FROM THE CHAIR

THIS 2015-2016 academic year will be my tenth year as Chair of the Department of Music and Dance. It will also be my last year at UMass Amherst. I’ve decided to retire, most likely effective at the end of the summer 2016 session.

It is very hard to believe that so many years have gone by since I arrived in Amherst from the University of New Orleans in fall 2005—post Katrina! During this time, we’ve gotten a lot done—thanks to students, faculty, staff, and our very supportive upper administration. Our overall budget is now much stronger—with annual support for our large ensembles, guest artist appearances, maintenance of our instrument inventory and new “Dean’s Scholarships” to assist us with recruiting. The FAC music wing has been upgraded (new paint, air system and lighting) and outfitted with new security measures, Wi-Fi and new video and sound equipment. Our new Director of Admissions and Recruiting has brought a whole new level of focus to this critical area—bringing news about UMass Amherst to potential students both regionally and nationally, while our new Coordinator of Scheduling and Facility makes sure building and scheduling issues are addressed quickly and thoroughly.

Each year continues to regularly bring outstanding new faculty to the department as many of our long-standing full professors decide to retire. AND, the department continues to be very active on all fronts—with large and small ensemble concerts on and off campus, faculty recitals, guest master classes, national and international scholarly presentations as well as hosting conferences, workshops and special events on campus—the 5 College New Music Festival, the recent Bach Festival and Symposium, String Day, Honor Band, Double Reed Day, Saxophone Symposium…the list goes on!

It has been a privilege to be here during this time of change. Last year, as we celebrated the music program’s 75th Anniversary, we were afforded an overview of the many people—staff, faculty and students—who built a foundation of excellence over many decades through hard work and dedication. As I begin my final year, I can assure you that this commitment continues on—that your degree from UMass Amherst will continue to be of the greatest value. I encourage you to stay in touch—get to know our new faculty as you re-connect with your past professors. I believe the department is now at one of its most exciting times for change and growth—soon to be led by a new Chair. Thank you all for your kind words over these past years—it has been wonderful to be here at UMass Amherst as I conclude my professional career.

Jeff Cox, Chair
Fall 2015 Concert Highlights

For details and our full fall calendar: www.umass.edu/music/eventcalendar

Five College New Music Festival, Sept. 11-13
Featuring works by Five College Composers, Boulez, Kirchner, Martino, Messiaen, Schoenberg, and Stockhausen; Music from Singapore; Electronic-acoustic music; and Premieres

Cuatro Corridos, Oct. 4
Hour-long chamber opera about human trafficking

41st Annual Multiband Pops, Oct. 16, Homecoming
Showcase of 15 Wind, Brass, String, Percussion, Choral & Dance ensembles, plus Minuteman Marching Band

Farewell Tour for flutist Christopher Krueger, Nov. 5
Music by J.S. Bach and Schoenberg

Happy 35th Anniversary Dance Program, Dec. 4 & 5
University Dancers with Jazz Ensemble I

Clockwise from top right:
Christopher Krueger; Wind Ensemble/Multiband Pops; University Dancers; Cuatro Corridos; Elizabeth Chang/New Music Festival.
Amanda Stenroos, who participated in a festival on a similar model in her undergrad institution, Baldwin Wallace, said Elizabeth Chang, Professor of Violin, who co-produced the concerts with William Hite, Senior Lecturer in Voice. “Once the idea was broached with my colleagues, there was great enthusiasm all around.” And there was great enthusiasm from the community; we had full concert halls, large numbers of standees for three of the four concerts, and over 50 people attended each of the many scholarly Symposium sessions. The audience included Chancellor Kumble R. Subbaswamy and Julie C. Hayes, Dean of the College of Humanities and Fine Arts.

The event provided an unprecedented opportunity for academic and community audiences to hear scholarly discussions and experience outstanding performances. Internationally known guest musicologists and performers, faculty (performers and Symposium speakers), alumni, and advanced music students participated throughout the weekend. The 2015 Bach Festival and Symposium was an incredibly successful and enriching event that will be long remembered. According to Professor Ernest May, former chairman of the Music and Dance Department, “The Bach Festival/Symposium was a home run for the Department!”

The centerpiece of the festival was the rarely heard 1725 version of the *St. John Passion* performed by the UMass...
Bach Festival Orchestra and Chamber Choir, conducted by guest Julian Wachner. Wachner, Music Director at the famed Trinity Church in New York City, has appeared as guest conductor of the Philadelphia Orchestra and the San Francisco Opera. UMass faculty participants included Hite, as the Evangelist, and Chang; Fredric T. Cohen, oboe; Christopher Krueger, flute; and Salvatore Macchia, contrabass. Tony Thornton prepared the Chamber Choir.

The Festival opened with the UMass Opus One Chamber Orchestra, a conductorless group of faculty and students, performing *Brandenburg Concerti four and six*, and the *Keyboard Concerto in D minor*. Faculty performers were Gilles Vonsattel, piano; Krueger; Chang; Kathryn Lockwood, viola; Astrid Schween, cello; and Macchia. On Sunday morning, patrons of Rao’s Coffee shop in Amherst were serenaded with the *Coffee Cantata* in a lively performance by guest ensemble Terpsichore, featuring alumni Shannon Rose McAuliffe and Eric Christopher Perry. The final concert on Sunday afternoon included *Hercules at the Crossroads*, Cantata BWV 213, Ng Tian Hui, guest conductor, and flute and trio sonatas performed by Chang and Krueger.

The Symposium, coordinated by Professors Ernest May and Erinn Knyt, was titled “Back to–and Forward from–J.S. Bach: A Symposium Exploring the Revival, Reception, and Appropriation of the Music of J.S. Bach in the Long Twentieth Century.” Although the music of J.S. Bach has inspired a voluminous amount of scholarship, the impact and appropriation of his music in the 20th century remains relatively unexplored. Among the 13 presenters were keynote speaker Richard Taruskin, Professor emeritus of Musicology at the University of California at Berkeley; renowned Bach scholar Christoph Wolff, Harvard University; UMass alumni Ellen Exner, University of South Carolina School of Music and Matthew Cron, New England Conservatory; and UMass faculty Brent Auerbach, Erinn Knyt, Ernest May, Emiliano Ricciardi, and Johanna Yunker. Other guest speakers were Michael Mau, Bach Archiv-Leipzig/Johns Hopkins University; Daniel R. Melamed, Indiana University; Pamela Potter, University of Wisconsin–Madison; Markus Rathey, Yale University; and Russell Stinson, Lyon College.

The workshop, devoted to graduate students, included speakers Andrew D’Antonio and Alyssa Wells, UMass Amherst; and UMass alumna Corinne Salada, The Graduate Center, City University of New York. Links to abstracts are available at [http://www.umass.edu/music/BachSyposium2015.php](http://www.umass.edu/music/BachSyposium2015.php).

According to Jeff Cox, Department Chair, “The Bach Festival and Symposium was a major success—with overflow crowds in Bezanson Hall and Grace Episcopal Church—even at Rao’s Coffee for the *Coffee Cantata!* This simply would not
have been possible without the careful planning—starting a year ago—by the faculty planning committee that included Elizabeth Chang, William Hite, Erinn Knyt, Christopher Krueger, Ernest May, and Tony Thornton. Through their efforts, and support from the College and University, Bach’s work came alive through both performance and scholarship presentations—a major event for the University and Amherst communities.

The Festival was supported in part by funding from the Amherst Cultural Council, a local agency supported by the Massachusetts Cultural Council, a state agency; UMass Amherst: Arts Council, Fine Arts Center, and the Department of Music and Dance; and Ernest May and many other individuals. Support from the UMass College of Humanities and Fine Arts included a Flex Grant for Teaching/Faculty Development, Conference Grant, Workshop Grant, and Project Grant. The Festival was conceived as the pilot for a biannual festival of music and scholarship.

Clockwise, from top left: Amanda Stenroos MM’15, Elizabeth Chang, William Hite; Dana Whiteside, William Hite; Christopher Krueger, Elizabeth Chang, Fredric T. Cohen; Michael Maul, Ellen Exner, Christoph Wolff; Catherine Lang ’16, Gregory Mascherino ’14 & MM’17, Zachary Surapine ’16; Chamber Choir, Bach Festival Orchestra.

Left to right: Jeff Cox, Dean Julie C. Hayes, Erinn Knyt, Richard Taruskin, Chancellor Kumble R. Subbaswamy, Christoph Wolff, Tony Thornton, Ernest May.
Fantastique, our Grammy nomination

The UMass Wind Ensemble’s recording of Stephen Paulus’ Concerto for Two Trumpets and Band was nominated for a Grammy, with Professor Eric Berlin one of the soloists! Former Professor James Patrick Miller conducted with Richard Kelley, the other trumpeter.

The MSR Classics CD includes four other works. Two are by Jeffrey W. Holmes: Continuum for Trumpet (Berlin), Trombone (Professor Greg Spiridopoulos) and Wind Ensemble, and his Herald Emeritus Fantare, commissioned by Berlin for and performed by the UMass Trumpet Ensemble in honor of beloved professor Walter Chesnut.

Berlin performs Evan Hause’s Trumpet Concerto and is joined by Charles Schlueter for James Stephenson’s Duo Fantastique. The Wind Ensemble performs in all works except the Fantare.

“All of the music was very difficult for the students. For example, Stephen’s piece demands rhythmic and pitch precision as well as virtuosic technical execution. Hause’s demands intense concentration; Holmes’ Continuum stretched them with commercial styles and some last-minute revisions even in the recording sessions,” said Berlin. “The recording process was intense and the students handled it extremely well.” The Ensembles had another exceptional opportunity—working with Stephenson and Hause during their residencies.

The works on the CD represent a decade of commissioning projects by Berlin who asked Hause to arrange his trumpet concerto for wind ensemble. He commissioned Paulus to arrange his concerto for two trumpets and band, and asked Stephenson and Holmes for new works.

The CD was recorded around the Wind Ensemble concerts of December 2010 and 2012 by local engineer Bill Sitler, with Dan Czernecky editing. Mastering was done by Silas Brown, the Grammy Award-winning engineer for the Chicago Symphony. Professor Salvatore Macchia was producer for Stephenson and Paulus.

Trumpeter Steve Felix ’12, a master’s degree candidate at the Eastman School of Music, said, “The process was incredibly exciting. Being a student performing alongside some of your musical heroes like my teacher Eric Berlin, is truly an experience like none other. This Grammy nomination has been added to my list of reasons why I’m so proud to call myself a UMass Music alum.”

“I am so incredibly happy for Stephen Paulus, who died in October, 2014, while at the same time so very sad that he isn’t with us to witness this. He’d probably make a self-effacing joke or would give all the credit elsewhere for this honor,” said Professor Berlin.

Chamber Choir Tours Italy

The Chamber Choir’s 11-day tour of Italy in May included performances in historic venues, visits to museums and churches, collaborations with Italian ensembles, delicious dining, and much more. Under the direction of Associate Professor Tony Thornton and Conductor Emeritus E. Wayne Abercrombie, current Chamber Choir members, recent and past alumni, and Assistant Professor Stephen Paparo, toured the country with local guides, seeing major sites and walking in the footsteps of many composers whose works they performed.

“The singers and conductors had an incredibly powerful experience at St. Peter’s Basilica in Rome,” said Professor Thornton. The Church was closed to the public and the Choir was allowed to participate in a private Mass in front of the Altar of St. John XXIII, celebrated by Springfield-based priest Michael Pierz. Our singers performed Tu es Petrus by Lassus under the famous Michelangelo dome in which the Tu es Petrus text is inscribed. With only 150 people present, the Choir had unprecedented access to the Basilica, getting very close to the Pietà.

In the village of Bevagna, outside of Spoleto, the Chamber Choir rehearsed for its joint concert with the Ensemble di Musica Medievale Bevagna. They performed in the little jewel-box Torti Theater to a small but appreciative audience. In Venice, our Choir sang Mass for the Feast of the Ascension in the historic St. Mark’s Basilica and then toured St. Mark’s square, the Doge’s palace, and the Rialto Bridge. Accolades came their way from the priest and worshippers, including a couple from Connecticut.

In Florence, there was a performance in the Chiesa di Santa Margherita in Santa Maria dei Ricci (Dante’s church). According to Professor Paparo, “The church, which was built in 1508, had amazing acoustics, which made singing there a true pleasure.” After touring Puccini’s birthplace in Lucca, they traveled to Camigliano to perform a joint concert with the Corale Giacomo Puccini, which said that all of the choirs they have hosted, the Chamber Choir was “the best!” The Choir performed to standing-room only audiences in both locations.

Traveling by plane, boat, high-speed train, and coach bus was part of the Italian experience, as was eating magnificent food (pastas, cheeses, pizzas of all kinds, meats, sausages, wine, and always gelato), sometimes al fresco, sometimes hosted by locals in appreciation for beautiful singing.

PROFESSOR OF MUSIC THEORY Jason Hooper was one of 13 instructors who received a Fellowship for Innovative Teaching from the UMass Center for Teaching and Faculty Development during the 2014–15 academic year. As part of the fellowship he redesigned Theory II (a large undergraduate lecture course) using team-based learning (TBL).

The first two semesters of music theory have traditionally been taught in a lecture-lab format: A faculty member lectures twice a week, while TAs lead small lab sections. With this traditional approach, new material is introduced in class and students complete homework assignments outside of class.

Hooper “flipped” this older model: New material is introduced outside of class through readings and online videos, while students work together in teams on assignments in class. Freed from lecturing, Hooper—along with TAs, master’s degree students Martin Ross ’16 and Nicholas Shea ’15—is able to give students more individual attention.

Hooper monitors the progress of students in several ways: (1) Readiness assessments at the beginning of every class assure students have prepared ahead of time; (2) all team-work is graded; (3) students evaluate each other; (4) short quizzes help students identify areas of weakness; and (5) students take a traditional midterm and final exam. At the end of the semester teams composed a minuet for string quartet, integrating what they learned throughout the entire course.

Hooper’s new teaching approach was made possible with the recently built Integrative Learning Center. “My classroom is designed so students sit at large round tables. I am able to project images and videos on flat-screen TVs around the room, while each table has three laptop computers so students can refer to the online notes and videos during class.”

“And to my knowledge,” said Hooper, “this is the first ‘flipped’ music theory course in the country that relies solely on team-based learning. I became interested in this approach because I was dissatisfied with the lecture format. Theory I and II meet early in the morning and lectures make it all too easy for students to avoid engaging with the material during class. Now students come prepared to work actively—even at 8 a.m.” Next fall Hooper plans to redesign Theory I.
In Honor of Our Celebrations

MAKE A GIFT to the Friends of Music or the Friends of Dance Funds

(if you haven’t done so already) and provide support for our talented students and gifted program. Your donation will allow us to offer student scholarships, make vital improvements and repairs to our musical instruments and facilities, and help keep the music and dance programs competitive and vibrant. Your gift can be in honor or in memory of a professor, family member, friend, or alum.

MAKE A GIFT to another fund

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.

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Geraldine Shank Collaborative Piano Award
UMass Band Alumni Scholarship Fund
C. Lynn Vendien Minuteman Marching Band Scholarship
Stark Vocal Enhancement Fund for Workshops by Visiting Artists

Statistics 2014-2015

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Paul Arslanian, Lecturer and Piano Accompanist in Dance, received the Pioneer Valley Buzz Award for 2014 for making a creative “buzz” in the region. He and his Green Street Trio brought internationally known jazz artists to western Mass. Many of the young players at his jazz workshops now have careers in music. He received a grant from the Northampton Arts Council for his Northampton Jazz Workshop.

Billbob Brown, who arrived in 1993, left UMass for a wonderful opportunity—to be Chair of the School of Dance at the Hong Kong Academy for Performing Arts. Always dedicating endless hours to the Dance Program, he taught, choreographed, directed University Dancers, served as Director, oversaw the annual Massachusetts Dance Festival, and helped bring the American College Dance Festival, New England Regional Conference to campus for the first time. We miss you Billbob!

Paul Dennis performed a solo concert at Mount Holyoke College of works by José Limón, Daniel Nagrin, Pearl Primus, and Reggie Wilson. He appeared at Fabbrica dell’Esperienza in Milan, the White Night festival under the auspices of Teatro Cantiere Florida in Florence, and at a benefit concert in his home country of Trinidad and Tobago.

Leslie Frye Maietta performed re-Birth at Hampshire College as a member of Scapegoat Garden Dance Company.

Tom Vacanti’s company, Vacanti Ballets, was chosen to perform at the Association of Performing Arts Presenters, Peridance Capezio Center, New York City. The piece, Hamhock and Tenderloin, is a comic duet, performed with Jeffrey Labbé BFA’11, set to music by Verdi, Turco, and Denza. The Patricia Kenny Dance Collection, founded by Kenny Reilly BFA’91, was also selected.

Stephen Driscoll BA’73 returned to campus as Equity Actor in Residence playing Shylock in the Theater Department’s The Merchant of Venice. At UMass he studied dance with Marilyn Patton and voice with Dorothy Ornest, appearing in numerous theater productions. He was an actor with the Boston Repertory Theatre, Resident Choreographer for Opera Company of Boston, and director of MIT’s dance program.

As Chair of the Chapter Leadership Committee for the National Speakers Association, Rochelle Rice BA’83 leads a team of 16 who coach and consult with 37 U.S. chapters. She is an Accredited Speaker with Toastmasters International, one of only 66 in the world.

Brendan Drake BFA’09 and his Brendan Drake Choreography Company was one of only 26 artists awarded residencies by the City University of New York’s Dance Initiative for 2015.
UMass musicians were well represented at the inaugural festivities for Massachusetts Governor Charlie Baker. Performers included the Minuteman Marching Band, Gary Bernice’s ’06 MM’10 Science and Technology High School Band (Springfield), the only high school band to perform; and Dan Gabel ’12 and his Abletones with a trumpet section of current and former students, and Jeffrey W. Holmes.

Jazz Ensemble I, Chapel Jazz, Vocal Jazz, Jazz Lab, and chamber jazz groups performed at the Five College Jazz Festival at Hampshire College; Vocal Jazz sang at the Holyoke Community College Jazz Festival.

The Trumpet Ensemble, Professor of Trumpet Eric Berlin, and Professor of Piano Nadine Shank performed at the Schagerl Festival in Melk, Austria, in the summer of 2014. A recital by Berlin and Shank included the works on their CD, *Calls and Echoes*. The Trumpet Ensemble opened the Festival with Jeffrey W. Holmes’ *Herald Emeritus Fanfare*, serenaded the Town of Melk, played on the Berlin/Shank recital, and with Berlin presented a demonstration/recital. Trumpeters were: MM students Allison Cockshaw, Nairam Simoes, and Sean Elligers; and Adam Mejia and Ryan Caster, both ’14.

Steve Felix ’12 won first place, graduate division, and Austin Boyer and Emily Korth, both MM’16, made it to the semi-finals, grad division at the 2015 National Trumpet Competition. The Trumpet Ensemble reached the semi-finals and performed *Unplugged* by James Stephenson, commissioned by Berlin as a gift for their fourth-place finish last year.

Jazz students Mike Caudill, sax MM’16; Stephen Kerr, bass ’16; and Bob Sommer, drums ’17 performed at Luminaria, a UMass Disability Services event.
Eric Berlin, Greg Spiridopoulos, and their Majestic Brass Quintet can be heard on the Naxos three CD set *Works for Orchestra and Voices*. Berlin performed on a New World CD with the Boston Modern Orchestra Project and on three Albany Records CDs. Read his interview in the recording review magazine *Fanfare*.

Revealed, the CD of John Bottomley, tuba, performing with his brass quintet Bala Brass on the Beauport Classical label, features works by established and new living composers.

Jeff Cox was initiated as a National Arts Associate by the Lambda Phi Chapter of Sigma Alpha Iota, the International Music Fraternity.

William Hite, tenor, and Gilles Vonsattel, piano, performed Schubert’s *Winterreise* twice on the prestigious Bargemusic chamber music series in New York City.

Jason Hooper presented papers on the work of Heinrich Schenker at the European Music Analysis Conference in Leuven, Belgium, and at the Annual Meeting of the Society for Music Theory in Milwaukee. He continues to serve on the editorial board of the journal *Intégral*.

Jonathan Hulting-Cohen, saxophone, performed John Williams’ *Escapades* with the Ann Arbor Concert Band. He was in residence at the Avaloch Farm Music Institute (New England Conservatory affiliate) with harpist Jennifer Ellis; their Admiral Launch Duo fuses new music, improvisation and interarts collaboration.

Catherine Jensen-Hole’s CD, *Songs of Love, Life and Loss* on the Arcadia Lakeside Music Productions label, contains six compositions by Jensen-Hole and five of her jazz standards arrangements. Other performers are Jeffrey W. Holmes, Felipe Salles, Tom Giampietro, and Bob Ferrier.

Sara K. Jones published an article online in *Update: Applications of Research in Music Education*. She presented *Teaching Students with Disabilities: A Review of Music Education Research as it relates to the Individuals with Disabilities Act* at the Suncoast Music Education Research Symposium, and *Tapping the Potential of Student-Driven Learning in the Music Classroom* at the MMEA conference.

Ayano Kataoka recorded Paul Lansky’s *Threads* with her percussion quartet Time Travellers on Bridge Records. She is the first percussionist to be chosen for The Chamber Music Society of Lincoln Center’s CMS Two, a residency for emerging artists with high-profile performances.

At Lincoln Center, Kataoka performed in what the *New York Times* called “one of the Society’s most imaginative lineups” and praised her trio of percussionists for their “remarkable array of tones and timbres” and “alluring interpretation.”

Flutist Christopher Krueger and oboist Fredric T. Cohen performed Bach’s *Mass in B minor* at Smith College with John H. Salvi Jr. ’97, bass soloist, Aaron Lakota ’10, oboe, and Erin Pulley MM’14, flute. In Leipzig, Krueger performed with Aston Magna and gave masterclasses. With the Aulos Ensemble he recorded the *Handel Album* on Centaur.

Erinn Knit published “Between Composition and Transcription: Ferruccio Busoni and Music Notation” in the journal *Twentieth Century Music*, showing how Busoni’s views about notation forged a middle ground between the work as text and as performance.

Senior Citizens’ Participation in Music and Quality of Life: Two Contrasting Case Studies, co-authored by Lisa Lehmburg, was published in the 40th Anniversary Proceedings of the International Scientific Research Days on Fine Arts, Cumhuriyet University, Turkey.


Emiliano Ricciardi received the Lauro De Bosis Fellowship in Italian Studies at Harvard University, where he conducted research on late-Renaissance poet Torquato Tasso and the madrigal settings of his *Jerusalem Delivered*.

Nadine Shank, piano, and Eric Berlin, trumpet, presented mini-recitals/masterclasses at the University of South Carolina, Gardner Webb University, and Cincinnati College Conservatory.

Felipe Salles was soloist and featured composer with The Felipe Salles Quintet at the São Paulo, Brazil, international festival, Jazz na Fabrica. (Hear the music: search for Felipe Salles Sesc on YouTube) He gave masterclasses in Brazil, Argentina, and Boston, and played saxes on Kyle Saunier’s *This is Not the Answer* and Doug Abram’s *In This Moment* CDs. His CD Ugandan *Suite* was cited as Best of 2014 by *Downbeat* magazine with positive reviews in *Jazz Inside Magazine*, *Jazz Times*, and *Latin Jazz Network*.
Greg Spiridopoulos performed Tomasi's Trombone Concerto with the Pioneer Valley Symphony.

Gilles Vonsattel's performances received outstanding reviews. Daily Camera, Colorado Music Festival: “... the star of the evening was pianist Gilles Vonsattel. He played with an assured sophistication and intellectual artistry, communing effortlessly with the orchestra.” Grapplegate Classical-Modern Music Review, Holliger (Genuin) CD: “The record has a vivid presence. It is a marvelous collection of Holliger works no modernist would want to miss.” Washington Post, Freer Gallery recital: “…Vonsattel is more interested in ideas than in stormy passion, and more power to him: This is a thinking person’s pianist.” New York Times, Chamber Music Society of Lincoln Center: “Mr. Vonsattel was especially impressive, drawing sounds out of the piano that balanced silkiness and clarity, power and warmth.”

Retired Faculty

E. Wayne Abercrombie received the 2014 ACDA Eastern Division Helen Kemp Lifetime Achievement Award.

New Faculty

Assistant Professor of Voice, soprano Jamie-Rose Guarrine has performed with the Austin Lyric, Fort Worth, Los Angeles, Santa Fe, and Utah Operas; and Wolf Trap Opera, Opera Philadelphia, Opera Omaha, Opera Memphis, and Chicago Opera Theater. Her work includes concerts with the Madison Symphony, Saint Paul Chamber Orchestra, National Symphony Orchestra of Costa Rica, and the Santa Fe Symphony.

Fumi Tomita, Assistant Professor of Jazz Performance and Pedagogy, holds a DMA from the Eastman School of Music in Jazz and Contemporary Media Studies. He earned an MM from the Manhattan School of Music in Jazz & Commercial Music with distinction in Jazz Bass and a BM in Jazz Studies with distinction in Jazz Bass from McGill University. At Eastman, he taught Jazz Theory/Improvisation for Non-Majors, Basic Jazz Bass, and Jazz History and Analysis. He has been an applied bass studio instructor (including electric bass, guitar, and piano) at the Eastman Community Music School and at other music institutions in and around New York City.

Christopher White, Assistant Professor of Music Theory, has taught at the University of North Carolina at Greensboro and Yale University. White holds a PhD from Yale, and attended Queens College–CUNY and Oberlin College Conservatory of Music. His articles have appeared in Music Perception and in Mathematics and Computation in Music, and he has presented papers at national meetings and regional conferences of the Society for Music Theory. His research investigates algorithmic and linguistic theories by presenting computational models of musical style, function, meter, and communication. The research has also focused on geometrically modeling early 20th-century musics, especially of Alexander Scriabin and Alban Berg. White studied organ with Haskell Thompson and James David Christie, and is an active performer. He has appeared on NBC’s Today Show and as a quarterfinalist on America’s Got Talent. chriswmwhite.com.

Admissions: College Fairs & Auditions

Now in his second year as the Director of Admissions and Recruiting, John Huling has made audition days more welcoming and informative for families, with coffee and breakfast snacks, as well as lots of good materials and takeaways showcasing our music programs. Audition dates for 2016 admission are at www.umass.edu/music/. He also added performances by some of our top students. Our student chamber ensembles began performing, demonstrating their instruments, and leading master classes for public high school students in and around Massachusetts. This great recruiting tool is so popular that we had more requests from high schools than we could fill. Huling also attended college fairs at the New England Conservatory, Eastman School of Music, and Interlochen Arts Academy, and other fairs in Boston and Washington, D.C. Our presence is working; a number of students who auditioned mentioned that they had met John at a college fair. John continues to solidify his relationship with the UMass Admissions Office, communicating with them about the very specific needs of our department, and the special nature and talents of music students. John’s office, 271 Fine Arts Center, is always open to visitors. jhuling@music.umass.edu
Robert Clowes ’60 is director of the New Horizons Band of Southeastern Connecticut.

Cliff Banner ’70 saved the day for the Band of Liberty at Hanscom Air Force Base where he is a research and development engineer and a senior technology systems analyst for the Air Force in the Space, Aerial & Nuclear Networks Division. Sequestration having dismantled the Band, Banner organized musicians who work in other capacities on the base resulting in multiple ensembles and a series of nine concerts for events and holiday entertainment. Cliff plays tuba with six ensembles including the MIT Concert Band, the Hollis Dixieland Band, and the Merrimack Valley Philharmonic Orchestra. He served 23 years in the Air Force as a bomber pilot, instructor/evaluator, and Joint Staff planner. He and his wife, Linda (Laine) Banner ’69, a quilt maker and instructor, and beadng artist, reside in southern New Hampshire.

Karen Thomas Wilcox ’73 joined Opera@51, a company affiliated with Friends of the Performing Arts, Concord, Mass., which presented La Traviata fully-staged. An active member of the Tanglewood Festival Chorus, she sings in the summer concerts (enjoys “music camp for grownups”), and in the BSO’s concerts at Symphony Hall. For 37 years, Debbie Slade Pierce ’76 was at Buckingham Browne & Nichols School in Cambridge, Mass., teaching music and math, and serving as Arts department head. Now she is Manager of the Cambridge Children’s Choruses, a neighborhood division of the Boston City Singers, providing pre K-9th grade after-school music classes and performance opportunities.

Water Music by Martin Schreiner ’76 was performed by the Duo Yumeno, part of their concert tour in Japan, which included the Music Fest Nara 2014 in Centennial Hall.

Gerald H. Itzkoff ’93 holds the Jean Ten Have Chair for First Violin in the Cincinnati Symphony and Pops Orchestra.

Martha Mooke MM’88 performed with Damon Albarn (Blur; Gorillaz) on The Tonight Show with Jimmy Fallon, at Bonnaroo Music and Arts Festival, and at the N.Y. Governor’s Ball Music Festival. She curated/performed in Innovative Women in New Music presented by Women in Music and was half of the musical team for WNYC/WQXR’s A Christmas Carol. Her article on her electric viola and concert band piece X-ING was published in the World Association for Symphonic Band and Ensembles magazine. Featured with Philip Glass at the Benefit for Tibetan Home of Hope, Mooke composed/performed music for two independent films.

Mirage by Rick Hirsch ’92 won first prize in the 2015 Ithaca College Jazz Ensemble Composition Contest, professional division (available at www.RickHirschJazz.com). He also conducted the 2015 Delaware All-State Jazz Band. Keep in touch!

Jonathan Mele ’93, MM’95 plays in and around New York City, including gigs with Dave LaLama and backing the late Joan Rivers. He recorded and mixed tracks at his studio for the band Brewster and singer Jerry Costanzo. In Spain, he played in Seville and Cadiz with Carlos Bermudo ’93 and presented a drumset masterclass at the Andalusia Center for Contemporary Art’s Monastery of Cartuja in Seville.

Jean Johnson ’96 received this review in the New York Times of her CD: Rózsa’s Sonata for solo clarinet is “featured on this fine recording by the poised clarinetist Jean Johnson. Beautiful renditions of Brahms’s Clarinet Sonatas Nos. 1 and 2 round out this lovely album.”

The premiere of John Cavicchia’s MM’98 eight-movement Christmas Cantata Follow a Star included performances by UMass musicians Liana Gineits ’15, Matthew Chastain ’16, and Susan Kirchhausen MM’97. The concert took place at E. Longmeadow United Methodist Church where Cavicchia has been Music Director since February 2010. youtube.com/watch?v=qFYDNU-KiQM

Big Boss, a new CD by composer and jazz guitarist Charlie Apicella ’01, released on the ZOHO label, reveals his jazz-funk style with his band Iron City. One of his lessons was published in Downbeat.

Richard Bunbury PhD’01 was honored at his undergraduate institution, Armstrong State University, as a Notable Alumnus. Bunbury is a lecturer in music at Boston University.

Alan Busteed MM’01 was a member of the symphony orchestra that performed the sound track for the movie, Dawn of Planet of the Apes.

Sarah Marlowe ’02, MM’06 is on the board of the Music Theory Society of New York State and published an article in Theory and Practice about Schenkerian voice leading paradigms in fugue expositions. She is Assistant Professor and Associate Director of Music Theory at New York University.

Trumpeter and composer/arranger Thomas Bergeron ’03 teaches with Musicambia, which creates music conservatories in U.S. prisons/jails to lower aggression and recidivism. He performs with Carnegie Hall’s Ensemble AC/JW, an outstanding young professionals’ ensemble,
and is Principal trumpet with the Springfield (Mass.) Symphony. Bergeron has commissioned and premiered numerous pieces and co-founded the Reveille Trumpet Collective, an annual composers’ competition.

Tenor Brendan Buckley ’04 appeared in Connecticut Lyric Opera’s *Der Rosenkavalier*. He is a Board Member-at-Large of NATS Boston and Visiting Lecturer in Voice at Plymouth State University. www.brendanpbuckley.com

Carol Daggs MM’09 celebrated two events, the first anniversary of Jazzage Massage Therapy, her Wellness Studio in Saratoga Springs, N.Y., and the release of her CD, *Jazzage: ‘Choose Love’*.

As Music Director of the Farmington Valley Symphony, Jonathan Brennand MM’11 invited Michelle Painter MM’12 to play Beethoven’s *Violin Concerto* and conducted an educational side-by-side concert with nearly 200 musicians on stage. He is also the Artistic Director of the Worcester Youth Orchestras.

**Current Students**

Heather Ann Krasner ’15 received the MMEA Promising Young Music Educator Award.

Kailimi Shelley Li, PhD and Gillian Desmarais ’15 were chosen to be national delegates to the Ti:ME Annual Music Technology Leadership Academy.

Bridget Ambers ’16 and Raymond A. Cole ’16 were MMEA-sponsored delegates to the National Collegiate Advocacy Summit held in Washington, D.C., during the NAfME National Leadership Assembly.

**Where are they now?**

Alumni who performed in the UMass Trout Woodwind Quintet in the 1990s, coached by Fredric T. Cohen and Dennis Godburn:

- **Flute, Jennifer (Oliver) Joray ’00, MM’02:** Music teacher in the Peabody public schools, wrote district’s music curriculum/assessments; maintains a private studio
- **Oboe, Ellen Exner ’00:** PhD in Historical Musicology from Harvard University; Assistant Professor of Music History, University of South Carolina School of Music; Officer of the American Bach Society/member of its editorial board
- **Clarinet, Jason Fettig ’97:** Director of the United States Marine Band, “The President’s Own”
- **Horn, Matthew Whittall ’97:** DMus & Professor, Sibelius Academy, Finland; Winner of Teosto, Finnish equivalent of Pulitzer Prize in Composition; several international premieres of his works
- **Bassoon, Jessica Dayle Matchett ’00:** Chief of Staff to president of Columbia College, Chicago; Former Head of Development, Longy School and Arizona State University; Former Associate Director Major Gifts, Yale
RT9 Ensemble

Created by a group of friends who share a passion for meaningful music making, the Route 9 Ensemble performs in conventional and unconventional venues. Musicians are recent graduates from east coast schools, including many from UMass. RT9 is managed by its musicians; the artistic roster expands/shrinks based on programming.

“The idea for the RT9 project emerged when several musicians wanted to perform the rarely heard chamber arrangement of Mahler’s 4th Symphony. UMass alumni Corrine Byrne ’10, soprano, with Michael Brignolo ’09, MM ’11, clarinet, and Aaron Lakota ’10, MM ’12, oboe, were largely responsible for rallying a group of recent music grads who were eager to take part,” said violinist Madeleine Jansen MM’13. The RT9ers have played in New York City’s Somethin’ Jazz Club, the Waldorf Astoria Hotel, National Opera Center, and private homes. They have appeared in Amherst at the High Horse Brewery and Grace Episcopal Church, and at SUNY Purchase.

Now in its second season, RT9 performs an eclectic mix of new and traditional composers. For example, at the 2015 First Night celebrations in Northampton, the Ensemble performed Brubeck, Dvořák, Glass, Piazzolla, and Puccini. Of Brubeck’s Blue Rondo, the San Francisco Classical Voice said, “It allowed the lively confidence of Michelle Painter’s (MM’12) playing to shine through, and gave Molly Aronson ’11 a walking bass line, which she performed with verve. Most impressively, the arrangement featured a jazzy solo for the first violin, which Madeleine Jansen played excellently.”

Here is the list of the other UMass alumni involved with the Ensemble: violinist Julie Lee MM’13, violists Martin Alexander MM’16 and Sarah Bleichfeld MM’12, conductor Jonathan Brennand MM’12, flutist Lidia Chang’10, MM’17, and percussionists Sheila Heady ’11 and Josh Perry ’10.

Jansen explained, “We owe a lot of our success to the skills we gained at UMass. The Music Department thrives on its ability to continuously create dynamic ensembles, festivals, and performance projects, which have heavily shaped our artistic vision. We learned the value of carving out our own path in a nebulous field. We’ve been very lucky to have the continued mentorship of Professor Elizabeth Chang. We are also grateful to the faculty whose faces we see at our concerts!”

www.rt9ensemble.com

The Valley Winds

The Valley Winds was founded in 2014 by Brian Messier MM’11, also its artistic director and conductor. The artistically driven ensemble includes 45 professional musicians from the Pioneer Valley; many are UMass grads. To further its mission to be accessible and relevant to the people of Western Mass., concert admission is pay what you can. Professor Matthew Westgate conducted the ensemble’s debut in December at the Belchertown High School Auditorium and Professor Eric Berlin performed the Arutunian Trumpet Concerto with the Valley Winds at The Festival of Bands in Boston. UMass music alums in the ensemble are: Erik Anundson, Nicolas Au, Fleur Barnes, Hannah Berube, Tony Blankstean, Michael Brignolo, Tina Brounszian, Bobbie Cheetham, Kris Danielson, Justin Falvo, Jillian Gilfoi, Bobby Glynn, Peter Griffin, Beth Lohr Guertin, Bill Hueplan, Theresa Illich, Megan Jones, Aaron Lakota, Jessica MacLean, John Mange, Francesca Panunto, Zach Robarge, Daniel Russo, Levi Schmitt, Adam Shelkton, Matt Sypek, Natalie Talbot, Heather Teed, and Thomas Wilson.

www.thevalleywinds.org

Brian Messier MM’11
Fortunately for the students at the High School of Science and Technology in Springfield, Mass., trumpeter Gary Bernice decided, three quarters of the way to completing his degree in business, that his real calling was to be a band director. He began his career in 2007 at the inner city school where he encountered a disheartening scene on his first day in the music room—10 students were watching ESPN and playing cards. Today, the music program at Sci Tech has grown to 600 students. Those who stay in the band program for at least one year are twice as likely to graduate high school as others at Sci Tech. With no feeder programs, Bernice built Symphonic, Concert, and Jazz Bands; the program also includes a music production class. “The Pride of Springfield,” the Sci Tech Band is the subject of a 2015 national documentary about the transformative power of student ownership in the classroom.

“His commitment to urban schools is what makes him successful,” said UMass Music Education Professor Lisa Lehmbreg who is writing a paper on Bernice. “The band is the reason his students come to school. Gary empowers his students, making them part of a leadership team deciding on repertoire, leading warm ups, and willingly cleaning the band room.”

“When Gary explained that he wanted to become a band director, his desire was so heartfelt and honest,” said Professor of Trumpet Eric Berlin, who gave Bernice free private lessons to bring his skills up to the level of a successful audition. “A very diligent student, I knew that he had to be a great band director.” Bernice completed a BM in music in 2007 and an MM in 2010.

Bernice helps his students in many ways. He co-founded the Mentoring Through Music Program where older students help younger ones. He drove a student who moved out of the Sci Tech district to and from school and paid the summer school tuition for several students, tutoring them so that they graduated. After concerts, he runs a shuttle taking kids home. And the concerts, for which he does remixes of classical tunes, pop Latin tunes, and salsa, have people dancing in the aisles.

Professor Lehmbreg sends student teachers to Bernice’s classroom; Colleen Peterson student taught last year and is working as Sci Tech’s assistant band director and Ulysses Torres is now teaching music in the New York City public schools. According to Julie Jarmon, Director of Visual and Performing Arts for the Springfield Public Schools, “Through his motivating and enthusiastic attitude, Mr. Bernice makes it easy for his students to love music even though his expectations are high and his methods rigorous.”

Gary Bernice has received much recognition for his work: a 2015 UMass Distinguished Young Alumni Award, Pioneer Valley Distinguished Teaching Award, New England Public Radio Arts and Humanities Award, and the Yale Distinguished Music Educator Award. Members of the Sci Tech Band have performed with the U.S. Navy Band, Mass. All-State Lions Band, Mass. Western District Band, the Mass. Western District Orchestra, UMass Honor Band, and the Young@Heart Chorus. Students were featured at the 2012 National Education Association Foundation Gala in Washington, D.C., and at the 2015 Massachusetts Governor’s Inauguration Celebration. A clip from the film SciTech Band: Pride of Springfield which premiered in May: florentinefilms.org/SciTech-id-128.html.

Thoughts on Our 75th Anniversary Celebration

I was eager to get back to the campus where I spent my undergrad and grad student years, mostly in our beloved Old Chapel. During the tumultuous 60s, the Department thrived under Dr. Bezanson with a faculty garnered from the best music schools in the country that was unequalled in its enthusiasm and inspiration. John Jenkins, Robert Stern, Miriam Whaples, Charles Fussell, Joel Krosnick, Joseph Contino, Doric Alviani, Julian and Estela Olevsky. The best of the best. I was Walter Chesnut’s graduate assistant. I cherish the time we had together, and remember the long chats about music and life. He was a remarkable man, and his love for music and performing was contagious.

I was thrilled that so many of my classmates attended. Sitting next to Doug Purcell in the trumpet section, it was as if we never left. We kept our “chops” in shape, and the anniversary rehearsals and performance were surreal. What an emotional experience to be playing the beautiful Alma Mater under Dr. Jenkins’ direction again.

A huge thanks to all who made this reunion possible. For 24 hours, we reunited, rehearsed, invaded the local pub, and, the best thing, we got to perform in the concert hall.

—Jerry Mirliani ’69
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 12, 2014 and June 11, 2015.

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