James Patrick Miller, presented concerts, workshops, rehearsals, and sectional with students at the RHAM school district. Hebron, Connecticut. The ensemble performed and recorded live, Evan Hause’s Trumpet Concerto and Jeff Holmes’s Continuum for Trumpet, Trombone and Wind Ensemble, featuring Eric Berlin and Greg Spiridopoulos, plus other works on Albany Records.
NEW FACULTY

Brandon Keith Brown, director of orchestral studies, holds an MM in orchestral conducting from the Peabody Institute of Johns Hopkins University, and a BM in violin performance from Northwestern University. He won third prize in the 2012 Sir Georg Solti Competition for Conductors. In April 2013, he made a highly successful European debut with the Badische Staatskapelle drawing critical remarks as having “…mastered the difficult program with flying colors.” Selected by the Vienna Philharmonic as winner of 2011 Ansbacher Fellowship, he was in residence at the Salzburg Festival and conducted Vienna Philharmonic members in the opera camps for young people. Orchestras conducted in concert include the Frankfurt Radio Symphony Orchestra, Badische Staatskapelle, members of the Vienna Philharmonic, Manhattan School of Music Symphony Orchestra, Yakima Chamber Orchestra, the Macon Sinfonia, the Astoria Symphony, and the Orchestra Society of Philadelphia. Versatile in opera, Brown was music director for Mozart’s Così Fan Tutte and Puccini’s Suor Angelica, and assistant conductor for Britten’s Albert Herring.

Brown conducted at the 2010 Castleton Festival in Virginia under the direction of Lorin Maazel and at the 2009 American Academy of Conducting at Aspen, with David Zinman. German debuts next season include the Berlin Radio Symphony Orchestra and the Neue Philharmonie Westfalen. Please see www.bradonkeithbrown.com for more details.

Lecturer in music history, Louis Epstein’s research focuses on early twentieth-century French modernism(s). His dissertation, Toward a Theory of Patronage: Funding for Music Composition in France, 1918-1939, explores the wealthy individuals, powerful institutions, and lucrative practices that made music composition possible during a time characterized by political and economic turmoil. Louis has presented at regional and national meetings of the American Musicological Society, as well as at numerous other national and international conferences. He received the Oscar S. Schafer Award in recognition of his excellent classroom teaching and has presented on pedagogy research at the 2011 Music History Teaching Day Conference. His other research interests include musical nationalism and exoticism, music sociology, and historiography. Epstein received his BA in music from Princeton University and his PhD in music from Harvard University.

Stefan Caris Love, assistant professor of music theory, has an MA/PhD in theory from the Eastman School of Music of the University of Rochester and an AB with Honors in music from Brown University. He was an instructor at Eastman, a visiting instructor at Oberlin Conservatory, and a lecturer in music at the University of Chicago. Co-winner of the 2009 Bruce Benward Student Analysis Competition sponsored by the Journal of Music Theory Pedagogy, he published articles in leading peer-reviewed journals—Music Theory Spectrum, Music Theory Online, and the Journal of Music Theory Pedagogy. He presented papers at the College Music Society Great Lakes Regional Conference, the Society for Music Theory Annual Meeting, and the Renaissance Society of America’s Annual Meeting. His research includes analysis of jazz; his dissertation was titled “On Phrase Rhythm in Jazz.” In his recent research, he applies his findings to other styles, including the music of the common-practice period.

Emiliano Ricciardi, lecturer in music history, is completing a PhD in musicology at Stanford University, supported by a Mellon/ACLS Dissertation Completion Fellowship. He holds an M.Phil. in historical musicology from the University of Cambridge, UK, a diploma in violin performance from the Conservatory of Rome, Italy, and a bachelor in humanities from the University of Rome.

His research focusses on the Italian madrigal and the settings of Torquato Tasso’s lyric poetry. He has published articles and reviews in The Journal of Musicology, Renaissance Quarterly, and Notes, and has presented papers at international conferences in the U.S. and Europe. With Stanford University’s Center for Computer Assisted Research in the Humanities, he is preparing a digital edition of the about 500 extant settings of Tasso’s lyric poetry. He presented work on the reception and practice of twelve-tone music in fascist Italy at international conferences and at the annual meeting of the American Musicological Society. Ricciardi is a violinist and an avid chamber musician and has performed widely in the U.S. and Europe with leading ensembles and soloists.

Dana Schnitzer, lecturer in voice, continues to amass accolades for her numerous operatic roles which include Fiordiligi in Così fan tutte, Rosalinda in Die Fledermaus, Alcina in Alcina, Hanna Giawari in The Merry Widow, First Lady in The Magic Flute and Giannetta in L’elisir d’amore, the latter performed at the prestigious Caramoor Festival in New York. She has sung with Boston Lyric Opera, Opera Boston, Connecticut Lyric Opera, PORTOpera, Commonwealth Opera, and Boston Baroque, among others. Active on the concert stage, highlights of Schnitzer’s concert and oratorio performances include the Beethoven Mass in C in Tanglewood’s Ozawa Hall, the Dvořák Te Deum in NEC’s Jordan Hall, Vaughan Williams’s Sea
Symphony and the Brahms Requiem with the Metropolitan Chorale, the Bach Magnificat and Mozart Requiem with the Choral Art Society, and Handel's Messiah with Masterworks Chorale.

Upcoming engagements for the 2013–2014 season include Handel's Messiah with the Rhode Island Civic Chorale and Orchestra, a holiday tour as soprano soloist with the Boston Pops, and the Verdi Requiem with the Cape Cod Symphony. Schnitzer holds the Doctor of Musical Arts degree from Boston University, the Master of Music degree from the New England Conservatory, and the Bachelor of Music degree from UMass Amherst. She is a member of the faculty of the Young Artists Vocal Program at the Boston University Tanglewood Institute, and the founder/artistic director of MetroWest Opera.

Erica Wilson-Perkins, lecturer in jazz dance and choreography, received a BFA in dance from Columbia (SC) College and an MFA in dance from Florida State University. She was on the faculties of the University of Illinois, Wayne State University, and Columbia College-Chicago, and was unit head for the Palo Alto College Dance Department in San Antonio, Texas. CounterGroove Dance Company, which she founded, spawned notable artists Sonya Teyah (So You Think You Can Dance) and William B. McClellan (Dayton Contemporary Dance Co.). She founded the FightWaterPros, a collaborative generating online and state-to-state projects.

Wilson-Perkins was awarded the prestigious Chicago DanceMaker Award and was recognized by the American College Dance Festival Association. The National Association of Latinos and Cultural Arts commissioned her to create an evening of dance honoring the bicentennial of the 1910 Mexican Revolution. Her pieces were performed by university, college, and professional companies, and at national venues including: Erison Dancers, Ormão Dance Co., Colorado Dance Theater, Luminaria Arts Festival, MoDaColab, Esperanza Peace & Justice Center, Turning the Wheel, Freed Voices, San Antonio Dance Umbrella, and the Jumpstart Theater. She continues to conduct workshops in her unique jazz technique, HouseJazz.

**FACULTY NEWS**

Timothy Todd Anderson was a clinician with the Jabish Brook (Belchertown) Junior High School Band and the Stoughton (Mass.) High School Marching Band. He presented A Survey of Collegiate Pep Bands: A State of the Profession at the Collegiate Athletic Band Directors National Association, Athletic Bands Symposium at The Ohio State University, reporting on the handling of basketball/indoor sports responsibilities at over 100 collegiate band programs. He adjudicated the University of Wyoming/Troopers Marching Invitational, conducted the Western District MMEA Junior High School Honor Band and published “Lessons from the Back Row” in The Instrumentalist.

Eric Berlin performed in 30 concerts at the Colorado Music Festival in Boulder and connected with musicians in military bands and academia during a trip to Alaska. He played with the Boston Pops, Boston Ballet, and Mannheim Steamroller, in addition to his regular work with the Albany Symphony and Boston Philharmonic. Berlin was a clinician for the newly formed Boston Philharmonic Youth Orchestra and gave masterclasses at the Yale and the Eastman schools of music. Berlin’s articles Practice Space, which appear on his blog, were picked up by WAVE, the weekly newsletter of Vandoren, famous for reed making. www.americantrumpeter.blogspot.com; http://www.dansr.com/vandoren/news/190/practice-space-mental-space-by-eric-berlin/

Music Theory Online included articles by four UMass Amherst scholars: faculty members Timothy Chenette, Gary S. Karpinski, Rob Schultz, and Eugene Montague MM ’95.

Robert Eisenstein received the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college early music ensemble. The award was given by Early Music America, a national service organization.

Thom Hannum arranged percussion music for and instructed the 2013 Bands of America Honor Band which performed at the 124th annual Tournament of Roses Parade on New Year’s Day. The Honor Band included students from 32 states. Hannum presented clinics for band directors at the Annual Bands of America Summer Symposium.

Tenor William Hite’s off-campus performances included J.S. Bach’s Cantata 114 with the Cantata Singers at Jordan Hall and Cantata 2 with Winsor Music, both in Boston. He sang Handel’s Messiah with the Charlotte Symphony (N.C.) and the role of the Evangelist in Bach’s St. Matthew Passion with the Trinity Baroque Chorus and Orchestra at Trinity Church, Wall Street.

Catherine Jensen-Hole was guest conductor of the Maine All State Honors Jazz Choir. She performed and taught for two weeks at the 2012 Jazz in July program.

Gary S. Karpinski, music theorist in residence at the Malmö Academy of Music in Sweden, led a workshop in teaching ear training and sight singing at the Swedish Music Theory Forum and delivered the keynote address, Building Bridges: Research and Practice in Aural Skills Training, at the Nordic Conference on Aural Disciplines in Higher Education in Oslo, Norway.

Ayano Kataoka’s percussion quartet, Time Travelers, recorded Paul Lansky’s Threads for Bridge Records. She performed Erik Satie’s Vexations on vibraphone in front of the New York Stock Exchange from 6 a.m. to midnight for Make Music New York. Kataoka was one of 90 percussionists from Australia to Sweden who simultaneously played the piece as part of the Worldwide Make Music Festivities. Of her solo with Chamber Music Northwest at Portland (Ore.) State University, OregonLive.com said, “But the biggest cheering and post-show marveling was sparked by Ayano Kataoka’s dynamic performance of Iannis Xenakis’s Rebonds for Solo Percussion—a dramatic deployment of tension and release.”

She performed with the Chamber Music Society of Lincoln Center, at the Yellow Barn Festival, and in a benefit concert in Japan for victims of the 2011 earthquake and tsunami.


duoJalal, composed of Kathryn Lockwood, viola, and her husband Yousif Shenonick, percussion, performed in Connecticut, Massachusetts, New York, and Vermont, including two concerts for high school students.

Salvatore Macchia’s opera, Insectophobia, premiered at the New Music Festival of the East Carolina University (ECU) School of Music in Greenville, N.C. The festival is directed by Edward Jacobs, professor of composition, a 1984 UMass alumnus who studied composition with Macchia and Professor Emeritus Robert Stern, and saxophone with Lynn Klock. John Kramar, ECU’s Opera Theater director, said this piece “spoke to me right off the bat. It was a fascinating experience for (our student performers) to see the composer at work.” Two-hundred sixth graders also saw the opera, met with Macchia, and their teachers received educational materials prior to the performance.

James Patrick Miller was appointed to the nine-member task force on music education of the College Band Directors National Association.
Christopher Krueger, Felipe Salles, Gilles Vonsattel, appeared on stage with Garrison Keillor for a Music Society with Randall Hodgkinson and tition. She performed at the Memphis Chamber England Conservatory’s Chamber Music Compe-
tion. Schween was a juror for the Olaf College she performed and conducted a she helped inaugurate, resumed her post as se-
pated in the second annual Cello Institute, which
National Conference. At Interlochen she partici-
pated in a one-week intensive workshop, CircleSongs, with Bobby McFerrin at the Omega Institute. Paparo presented papers/sessions at the New York State School Music Association Conference, the Suncoast Music Education Research Conference and Learning Music: Benefits for the 21st-
century Learner. He was guest conductor for the MA Western District High School Choir, the Cape and Island Music High School Chorus, and NYSSMA Zone 10 Area-All State High School Choir. His article “The Accafellows: The Music Making and Culture of a Collegiate A Cappella Ensemble” appeared in Music Education Research, and “Adapting and Arranging for Your Choral Ensemble” and “Introducing Improvisa-
tion in the Choral Rehearsal” were in Massachusetts Music News.

Felipe Salles’s article “Integrating the Rhythms of Brazil into Your Classroom” appeared in the Massachusetts Music News. He co-produced the debut CD A Better Fate by Eric Erhardt, veteran saxophonist, clarinetist, and flutist.

Astrid Schween was interviewed by Strings Magazine following her bowing presentation at the American String Teachers Association National Conference. At Interlochen she participated in the second annual Cello Institute, which she helped inaugurate, resumed her post as se-
nior cello Valade Faculty Fellow, and performed numerous times including a solo collaboration with the Interlochen Dance Department featuring Gordon Green’s Rhapsody for Electric Cello. As guest artist at the Aria International Festival she presented lecture demonstrations. At St. Olaf College she performed and conducted a cello masterclass. Schween was a juror for the Concert Artist Guild Competition and at New England Conservatory’s Chamber Music Compe-
tition. She performed at the Memphis Chamber Music Society with Randall Hodgkinson and appeared on stage with Garrison Keillor for a broadcast of A Prairie Home Companion.

Nadine Shank toured with saxophonists Lois Hicks-Wozniak and Chris Rettie, from West Point Military Academy Band, during the month of February. She is the music director at the Florence (Mass.) Congregational Church and principal pianist with the Springfield Symphony Orchestra.

Nikki Stoia conducted the Springfield (Mass.) Symphony Chorus in a concert she conceived to benefit Greater Springfield Habitat for Human-
ity, as part of its 25th anniversary celebration. She appeared as pianist in recital with Scott Mendoker, tuba, at the Northeast Regional Tuba and Euphonium Conference.

Praise for performances by pianist Gilles Vonsattel appeared in the Badische Zeitung, Classical Source, Le Soleil, Opera News, Seen and Heard International, and Süddeutsches Zeitung. The Boston Musical Intelligencer wrote of his concert with violinist Stefan Jackiw: “The opening half of the recital was quite simply world class.” Of his performance with the Chamber Music Society of Lincoln Center, the New York Times said, “…Vonsattel was precisely attuned to the details that make Georges Aperghis’s Quatre Pièces Fébriles vibrate with life.” He soloed with these orchestras: San Francisco Symphony, Staatskapelle Halle, L’orchestre de chambre de Genève, L’orchestre symphonique de Québec, and at these festivals: Bard, Kfar Blum, Music from Angel Fire and Bridgehampton. In addition to his solo recital debut at London’s Wigmore Hall and live interview on the BBC, he played at Lincoln Center’s Alice Tully Hall with the Chamber Music Society of Lincoln Center and toured with society members.

RELEASE OF CDs BY PROFESSORS BERLIN, HOLMES, KRUEGER, LOCKWOOD, SALLES & SHANK

The Aulos Ensemble, with flutist Christopher Krueger, released the fourth CD in its Baroque Chamber Music series on the Centaur Record label. The Telemann Album, joins the Bach Family Album, In Dulci Jubilo, Baroque Music for Christmas, and Jean Philippe Rameau Suites from Les Indes galantes and Les Fêtes d’hébé. The ensemble performs on period instruments and has received outstanding reviews from the New York Times, American Record Guide, High Fidelity/Musical America, Alte Musik Aktuell and the San Francisco Examiner.

Of One’s Own, the CD of the Jeff Holmes Quartet, was released by Miles High Records. The CD includes acoustic jazz quartet music featuring five original works by Professor Holmes, re-workings of the standards Poinciana
and So Long Farewell (from the Sound of Music), and arrangements of contemporary and more traditional straight ahead jazz with Latin and Gospel influences. The CD is available locally at Turn It Up, Barnes & Noble, Newbury Comics, Amherst Music House, Gerry’s Music, and on amazon.com, iTunes, and CD Universe.

All of the music on Departure was composed by Felipe Salles for his quintet, which includes internationally known jazz trumpeter, Randy Brecker. In this, Salles’s fifth CD as leader of an ensemble, he blends elements of Brazilian music, jazz, and pop, while exploring 20th century classical music's 12-tone rows, symmetric modes and super-imposition of poly chords. A review on @Critical Jazz said, “Fresh compositions cutting new ground, haunting and cutting a wide musical path through a variety of genres, Salles has seemingly taken a musical road less traveled...” Latin Jazz Network said, “All of Salles’s mastery and uniqueness on the tenor saxophone is captured on Departure, a beautifully angular composition that mixes a truly exquisite and exotic melody with the offbeat jabbing of a constantly shifting rhythm.” The CD, on the Tapestry label, is available at www.capri-records.com, and also received glowing reviews in Downbeat, Facts on Wax, and the Urban Flux.

An Exaltation of Larks is the newest CD by the Lark Quartet whose violist for the past ten years has been Kathryn Lockwood. The disk marks the debut of the Lark on the Bridge label and contains works by Pulitzer Prize and Grammy Award-winner Jennifer Higdon. “Jennifer is a wonderful composer and we actually chose the music for the CD, from among her many compositions, even before she won the Pulitzer,” said Lockwood. World renowned pianists Gary Graffman and Blair McMillan, and clarinetist Todd Palmer joined the Lark on the CD. To hear the music and comments by Lockwood, Higdon, and others: http://www.youtube.com/watch?v=bhg6CB-aaAc

Eric Berlin and Nadine Shank released Calls and Echoes, an MSR Classics CD that includes the James Stephenson, Stanley Friedman, and Kent Kennan Sonatas for Trumpet and Piano and Ceremonies for Trumpet and Piano of Robert Suderburg, who recently passed away. The Kennan Sonata is a benchmark in the American repertoire, representing the strength and vigor of mid-20th century compositional style. Each of the other works represents a new and unique compositional perspective on the sonata as a genre. “My teacher and mentor Charles Schlueter gave the premier of the Suderburg and it is a piece that is very dear to my heart,” says Berlin.

Faculty Grants, A Windfall
An impressive number of faculty received support for their various activities.

Eric Berlin
Final editing of a CD featuring Music for Trumpet and Wind Ensemble, works commissioned by Berlin

John Bottomley
Masterclass and concert by visiting artist

Elizabeth Chang
Purchase of scores and reference books

Thomas Giampietro
Record CD of Organ Trios

Jeffrey W. Holmes
CD Recording/mixing

Jason Hooper
Attend Music and the Moving Image Conference, and joint meeting of the Society for Music Theory, American Musicological Society, and the Society for Ethnomusicology

Ayano Kataoka
Travel within Japan for performances

Laura Klock
Production for horn CD

Lynn Klock
Appearance at College Band Directors National Association National Conference, University of North Carolina; Production for saxophone CD

Erinn Knyt
Archival research trips related to a monograph-in-progress, attend American Musicological conference

Lisa Lehmberg and Stephen Paparo
Work with mutual mentoring and music education progressive instruction and innovation teams with University of South Florida

Lisa Lehmberg
Chair research symposium and present poster at International Society for Music Education World Conference, attend American Orff-Schulwerk National Conference

James Patrick Miller
Record and edit Wind Ensemble and Symphony Band CD of live performances 2009–2012, appearance at College Band Directors National Association National Conference, University of North Carolina

Felipe Salles
CD recording and mixing, developing original compositions

Rob Schultz
Conduct preliminary field and archival research in Italy

Tom Vacanti
Create concert of choreography for Boston University Dance Theatre performance

duoJalal, Thom Hannum, Jeff Holmes, Salvatore Macchia’s opera Insectaphobia
Robert Clowes ’60 conducts the Norwich (Conn.) Arts Center Band, an intergenerational ensemble.

The compositions of Gerald Chenoweth, ’70, MM ’72, professor emeritus of music at Rutgers University, include pieces for chorus, orchestra, chamber ensembles, solo instruments, and dance, and have been performed across the U.S., Europe, and Asia. He has given lectures and composition masterclasses at arts institutions in South Korea, mainland China, Taiwan, and the U.S. He researches Asian music and composition for Asian instruments, and continues to teach graduate students at Rutgers. Chenoweth attended premiers of his Now and Then for piri and janggo and Simplicity Itself for marimba and drums.

Alto saxophonist Libby Richman ’76 performed in the New York City area with her jazz group (including her husband John Philpott) at Wave Hill Garden and Cultural Center, Bronx, as part of the BxIndie Music at Sunset concert series. She celebrated Women’s History Month with a concert at The Ferguson Library, Stamford, Conn.

Two new works by Martin Schreiner ’76 were premiered: Three Meditations for shakuhachi and koto at Northeastern University and Tango at the Edge of Time for shakuhachi and koto soloists with the Quincy (Mass.) Symphony Orchestra.

Marshall J. Fine ’77 was nominated for an Emmy as co-composer for the Memphis TV program ‘The Soundtrack Project.’ His cycle Terezin Child-songs for soprano and flute was performed four times in Tennessee; Blues Vocalises on fragments of Sappho premiered in Thessaloniki, Greece.

David Hodgkins ’84 celebrated his 20th year as Coro Allegro’s artistic director. The ensemble released its newest CD, Awakenings, on Navona Records which includes Professor Emeritus Robert Stern’s Shofar, and received the 2012 Chorus America/ASCAP Alice Parker Award in recognition of the world premiere of The Son of Man, by Emmy-nominee Kareem Rouston.

Matthew Hunter MM’84, Berlin Philharmonic violist, presented and played in a family concert by the Philharmonic Stradivari Soloists Berlin about Antonio Stradivari, using the world’s largest collection of Stradivarius instruments. Part of the philharmonic’s outreach program, the concert was also broadcast over the Internet.

Fantasia on an Ellington Theme by Rick Hirsch ’92 was performed by the 2013 All-State Jazz Ensembles in Arizona and Kentucky; his work Free Food? was played at the 2013 Pennsylvania All-State Jazz Ensemble. The works can be heard at www.HirschMusic.com. Rick reports “an excellent hang” at the JEN conference with Chris Merz MM ’90 and Chris Kozak ’98, MM’01.

Throughout 2012 Jonathan Mele ’93, MM’95 was in the studio recording with, among others, the Jeff Holmes Big Band and singer Jerry Costanzo. He played on numerous jingles including Virgin Airways Australia, Ziploc, State Farm, and in the movie Sparkle. Mele performed live with Joe Piscopo, the New England Jazz Ensemble at Pittsfield (Mass.) Festival, and in the New York City area.

Tom Lizotte ’86, MM’90 was named to the Maine Music Educators Association Hall of Fame. His comment on the honor, “Somewhere Walter (Chesnut) is beaming!”

Sigrun B. Heinzelmann MM ’98 was awarded tenure and promoted to associate professor of music theory at the Oberlin Conservatory of Music. Her recent publications include “Playing with Models: Sonata Form in Ravel’s String Quartet and Piano Trio” in Unmasking Ravel: New Perspectives on the Music (Rochester University Press, 2011); “John Hothby’s System of Solmization in La Calliopea legale” in Studi Musicali 2012/2; and “The Problem(s) of Prolongation in Ravel” in Essays from the Fourth International Schenker Symposium, Vol. 2 (Hildesheim/New York: Olms, Spring 2013).

Erika L. Schafer ’99, assistant professor of trumpet and assistant director of bands at the University of Tennessee at Chattanooga, traveled to Santiago, Chile, to present masterclasses at Catholic University and the University of Chile, and a clinic for the Chilean Air Force Band. Schafer was a U.S. Navy Band member for seven years.
Andrew Garland ’00 performed two works by Handel with Boston Baroque, *Partenope* and *Messiah*, at Jordan Hall. The first prize, which he won from the National Association of Teachers of Singing Competition, includes cash, a winner’s recital at the 2014 National Conference, and a New York City solo recital debut sponsored by Distinguished Concerts International. Garland, a baritone who studied with Professor Emerita Paulina Stark, received a full tuition scholarship to AIMS in Graz, Austria.

Joanna Kaczorowska MM’05, a violinist, is on the roster of the New York Chamber Musicians and performed in its inaugural season at the new DiMenna Center for Classical Music in New York City.

Lauren Kapalka Richerme ’05 was appointed assistant professor of music education at the Indiana University Jacobs School of Music. Her dissertation draws on the work of Deleuze and Guattari to posit a rhizomatic philosophy of music education based on the practices of complicating, considering, and connecting. Her work was published in the *Music Educators Journal* and *Arts Education Policy Review*; she presented at the Suncoast Music Education Research Symposium, MayDay Group Colloquium, American Educational Research Association Conference, and Society for Music Teacher Education Conference.

Freelance trumpeter Fred Sienkiewicz ’05 is on the faculties of Gordon College, Keene State College, and Plymouth State University. He presented a new recital program, *The Art of Storytelling*, at Gordon College, Keene State College, and the Governor’s Academy. In May he and his wife Kristen welcomed their first child, Phoebe Jane.

Keng Siong Sim MM’05 won the 10th Washington International Piano Arts Competition in Washington, D.C., and performing at the Grand Prix concert at the Austrian embassy. He is an actuary living in Jacksonville, Florida.

Trombonist Hidehiro Domeki MM’06 performed under conductor Robert Spano in Osvaldo Golijov’s *La Pasión según San Marcos* in Carnegie Hall. The concert was broadcast live on NPR, APR, and WQXR.

As a member of Bugles Across America, Valentine “Buddy” Bialecki ’07 was in the Taps150 project to honor departed veterans with live buglers at military funerals. With over 175 buglers, he commemorated the 150th anniversary of the first playing of the bugle call *Taps* at Arlington National Cemetery on Memorial Day weekend. Bialecki also performed at the Pentagon’s September 11th memorial and at the grave of a veteran from his hometown.

Bill Hueglin MM ’07, received the 2013 Pioneer Valley Excellence in Teaching Award. He is director of bands and visual and performing arts department coordinator at Agawam High School where he has taught since 2007.

James Verdone ’09 and Gary Bernice ’06, MM’10, were both winners of the Yale Distinguished Music Educator Award.

Alicia Casey MM ’10 taught at the Suzuki Institute of Indonesia and at sites around the U.S. She is on the Suzuki Violin faculty at the Upper Valley Music Center in Lebanon, N.H.

Alex Lee-Clark MM’10 won the Ithaca College Jazz Composition Competition in the College/Pro category for his work *Rolo Tomassi*.

Rachel Hanauer ’11 is pursuing a master’s degree in vocal performance at the Chicago College of Performing Arts, Roosevelt University where she sang La Infermiera in *Suor Angelica*. She sings with Opera-Matic, is the soprano soloist for the First Presbyterian Church of Lake Forest, Illinois, and was an apprentice at the Berkshire Choral Festival in Sheffield, Mass. She is married to UMass music alumnus Chris Lapidas ’09, MM’11.

Lori Milbier ’11 is the pianist and music director for Opera Saratoga’s 2013 Opera-To-Go outreach program and coach/accompanist for the Indianapolis Opera Ensemble.

Nicholas Shaneyfelt MM’11, who completed his second year as staff accompanist in the UMass Music Department, was accepted into the University of Michigan Doctor of Musical Arts Program, where he joins the collaborative piano studio of Martin Katz.

Andrea LeBlanc MM ’12 helped found the Grand Harmonie ensemble focusing on classical and romantic wind music performed on period instruments. The group, which premiered in September in Boston, presents intimate salon-style events, demonstrations for audiences young and old, and larger-scale orchestral concerts. LeBlanc performed with the Handel and Haydn Society and is principal flute of Arcadia Players.

**CURRENT STUDENTS**

**DOCTORAL STUDENTS**

Desmond Armentrout presented *Using Adobe Audition in Music Education* at the 2012 International Society for Music Education World Conference.

Peter Fielding and Rob Tedesco MM ’10 presented papers at the New Zealand Musicological Society’s Voyages of Discovery conference. Tedesco is a University of Auckland School of Music PhD student. Fielding had eight reviews/articles in the *International Trombone Association Journal*, *MU Music Journal* and the *Society for Ethnomusicology Student News*. He is an assistant editor for the Mahidol (Thailand) University Music Journal.

Two theory students began teaching: Daniel Huey, assistant professor of music theory at Shorter University in Rome, Georgia, and

**Alicia Casey MM’10, Tom Lizotte ’86, MM’90, David Hodgkins ’84**
UMASS GRADS SHINE IN REVIEW
A glowing review of performances at the Mohawk Trail Concert series by alumni and faculty appeared in The Boston Musical Intelligencer featuring music mezzo-soprano Eileen Ruby '89, MM'97 who sang with Estela Olevsky, professor emerita of piano. “It was a very creatively devised set of diverse pieces that fit surprisingly well together and was superbly rendered, also making Ruby’s stunning début both charming and impressive.”

A rendition of Dvořák’s Quintet for Piano and Strings in A, op. 81 with Olevsky and the Bahn Quartet, four alumni who received their MM in 2010—Alicia Casey and Benjamin Van Vliet, violins, Hannah Van der Swaagh, viola, and Nicole Fizznoglia, cello—prompted this comment in the same review: “The musicians’ intonation, precision, communication, and ensemble were all extraordinary, even in the quieter, slower passages.”

New Music and Media Center, Du Bois Library

Fanfare Biblio, written by Jeffrey W. Holmes and performed by the UMass Trumpet Ensemble, under the direction of Eric Berlin, heralded the official opening of the Music and Media Center in the Du Bois Library. An attractive and flexible space was created on the sixth floor with state-of-the-art listening, playback and viewing equipment, and Monuments collection shelving. The center, with its comfy chairs and abundance of light, holds collections that were disbursed in 2001 to several floors of the library. The entire collection, now on one floor, includes about 10,000 CDs and 6,000 DVDs in open stacks, plus tens of thousands of scores, books, and journals. New features are small-group listening/viewing capabilities, 14 PCs, and printing and photocopying machines. The space has new carpeting, furniture, and a fresh coat of paint!

According to Leslie Horner Button, associate director for library services, “The vision for this space is something the libraries have been working toward since 2007,” as the division of the music collection was a great inconvenience for students and faculty. Two donors emerged with large gifts. Paul Murphy, who donated a significant jazz collection on the Mosaic label, has pledged future jazz donations. Kenneth Feinberg, already a very special friend of the libraries, will donate about 9,000 classical music and opera CDs and DVDs, his entire collection. He pledged funds to further improve the music and media equipment, and the listening areas.

Pam Juengling, music librarian, was instrumental in creating the space, serving on committees to determine and promote the need for a unified collection, researching other music libraries’ approaches and championing the sixth floor location. Professors Gary Karpinski, William Hite, and Robert Eisenstein served on the Advisory Committee. Juengling worked on giving opportunities with Carol Connare, director of library development and communication.

Fanfare Biblio trumpet performers were: master’s degree students Steve Felix ’15 and Steve Bailey ’13, and undergraduates Adam Mejaour ’14, Ryan Caster ’14, and Paul Travers ’15.
LOOK WHO VISITED US GIVING CONCERTS, WORKSHOPS, MASTERCLASSES, AND TALKS

Stephen Austin, vocal pedagogue, University of North Texas
Jennifer Bellor, composer-in-residence, Nazareth College
Blood Drum Spirit and Royal Hartigan, UMass alumnus ’81
Janis Brenner, choreographer
Trent Brown, choral residency, Florida Gulf Coast University
Gary Burton, jazz vibraphonist*
The Capital Wind Symphony Trombone Section, Ken Wolff UMass alumnus ’83, Principal
Lynn Chang, violin, Boston University
Stan Charkey, Renaissance lute
John Cheek, Metropolitan Opera Bass-Baritone
Amelia Clingman, viola, Louisiana Philharmonic, UMass alumna ’06
John DiCesare, tuba, Kent State
Katherine Eberle, mezzo-soprano, University of Iowa
Kenneth Freed, viola, Minnesota Orchestra
Nancy Green, cello, performer/teacher
Joshua Greene, assistant conductor, Metropolitan Opera
Marka Gustavsson, viola, Bard College
Christopher Guzman, piano, Penn State School of Music
Vernon Hartman, stage director, Metropolitan Opera
Rob Haskins, music theory, University of New Hampshire
Adrienne Hawkins, choreographer in residence
Joffrey Ballet, company members*

Sheila Jordan, NEA Masters Honoree, vocal jazz
Ji Hyo Jung, percussion, University of Kansas
Richard Kelley, trumpet, Boston Pops
Carrie Koffman, saxophone, Hartt School of Music
Gabe Langfur, trombone, University of Rhode Island, Boston University
Michelle LaCourse, viola, Boston University
Katie Lansdale, violin, Hartt School of Music
Dave Liebman, Grammy-winning saxophonist
Earl MacDonald & Hartford Jazz Society’s New Directions Ensemble
Timothy McAllister, saxophone, Northwestern University
Jane Monheit, vocal jazz*
Dick Oatts, jazz saxophone, Temple University
Kidd Pivot, dance company members*
Marc Reese, trumpet, Empire Brass Quintet
Dave Samuels, mallets and Caribbean Jazz Project *
Dana Schnitzer, soprano, UMass alumna ’03
Phil Snedecor, trumpet, Washington Symphonic Brass, Peabody Conservatory
Jack Stamp, conductor, Indiana University of Pennsylvania
Mihai Tetel, cello, Hartt School of Music
Time Travelers, percussion quartet in residence
U.S. Coast Guard Brass Quintet and Saxophone Quartet
Rob Zappulla, jazz voice
*with help from the Fine Arts Center

LOOK WHO VISITED US GIVING CONCERTS, WORKSHOPS, MASTERCLASSES, AND TALKS

2012–13 VISITING ARTISTS

Clockwise from top left: Jack Stamp, Jennifer Bellor, Dave Liebman, Christopher Guzman, Amelia Clingman, Gabe Langfur, Katherine Eberle, Dave Samuels, US Coast Guard Brass Quintet

Clockwise from top left: Jack Stamp, Jennifer Bellor, Dave Liebman, Christopher Guzman, Amelia Clingman, Gabe Langfur, Katherine Eberle, Dave Samuels, US Coast Guard Brass Quintet

Clockwise from top left: Jack Stamp, Jennifer Bellor, Dave Liebman, Christopher Guzman, Amelia Clingman, Gabe Langfur, Katherine Eberle, Dave Samuels, US Coast Guard Brass Quintet
The Department is grateful to our many supporters! The gifts listed, made to all Music & Dance funds except the Minuteman Marching Band, were received between June 16, 2012 and June 14, 2013.

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$100 to $199
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Paul R. & Marie T. Appleby
Norman G. & Joyce Harvey Bottenberg
Carol & L. Squire Bressor
Kenneth J. Buck
Sarah K. Collmer
Brian E. Cope
Dawn M. Toohey Costa
Michele A. Eaton
Robert W. Etherington, III & Kate M. O'Brien
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Richard P. Moriarty
Charles A. Powers, Jr.
Jennifer L. Pulling
Sarah L. Sligo
Nikki R. Stoia
Frederick C. & E. Louise Tillis
Melinda W. Udell
Shirley A. Wagner
Elizabeth W. Walsh

WE WERE THERE, MIDWEST CLINIC
For the second consecutive year, we were exhibitors at the Mid-West International Band and Orchestra Clinic, the largest instrumental music education conference in the world. The clinic took place at Chicago’s McCormick Place Convention Center with around 17,000 attendees. At our booth were Timothy Anderson, director of the Minuteman Marching Band; James Miller, director of wind studies; Heidi Miller, fall semester wind conductor; and master’s degree students Megan Cooney, Charles O’Brien, and Aaron Staluppi. According to Professor Anderson, “Lots of people stopped at our booth, we got many comments from UMass students and alumni, and other passersby who were impressed with our new booth.” With photos of our major ensembles, a video of the Minuteman Marching Band at the 2011 Bands of America and giveaways, the booth made a strong statement—UMass has a lot to offer and is a great place to make music. At our dinner for all UMass participants, faculty and alumni exchanged ideas with current students about careers. According to Anderson, “We are absolutely doing this again!” Visit us at the 2013 clinic and join us for dinner.

Timothy T. Anderson, Megan Cooney, Charles O’Brien, Aaron Staluppi
Linda M. & John J. Forristall
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Sabine K. & William A. Godden
Sharleen E. & Allen T. Goguen
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