THE ARTS ARE ESSENTIAL in our lives, and we are thriving at the University of Massachusetts Amherst. As I complete my first year as chair of the Department of Music and Dance, I am fully realizing how privileged I am to lead such distinguished faculty, dedicated staff, and talented students. My initial impressions of the department’s excellence, vibrancy, and artistic achievement have proven to be right on the mark.

As you will learn from this issue of Fanfare, the past year has been an active and productive one. Although, like all arts departments in institutions of higher education, we are facing challenges, this is an outstanding place in which musicians and dancers are flourishing.

I am especially pleased that we continue to work together to make meaningful strides in advancing our already first-rate programs. We have hired new faculty and staff who will help to enrich the educational experiences we offer students. We are reaching out to our sister arts departments of theater and visual arts to forge new collaborations. We are working with the College of Humanities and Fine Arts to enhance the profile of the Department of Music and Dance within the university, the region, and the nation.

In sum, our future is a bright one. Our students continue to achieve national distinction. Our faculty continue to prosper as creative artists and to share their artistry near and far.

As I continue my efforts during the coming year to assist students and colleagues in developing shared visions, fulfilling professional aspirations, and pursuing artistic and academic goals, I invite you to join me. I hope you will attend our events, share your expertise with our students, and communicate your ideas to me. I am committed to making the University of Massachusetts Amherst Department of Music and Dance the absolute best it can be.

—Roberta M. Marvin
Joyfully Collaborative
UMass Opera Workshop’s Pirates of Penzance

EACH YEAR, the UMass Opera Workshop presents a major work drawn from the operatic repertoire. This year, the UMass voice faculty, Marjorie Melnick, William Hite, and Jamie-Rose Guarrine, challenged their students by presenting Gilbert and Sullivan’s *Pirates of Penzance*, one of the most beloved works of musical theater. The operetta fit perfectly with the goals of the vocal program, since comic opera requires vocal production comparable to opera and asks performers to sing, dance, and act with live orchestral accompaniment.

According to Melnick, “One of the major advantages of programming Gilbert and Sullivan is that the casts for their works are large, allowing us to engage many more of our singers in the production. *Penzance* provided our older students with plenty of vocal challenges and also served as a great experience for younger students who will be our soloists in upcoming productions.”

Students spent nearly six months familiarizing themselves with the music. Onstage blocking started after Thanksgiving, led by guest director Ellen Kaplan of Smith College. For the final rehearsals and performances, Mark Swanson from Amherst College led a combined ensemble of Five College musicians.

The result was a joyous and decidedly collaborative effort that played to some of the largest Opera Workshop audiences in recent years—even with a snowstorm that postponed the Sunday performance to Monday evening.
Back to Bach
The UMass community welcomed the Bach Festival and Symposium’s return

This spring, Bach was back at UMass Amherst in a big way, thanks to the Bach Festival and Symposium hosted by the Department of Music and Dance. Building on the success of the first such undertaking in 2015, this year’s event further demonstrated the enduring appeal of J. S. Bach’s legacy and the richly collaborative nature of the UMass musical community.

Indeed, the word “community” is a thread that ran throughout this massive project, with a host of free performances and discussions taking place both on campus and around Amherst over a three-month period. Department Chair Roberta M. Marvin described the project as “precisely the kind of rich educational experience in which a university music department should take pride.”

This spirit of community was evident in the first prelude concert, “Bach: Looking Back, Looking Forward,” presented by UMass students, faculty, and alumni on February 5 at Amherst’s Immanuel Lutheran Church. Other locations in town hosted free “Bach in the Subways” performances by UMass students, alumni, and colleagues of all ages as part of the worldwide celebration of Bach’s birthday in March. There were also five chamber concerts presented to appreciative audiences at local retirement communities, further expanding the project’s reach. Other free community performances included Bach’s famous “Coffee Cantata” at a local coffeehouse during the festival weekend, with Corrine Byrne ’10 as the clever coffee lover, Lieschen.

Early April marked the kickoff of a series of free, late-night “Bach in Bezanson” concerts of chamber works, performed by UMass music students from the violin, cello, saxophone, and piano studios. Organized by Amanda Stenroos, the four evening performances were streamed via Facebook Live, bringing an added dimension and wider audience to the prelude events.

The festival’s final weekend began with a sold-out performance in Bezanson Recital Hall by Opus One, the university’s top string chamber ensemble, led by coordinator Elizabeth Chang and fellow UMass faculty members Fredric T. Cohen, Gilles Vonsattel, and Salvatore Macchia.

Afterward, audiences were treated to a free panel discussion on Bach’s Mass in B Minor, the masterwork at the center of the festival concerts. The engaging discussion was moderated by Professor Emeritus of Music History and Organ Ernest D. May and was streamed to a live audience via Facebook.

The next morning marked the beginning of the daylong symposium, “Bach in the Age of Modernism, Postmodernism, and Globalization,” with opening comments by Julie Hayes, dean of the College of Humanities and Fine Arts. Organized by Assistant Professor of Music History Erinn Knyt, the symposium featured 17 international scholars presenting on topics ranging from discoveries in archival research to Bach’s influence on such 20th- and 21st-century composers as Leonard Bernstein and Bernie Worrell. In addition to Knyt and May, other UMass presenters included Associate Professor of Music Theory Brent Auerbach and graduate student Allison Smith, as well as Ellen Exner ’00 from the New England Conservatory of Music.

Acclaimed author and Bach scholar Michael Marissen presented the keynote, “Bach against Modernity,” which New York Times columnist James Oestreich noted “really explored the workings of that master’s mind.” Other noted scholars on hand included Louis Epstein, Joel Lester, Robert and Traute Marshall, Daniel R. Melamed, Andrea Moore, Matthew Mugmon, Markus Rathey, Szymon Paczkowski, and Janice Stockigt.

The expansive three-month-long project culminated triumphantly with two sold-out performances of Bach’s epic Mass in B Minor at Amherst’s Grace Episcopal Church, led by world-renowned conductor Simon Carrington. Soloists included faculty members Jamie-Rose Guarrine, Marjorie Melnick, and William Hite, along with UMass alumni Corrine Byrne ’10 and Andrew Garland ’00. The Festival Orchestra included UMass faculty members Eric Berlin, Elizabeth Chang, Fredric T. Cohen, Cobus du Toit, Ayano Kataoka, and Salvatore Macchia. Tony Thornton served as chorus master for the Festival Chorus, which was drawn mainly from the UMass Chamber Choir. UMass students and alumni also took part in the orchestra and chorus. Both performances concluded with rousing standing ovations.

21 performances (including 3 sold-out concerts on Festival Weekend)
Clockwise, from top left: Simon Carrington; soloists (l-r) Corrine Byrne, William Hite, Marjorie Melnick, Andrew Garland, and Jamie-Rose Guarrine; choristers (l-r) Jessica Erving, Kevin Hanley, and Caroline Lee; Festival Orchestra in rehearsal.

Bach works performed 37

performers 150
Back to Bach cont’d.

Ovations by standing-room-only crowds. The Festival Chorus was singled out as “the undisputed star of the festival” by Oestreich in the Times’s weekly “Five Sublime Moments in Classical Music” column.

The takeaways from this highly successful and meticulously organized endeavor? On the symposium side of the equation, Erinn Knyt felt that “it was truly eye-opening to delve into how a provincial Kapellmeister has become an international figure who has impacted not only art music but also popular music.” Speaking for the many faculty, students, and alumni who took part in the festival performances, graduate student Jonathan Livio commented, “It was more than just a learning experience. It was really a celebration of good music and great camaraderie.”

Proving once again that Bach is back to stay at UMass.

If you would like to support projects like the Bach Festival and Symposium, please consider making a donation to the Friends of Music Fund by visiting the GIVE portal at umass.edu/music.

3,000 estimated audience (including via Facebook Live)

Concertgoers enjoying Bach’s B Minor Mass.

21 presentations by 12 different institutions

From top: Festival organizers (l-r) Amanda Stenroos, William Hite, and Elizabeth Chang; Symposium keynote speaker Michael Marissen; Coffee Cantata at Share Coffee; Symposium scholars.

21 presentations by 17 scholars from 12 different institutions

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3,000 estimated audience (including via Facebook Live)

Concertgoers enjoying Bach’s B Minor Mass.

21 presentations by 12 different institutions

From top: Festival organizers (l-r) Amanda Stenroos, William Hite, and Elizabeth Chang; Symposium keynote speaker Michael Marissen; Coffee Cantata at Share Coffee; Symposium scholars.

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3,000 estimated audience (including via Facebook Live)

Concertgoers enjoying Bach’s B Minor Mass.

21 presentations by 12 different institutions

From top: Festival organizers (l-r) Amanda Stenroos, William Hite, and Elizabeth Chang; Symposium keynote speaker Michael Marissen; Coffee Cantata at Share Coffee; Symposium scholars.

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Exploring the Music/Poetry Nexus

Tasso in Music Project garners major NEH grant

By Assistant Professor Emiliano Ricciardi

As a scholar and musician, I have always been fascinated by the ways in which music intersects with other art forms, especially poetry. This passion has fueled my interest in exploring the relationship between music and poetry in late Renaissance Italy. The most prominent poet of that time was Torquato Tasso (1544–1595), whose work was particularly fashionable among composers of madrigals. Virtually every composer from this era, including notable figures like Luca Marenzio and Claudio Monteverdi, set poems by Tasso to music, resulting in over 600 settings. Despite the magnitude and cultural significance of this Tasso “mania,” most of these musical settings have received little attention, primarily because they survive only in original sources with Renaissance notation, which makes them difficult to study and perform.

My call as a scholar has been to bring this marvelous music and poetry to life through the Tasso in Music Project, a digital critical edition of the musical settings of Tasso’s poetry (www.tassomusic.org). The project, of which I am the director and general editor, is a collaboration with a team of scholars from American and European research universities, most notably Stanford University’s Center for Computer Assisted Research in the Humanities, which has been developing innovative software for the digital encoding of the project’s musical and poetic repertoire. Through the project, users worldwide will have access to editions of the musical settings in modern notation, together with a substantial critical apparatus and musical and textual search tools.

After a few years of intensive work, I was honored last fall to receive, as principal investigator, a $260,000 Scholarly Editions and Translations Grant from the National Endowment for the Humanities to fund the Tasso project to its expected completion in 2019. This grant, one of the most prestigious in the humanities, is typically awarded to large, collaborative editorial projects carried out at leading research universities. Receiving this grant is not only acknowledgement of the work done so far and of the overall significance of the project, but also strong encouragement to make it known to the scholarly and performance communities through national and international conferences.

Thanks to this NEH funding, my collaborators and I will be able to continue and refine our work, as well as ensure the proper functioning and long-term sustainability of the project’s open-access digital platform.

Most importantly, the grant ensures that all this great music and poetry will come back to life and speak to us again. I am equally excited that our work will engage a wide audience encompassing music historians, theorists, performers, and literary scholars, all of whom will find food for thought in the project’s repertoire.
This past March, faculty saxophonists Jonathan Hulting-Cohen and Felipe Salles reimagined the department’s annual Saxophone Symposium as a collaborative project combining classical and jazz ensembles and expanded opportunities for community engagement.

The ambitious two-day project, now in its 35th year, began with classical and jazz competitions for high school students. The winners were given the opportunity to perform alongside members of the UMass faculty prior to that evening’s Bowker Auditorium performance. That concert featured the UMass Symphony Orchestra, led by Ng Tian Hui, with guest classical saxophonist Arno Bornkamp and Hulting-Cohen performing a world-premiere double concerto by Salles titled *La Sagrada Familia*. Salles and guest jazz saxophonist Steve Wilson then joined the award-winning UMass Jazz Ensemble I to perform *Kaleidoscope Suite*, a new work by Jeffrey W. Holmes.

The next day, students from some 20 high schools, academies, and universities participated in the Saxophone Symposium, which included an array of performances, exhibits, and clinics by saxophone faculty and guest artists. Highlights included a college showcase of participating undergraduate and graduate saxophone students and the first-ever community saxophone ensemble, led by Hulting-Cohen.

The event concluded with a free evening concert at Bezanson Recital Hall, with Bornkamp presenting his “Bach in Beeld” multimedia presentation for solo saxophone and video projection, and Wilson performing with the UMass Faculty Jazz Combo, featuring Holmes on piano, Thomas Giampietro on drums, and Shigefumi Tomita on bass.

According to Hulting-Cohen, “Hosting Arno Bornkamp and Steve Wilson at UMass was an incredible experience and enabled our students and community to connect with and learn from world-class musicians.”

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**From top: Jonathan Hulting-Cohen, Jeff Holmes, and Felipe Salles**
Upbeat Nods from *DownBeat*

*UMass ensembles and students claim six of the magazine’s Student Awards*

The UMass Jazz and African-American Music Studies Program is no stranger to *DownBeat* magazine’s Student Music Awards (SMAs), presented each spring to outstanding college ensembles and individuals. Since its inception in 1934, *DownBeat* has been recognized as the industry’s top publication for, as it says, “Jazz, Blues, and Beyond.” The magazine publishes the SMA winners each year in its June issue, and the UMass jazz program has received regular recognition alongside well-established jazz programs at the Manhattan School of Music, Berklee College of Music, Eastman School of Music, and University of North Texas. To date, students and ensembles affiliated with the UMass Amherst jazz program have won 50 *DownBeat* Student Music Awards since Jazz Ensemble I first won the Best Collegiate Jazz Ensemble in 1987.

Even with that successful track record, there was cause for celebration this spring, when Jeff Holmes, director of the Jazz and African-American Music Studies Program, got word that UMass Amherst had garnered six Student Music Awards, its highest single-year total in recent memory. “These awards are extremely prestigious,” Holmes noted, “and are selected through a highly competitive process. The fact that our students were able to amass six this year is all the more impressive.”

To be considered, institutions submit recordings in a variety of categories. Panels of respected jazz performers and educators then choose winners and outstanding performance citation recipients.

**Jazz Ensemble I**, directed by Holmes, was this year’s Collegiate Winner of the Blues/Pop/Rock Ensemble (Graduate) category and the **UMass Vocal Jazz Ensemble**, directed by Catherine Jensen-Hole, was the Collegiate Winner of the Latin Ensemble (Undergraduate) category.

Soloists **Christian Tremblay ’14, ’16MM** (keyboards), **Mike Caudill ’14, ’16MM** (tenor sax), and **Dann Friedman ’18MM** (tenor sax) received Outstanding Performance recognition in the Blues/Pop/Rock Soloist (Graduate) category; Caudill was also recognized in the Outstanding Collegiate Jazz Arrangement (Graduate) category for his vocal setting of “Scarborough Fair” (which, coincidentally, was performed by the Vocal Jazz Ensemble).

Also recognized this year was **Lucas Apostoloe ’15**, now a master’s candidate at the University of Miami’s Frost School of Music. Lucas won awards in both the Original Composition Small Ensemble and the Jazz Arrangement categories.

“Both Jazz Ensemble I and Vocal Jazz Ensemble have won their respective jazz categories in years past,” said Holmes, “and our students and ensembles have also done so in a wide variety of categories as well. This speaks to the breadth of music interests covered by our program.”
Alumni News

Rachel Aylward ’13 recently performed in Gypsy at the Maltz Jupiter Theatre in Jupiter, Florida, under the direction of Tony-nominated Marcia Milgrom Dodge. Rachel is a proud new member of the Actor’s Equity Association.

Shirah Burgey ’11 has just earned her doctoral degree in physical therapy from Northeastern University and hopes to work as a therapist in a hospital setting. Shirah continues to make use of her BA in dance, performing and choreographing for the Boston-based contemporary dance company Urbanity Underground.

Karen Frances (Freeberg) ’14 is an actor based in New York City. She recently worked on television in The Cobblestone Corridor, The Haunting, Six Degrees of Murder, and Trending. Karen plays Everby in the award-winning film Silence =, currently making the festival circuit, and also performed in New York Fringe Festival’s The Co-Operatives. Her first self-produced film, Kit, just wrapped production.

Hayle Minerva ’15 has been performing at Walt Disney World in numerous shows and parades, including The Jungle Book: Alive with Magic; Holiday Happens Here Dance Party; and Move It, Shake It, Dance and Play It Street Party. She also performed in a special episode of the British TV show Ant & Dec’s Saturday Night Takeaway, filmed live in the Magic Kingdom.

Leah Moriarty ’10 is based in Brooklyn, working with choreographers Joya Powell and Souleymane Badolo. Her work has recently been performed at Dixon Place, Arts On Site, and Triskelion. She is artist-in-residence at the Denmark Art Center in Maine this summer and continues to work for This-WorldMusic, a Ghanaian dance-and-drum intensive study-abroad program.

MiRi Park ’00 is the associate choreographer for the 20th-anniversary tour of Rent. She also teaches hip-hop at UC Santa Barbara and CalState Channel Islands. MiRi resides in Thousand Oaks, California, with her husband and two children.

Faculty News

In March, Leslie Frye-Maietta worked with selected student collaborators to restage her work titled waist deep for the Five College Dance Department’s Faculty Concert at Amherst College. Leslie is also developing a solo work, Solo Not Solo, that she presented in-process in March at the Jennifer Muller/The Works studio in New York City and hopes to bring to her UMass performance space this fall. This past May, Leslie attended a workshop on the Gyrotonics movement method with master teacher Cori Doetzer.

Tom Vacanti presented his work Proverb at the 2016 Peridance APAP (Association of Performing Arts Professionals) Festival in New York and his duet Interludium at the 2016 American College Dance Association (ACDA) New England Conference’s gala concert. Interludium was also selected as first alternate for the ACDA’s National Conference, and Tom was a finalist for the Massachusetts Cultural Council Artists Fellowship program. This summer, he is setting his work Rinforzare for the Boston-based North Atlantic Dance Theater and is traveling to Auvillar, France, to participate in the Etchings Festival, sponsored by EcceArts.
FOR THEIR major performance this year, the University Dancers, led by Paul Dennis, created *Peril in Thine Eye*, an immersive dance experience loosely based on Shakespeare’s *Romeo and Juliet*. (The title comes from one of Romeo’s lines to Juliet early in the play.) This bold reinterpretation of the classic story used modern dance to explore themes of racial and cultural identity, sexuality and gender, and political and economic tension.

For three days in December, the newly renovated Totman Performance Lab was transformed into an edgy nightclub in modern-day Verona, complete with pulsating sounds and lights. The size of the space encouraged the audience to move freely through the large-scale sets and become part of the performance. This intimate access to the action also revealed some of the play’s subtler elements—marriage, the parent/child dynamic, illicit relationships, love and violence, women in society, and gender identity. Since *Peril* was presented in three complete 45-minute cycles each evening, audiences could also stay and revisit various scenes from different viewpoints and perspectives.

In a departure for the University Dancers, the group incorporated strong theatrical elements into the production. Working closely with dramaturge Gaven Trinidad, a master of fine arts candidate in UMass Amherst’s Department of Theater, dance students and faculty dissected the plot and themes of Shakespeare’s play and interpreted them through sound, sight, touch, and movement. The action of the story was thereby layered and fractured, with multiple scenes being performed simultaneously while several characters developed along parallel timelines, thereby deconstructing the tragic romance.

The choreography for *Peril in Thine Eye* was created in equal parts by Dennis, Tom Vacanti, Leslie Frye-Maietta, and Paul Arslanian. In addition to the innovative use of space and theatrical techniques, the music was programmed to feature a combination of recordings of Prokofiev’s ballet *Romeo and Juliet* and Prince’s “When Doves Cry,” as well as soulful live performances by vocalist Evelyn Harris, bassist Jason Schwartz, and pianist Arslanian.

Regarding the adventurous nature of the production, Dennis commented, “As a faculty, we are forging our own sense of research and advancing our creative risk-taking, while challenging and encouraging student dancers to consider their own careers in the dance world.”

The Republican/MassLive critic Ken Ross called the production “compelling” and “captivating” and hailed the dance faculty for its exuberant choreography and creative use of music.
Eric Berlin was a Featured International Artist with the Orquesta Crianza Cidadá, an El Sistema-style youth orchestra, at the Second Annual Pernambuco Brass Festival in Recife, Brazil. He performed the South American premiere of George Tsontakis’s True Colors for Trumpet and Orchestra, which was commissioned for him by the Albany Symphony Orchestra and will be released on Naxos this summer. With Forrest Eimold, Eric performed the Washington, D.C., premiere of Julian Wachner’s Blue, Green, Red at the National Presbyterian Cathedral.

Eric Berlin, Greg Spiridopoulos, and Ludmila Krasin were on tour this past winter, performing at Eastman School of Music, Yale University, McGill University, and UMass Amherst. Their tour concluded this spring with concerts at the Troy (N.Y.) Savings Bank Music Hall and the International Trumpet Guild Conference, where they presented works by Eric Ewazen, Jacques Castérède, Anthony Plog, and UMass faculty member Jeffrey W. Holmes.

John Bottomley’s Bala Brass Ensemble has released Passports, a CD on the Beauport label featuring music from Central and South America. The group, which now includes Fred Sienkiewicz ’05 and Andrew Stetson ’10MN, was added to this summer’s roster at the Boston University Tanglewood Institute as quintet-in-residence. John can also be heard on Chromos Tuba Quartet Plays the Music of John Stevens, the group’s newest CD, out this year on Beauport.

Cobus du Toit recently launched the #WeBringFlowers campaign, six socially conscious compositions created to confront or revolt against the violence prevalent in modern society. The first of them, Court Dances by Amanda Harberg, was funded by a consortium commission of 57 flutists worldwide and will be premiered in August at the National Flute Association Convention in Minneapolis. In June, #WeBringFlowers received funding from New Music USA for two new compositions.

In November, Thom Hannum was presented with the George N. Parks Leadership in Music Education Award by the National Association for Music Educators and Music for All. The award recognizes excellence in teaching and the ability to inspire qualities in students beyond achievement in music. In March, Thom was artist-in-residence at the Yong Siew Toh Conservatory of Music in Singapore.

Jonathan Hulting-Cohen performed William Walton’s Façade with clarinetist David Shifrin at the Chamber Music Northwest Festival in Portland, Oregon. Jonathan and harpist Jennifer Ellis recently recorded their first CD and performed at colleges in Arizona, California, and at the American Harp Society Summer Festival in Northfield, Minnesota. Jonathan’s saxophone sextet, the Moanin’ Frogs, also recently toured schools in Arkansas, Tennessee, and Pennsylvania.

Gary S. Karpinski has completed second editions of his two textbooks, which are in use at more than 100 schools worldwide. He expanded his Anthology for Sight Singing by nearly 50 percent to include many new melodic passages and hundreds of rhythm-only excerpts; in his Manual for Ear Training and Sight Singing, he added a new chapter on pentatonicism and many new keyboard exercises.

Ayano Kataoka continued her work as a Chamber Music Society of Lincoln Center artist in January with a new music concert featuring selections by Víñao, Berio, and Reich. She made other notable performances at the Percussive Arts Society’s International Convention in November and at the American Museum of Natural History during June’s Make Music New York events. Ayano also coached ensembles at the Festival Internacional Cervantino in Guanajuato, Mexico.

Erinn Knyt’s new book, Ferruccio Busoni and His Legacy, was published by the University of Indiana Press in May. Equal parts critical biography and interpretive analysis, it calls for a reconsideration of Busoni’s legacy based on his major impact on 20th-century music.

Kathryn Lockwood, violist with the Lark Quartet, recently performed at Carnegie Hall’s Weill Recital Hall in a program honoring the group’s 20th anniversary. The quartet was also part of the roster at the Elizabeth Oakes String Quartet Residency Program at the University of Iowa.

Robert M. Marvin was selected as a UMass Interdisciplinary Studies Institute Fellow for the group’s upcoming seminar on the topic “Dissent.” She was invited to participate in an international scholarly symposium, “Opera and Print Culture in 19th-Century Britain,” at King’s College London, funded by the European Research Council.
Joshua Michal was awarded a Faculty Research Grant to commission and record new electro-acoustic music for horn for the MSR label.

Felipe Salles and colleagues from his earlier work in São Paulo recently released The Reunion Project, a CD of Brazilian-infused jazz, on the Tapestry label. The website All About Jazz described the ensemble as being “in perfect alignment” and praised the CD for its energy and cohesive sound.

In addition to her work as principal pianist with the Springfield Symphony, Nadine Shank performed with saxophonist Angela Space ’98 at Rutgers University and Ithaca College. Nadine also performed with Cobus du Toit at West Virginia University and at the UMass Rising capital campaign gala at the Boston Museum of Fine Arts.

Gilles Vonsattel continued to perform as a member of the Chamber Music Society of Lincoln Center’s roster; his September performance of Gottschalk’s The Union for solo piano and Copland’s Appalachian Spring with the Escher Quartet was carried on PBS’s Live from Lincoln Center. More recently, Gilles collaborated with conductor Kent Nagano in performing Bernstein’s Symphony No. 2, The Age of Anxiety, with the Orchestre Symphonique de Montréal and the Munich Philharmonic; he also presented Ravel’s Piano Concerto in G Major with the Hartford Symphony.

Christopher White’s recent article, “Dear Students: What to Remember When You’ve Forgotten Everything,” was published by Huffington Post in May. It makes the case that courses on such topics as music theory provide students with tools to better understand themselves and the world around them.

Fond Farewells

The Department of Music and Dance bids an appreciative farewell to Paul Arslanian, Pam Juengling, and Stephen Walt. They each accomplished a great deal during their time at UMass, and their contributions have made a tremendous difference to countless students. We were privileged to have them among us, and wish them well in their future endeavors.

Professional pianist, composer, and dance accompanist Paul Arslanian has been a lecturer in UMass Amherst’s Dance Program since 1999 and was awarded the rank of senior lecturer in 2009. In San Francisco during the 1970s, he led his own jazz and Latin ensembles, was composer and pianist for Bishop Norman Williams, recorded with such notables as Pepper Adams, Pharoah Sanders, David Liebman, Woody Shaw, and Bill Summers, and backed up Freddie Hubbard and Terri Gibbs. In 1979, Paul cofounded the Jazz Tap Ensemble and, as music director, worked with Honi Coles, Charles Foster Johnson, Cookie Cook, Eddie Brown, and Harold and Fayard Nicholas. Paul served as pianist for the Archie Shepp Quartet and toured extensively throughout the United States and Europe as music director for numerous dance productions, including Dance Umbrella’s Fascinating Rhythms tour, which featured Savion Glover and Jimmy Slyde. He has been music director for the Portsmouth Percussive Dance Festival and for dance intensives at Jacob’s Pillow Summer Dance Festival. Paul composed music for Clara’s Dream: A Jazz Nutcracker in 1999 and Off the Beaten Path: A Jazz and Tap Odyssey in 2008. His jazz compositions have been recorded by George Coleman, John Hicks, Roy Hargrove, Renee Rosnes, and Bertha Hope, and his compositions for theater

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Pam Juengling joined the Department of Music and Dance as music librarian in 1982. She had previously earned a degree in organ performance, music education, and German at Minnesota State University–Mankato, where a student position in the music library inspired her career shift to music librarianship. She attended graduate school in a joint program at SUNY Geneseo and Eastman School of Music, earning her MLS in 1978, and worked at Northern Kentucky University in suburban Cincinnati before coming to UMass.

Pam was involved with numerous major changes to the department, most notably the music library’s move from the Fine Arts Center to the W.E.B. Du Bois Library in 1994. Pam handled that massive project, along with the many changes brought by technology to the fields of library science and music, with her signature mix of efficiency, organization, and good humor. During retirement, she looks forward to travel, more time with family and friends, volunteer activities, and attending the department’s many concerts and recitals.

Bassoonist Stephen Walt served 19 years as a faculty member at UMass Amherst, holding the rank of senior lecturer. Stephen is principal bassoonist with the Albany (N.Y.) Symphony Orchestra and the Berkshire Bach Ensemble. He will continue his career as artist/associate in bassoon and director of woodwind chamber music at Williams College and as a member of the faculty at the Chamber Music Conference of the East. Walt has performed with orchestras, opera companies, and chamber music ensembles throughout the eastern United States, including performances with the Bournemouth, Muir, Leontovych, and Shanghai string quartets. He has been guest artist at the Monadnock, Muscogee, and Hampton-Sydney music festivals, the Music Festival of the Hamptons (N.Y.), and Music for Greer (Ariz.) and has appeared on the Mohawk Trail Concert Series. Stephen has recorded for CRI, Decca, Gasparo, Naxos, Nonesuch, and Albany Records. He was a founder of the Williamstown Chamber Concerts series and its codirector from 1988 to 2006.

Stephen’s retirement plans include editing bassoon method books and music long out of print, playing and private teaching, reading for pleasure, and traveling.

Our Newest Colleagues

Molly Christie González has been named assistant professor of dance and dance education. Her artistic practice and training are dually rooted in modern dance and traditional dance and music languages. She has taught extensively for over 20 years, designing curricula and directing programs in diverse educational and performance environments, as well as in Pilates and HIV/AIDS risk-reduction education. Molly holds master’s degrees in dance performance/choreography and dance education from the College at Brockport (SUNY), and a bachelor’s in modern dance from the University of the Arts. Her teaching philosophy, choreography, and research are grounded in 30 years of experience in Katherine Dunham’s technique and philosophies; Molly was certified by Ms. Dunham in 2004. She is on the board of the Institute for Dunham Technique Certification and is chair of the pedagogy and academic exam committees.

Molly has conducted dance and music research in Cuba, Brazil, and Puerto Rico, and in 2000, received a Leeway Foundation grant to study dance and music in Senegal. She co-founded Trio Dourado Brazilian Dance Company and Cuban Latin Cabaret Productions and has performed, choreographed, and costumed for a range of modern, Brazilian, Cuban, and West African companies. Molly was previously an adjunct professor at Morrisville State College, Bard College at Simon’s Rock, and Bard Academy. She also developed middle- and high-school dance programs at an arts-integrated expeditionary learning school in Buffalo, New York.

Morihiro Nakahara has been named assistant professor and director of orchestral activities. He is currently music director of the South Carolina Philharmonic and resident conductor with the Spokane (Wash.) Symphony Orchestra. Morihiro previously served as music director of the Holland (Mich.) Symphony Orchestra and taught at Eastern Washington University in Cheney, Washington, and Andrews University, in Berrien Springs, Michigan.

A native of Kagoshima, Japan, Morihiro holds degrees from Andrews University and the University of Cincinnati College’s Conservatory of Music. The recipient of the David Effron Conducting Fellowship at the Chautauqua Institution in 1999, Morihiro was featured in the League of American Orchestras’ prestigious Bruno Walter National Conductor Preview in March 2005. Morihiro is a popular clinician, guest conductor, and lecturer, known for his innovative, audience-friendly programming and charismatic presence on and off the podium. Morihiro’s recent guest-conducting engagements include appearances with the Buffalo Philharmonic, the symphonies of Oregon, Charleston, Chattanooga, Lansing, Peoria, Jacksonville, and Green Bay, and Chicago Pro Musica. He has collaborated with popular acts including Chris Botti, Béla Fleck and the Flecktones, Sérgio Mendes, and Roby Lakatos.

Rémy Taghavi will be interim bassoon instructor beginning this fall. A highly active performer and educator in the New York City area, with interests that span classical, jazz, and popular music, he was born and raised in St. Paul, Minnesota. Rémy graduated magna cum laude from the University of Southern California, received a master’s degree from The Juilliard School, and is a doctoral candidate at Stony Brook University. His primary teachers include Frank Morelli, Judith Farmer, and Norbert Nielubowski. Rémy has performed, toured, and recorded with numerous groups across the country. He has also been an associate member of the Civic Orchestra of Chicago and recently cofounded the Annapolis Chamber Music Festival.
Recording the Lost Works of Frank Martin

By Assistant Professor Matthew Westgate

In the summer of 2015, while searching through old files, I came across a note I had written to myself in 2005: “Martin chamber music for winds. Check this out!” The note was written during a conducting symposium with former Shattinger Music owner Jim Cochrane. It was there that I first learned of the release of previously undiscovered music by Frank Martin (1890–1974), a Swiss composer best known for his Petite symphonie concertante.

Almost 10 years later, that cryptic note prompted me to contact editor Bastiaan Blomhert in the Netherlands, who informed me that the music was, indeed, available. With support from a UMass Healey Endowment Grant, I set out to create the first-ever recordings of three of Martin’s “lost” pieces, including Concerto pour les instruments à vent et le piano (“Concerto for Wind Instruments and Piano,” 1924), Concert Suite from Ein Totentanz zu Basel im Jahre 1943 (“A Death Dance from Basel in the Year 1943”), and Zwischen Rhone und Rhein (“Between the Rhone and the Rhine,” 1939).

In early November 2016, after a year and a half of research and planning, I gathered a group of talented musicians for the recordings. It featured a large contingent of UMass faculty, including Eric Berlin, John Bottomley, Fred Cohen, Romie de Guise-Langlois, Jonathan Hulting-Cohen, Ayano Kataoka, Joshua Michal, Felipe Salles, Nadine Shank, Greg Spiridopoulos, Shigefumi Tomita, Cobus du Toit, and Stephen Walt. Guests included Five College faculty members Alex Beltran ’14, ’17MM, Rebecca Eldridge, Philip de Fremery, and Jean Jeffries, along with UMass alumni Kristoffer Danielsen ’13MM, Justin Falvo ’12MM, Rose-Anna Martin ’16MM, Dustin Patrick ’14MM, and Andrew Stetson ’10MM, as well as my talented wife, Erica Drake.

Arts Laureate Recording captured the performances, which took place over two days in the Fine Arts Center Concert Hall. The final CD, Frank Martin: Music for Winds, will be produced and distributed by MSR Classics later this year.

It was a joy for me to see my colleagues interact and cooperate in such a positive and supportive way during this project. The recording sessions gave all of us an opportunity to come together for a few days and create something musical together, outside of committee and faculty meetings. I was moved to tears on more than one occasion during rehearsals and recording sessions. This kind of collaboration is not possible everywhere and, for that reason, I am very proud to be a part of the UMass Amherst Department of Music and Dance community.
IN SEPTEMBER 2016, I helped organize the New Music Conference, “What We Talk about When We Talk about New Music,” in conjunction with a concert of new and contemporary works organized by music faculty members Elizabeth Chang and Salvatore Macchia. Andrea Moore of the University of California Riverside joined me in planning this two-day event as part of a biennial series, “Musicology and the Present,” which we hope will help foster a new community of scholars interested in the array of concerns that fall under the rubric of “new music.”

Fourteen academic papers were presented on topics ranging from the economics of new-music creation and performance to this music’s potential to raise class consciousness and critiques of capitalism. Harvard musicologist Anne Shreffler gave an exciting keynote address on what she called “new-music ecosystems” past and present. In the midst of it all, Liz and Sal programmed a thrilling evening concert of new music, including recent works by Sal and Amherst College’s Eric Sawyer. It served as the perfect centerpiece of the weekend’s events.

The entire experience was intellectually and socially stimulating for all involved. Much of our academic work is done in isolation, so it’s hard to convey the joy that like-minded academics can experience in a room together. Many of those who presented papers were graduate students or junior faculty, so it was equally exciting to see a scholarly field emerging before our very eyes.
**OVERSEAS TOURS**

The **UMass Amherst Chamber Choir**, led by Director of Choral Studies Tony Thornton, was the chorus-in-residence at the 2017 Brescia International Early Music Summer School and Festival, July 21–August 1, 2017. The choir also performed at concerts and Mass services at nearby locations including San Salvatore, Reggio Emilia, and Maderno and toured the historical instrument collections in Salò and at Castello Sforzesco in Milan.

The **UMass Amherst Wind Ensemble**, conducted by Director of Wind Studies Matthew Westgate, was on tour in Ireland, May 14–24, 2017. The group gave performances in Cork with the Midleton Concert Band and later in Killarney with the renowned music and dance group Ceoltóirí Sliabh Luachra. The tour continued with multiple performances in Dublin, most notably a chamber concert at the mayor of Dublin’s private residence (inset) and a featured concert at Christ Church Cathedral. Ensemble members also visited the Artane School of Music to learn more about music education in Ireland and to work with Ronan O’Reilly, conductor of the Ireland Youth Wind Ensemble.
Alumni

Doug Abrams ‘14MM, a PhD candidate in music theory, had his article about Thelonious Monk’s “Ruby, My Dear” published in the academic journal Jazz Perspectives.

Ben Beal ’16 is a graduate student at the Frost School of Music at the University of Miami. He recently performed with the school’s flagship small jazz-vocal ensemble Frost Extensions at the 8th National Jazz Educators Conference in New Orleans.

Laura Berman Benelli ’90 is a professional vocalist and touring singer/songwriter. She has performed with authors Neale Donald Walsch and Marianne Williamson, as well as with Michael Bernard Beckwith at the Agape International Spiritual Center in Los Angeles. Laura has released four CDs to date and is writing her fifth; she is also producing a one-woman musical. Sabbath Queen, about her midlife return to Judaism. Laura lives in Portland, Oregon, with her husband, songwriter/guitarist Craig Benelli. www.laurabermanmusic.com

Julie Angelis Boehler ’94 recently played timpani at a recording session with renowned British composer Bob Chilcott and Choralis, a leading metropolitan-D.C. chorus, at the historic Church of the Epiphany. The recording featured a mix of new carols with fresh takes on some familiar Christmas favorites. info@choralis.org

John Cavicchia ’98 is continuing his DMA studies in music education with a concentration in Choral Conducting at the Hartt School, University of Hartford, in addition to his music director duties at East Longmeadow (Mass.) United Methodist Church. In December, he premiered his sixth Christmas cantata, Longing, Seeking, Watching, Waiting. More recently, he premiered his Anglo-Celtic Easter Suite with original Bible-based texts set to “Early One Morning,” “O Danny Boy,” and “Loch Lomond.”

Amber Chiang ’71 has appeared around the world singing jazz/pop and has taught piano and voice to students of all ages for over 25 years. Her latest recording is a holiday ballad called “Christmas Together,” accompanied by Ron Kobayashi on keyboards. http://www.cdbaby.com/cd/amberchiang

Amy (Golden) Delorge ’92 was selected from among 2,300 candidates as the 2016 Music Educator of the Year. The award is presented annually by national music retailer Music & Arts. Amy is completing her 24th year of teaching and is currently at Biddeford (Maine) Middle School. She and her husband, Doug, have a 15-year-old son, Michael, a saxophonist and bass vocalist.

Jonathan D. Green ’87MM was named 15th president of Susquehanna University in Selinsgrove, Pennsylvania, a post he assumed in July 2017. He had served as provost and dean of the faculty at Illinois Wesleyan University in Bloomington, Illinois, since 2011.

Joshua Harper ’13MM is in his second year of the DM program in choral conducting at Jacobs School of Music, Indiana University, where he is also an associate instructor. This past year, he was assistant chorus master for IU’s production of Madama Butterfly, serving as off-stage conductor for performances in Bloomington and Indianapolis. Joshua was also associate conductor for the University Singers, assisting Betsy Burleigh in performances of works by Monteverdi, Ives, Poulenc, and Walton.

In March, Rick Hirsch ’92 was composer-in-residence with high school bands led by UMass alumni: the Monument Mountain Regional Jazz Band (Mike Gillespie ’02MM), the Newton South (Lisa Linde ’91) and Newton North (Rich Labedz ’97) jazz bands, and Medfield public schools (Ryan Dexter ’97, Doug Olsen ’93), which also commissioned Rick to compose a work for its annual district-wide band concert. Rick’s new CD, Pocono Git-Down, features his 20-piece Big Ol’ Band and was awarded 4 and a half stars by the website All About Jazz. www.RickHirschJazz.com

Following her retirement after 36 years with the Auburn (Mass.) school system, Elizabeth Dearden-Wrenn Johnson ’72 now teaches preschool music and plays church organ and piano at St. Joseph’s in Auburn and St. Mary’s in Shrewsbury. She also teaches volunteer music sessions at Auburn Youth and Family Services while continuing to work as a realtor.

Sanford Jones ’98 lives in Düsseldorf, Germany, where he works as the community band director and Habitat for Humanity team leader at the international school. Previously, he taught for over 10 years in Israel, Qatar, and Germany. Sanford is an active member of the Association for Music in International Schools and returns to UMass every summer for the George N. Parks Drum Major Academy.

Michael LaCava ’92 recently accepted the position of K-12 director of performing arts for the Wellesley (Mass.) Public Schools. He continues to be an active clinician, adjudicator, and guest speaker throughout New England. Michael is an adjunct professor at Fitchburg State. He and his husband, Doug, have a 15-year-old son, Michael, a saxophonist and bass vocalist.
State University, where he conducts the Concert Band and teaches graduate courses in arts leadership and management. He resides in Chelmsford, Massachusetts, with his wife, Jessica, and their three children.

**Tony Lechner ’93, ’97MM** has received international acclaim for *Under the Midnight Stars (The Rosewood Project)*, an album of original jazz compositions featuring, among others, Alec Derian ’02, ’07, ’08MM. Songs from the album received recognition from the John Lennon Songwriting Contest (2011 Lennon Award for Jazz, 2012 Grand Prize for Jazz) and the Billboard World Song Contest (2010 Grand Prize for Jazz, 2011 Grand Prize, Instrumental). “Partiste” was also heard in the 2010 Paramount Pictures release *Dinner for Schmucks.*

**Martha Mooke ’88MM** collaborated with beatboxing legend Rahzel during a residency at New York’s Symphony Space, culminating in the world premiere of *Beats per Revolution* for electric viola, beatboxer, and chamber ensemble. She also recently performed two of her original compositions with the Sarasota Pops Orchestra. Previously, Martha performed with Philip Glass, Iggy Pop, Ben Harper, and Alabama Shakes at Carnegie Hall, and with the Lemon Twigs on *The Late Show with Stephen Colbert.*

**David Pope ’95** is professor of saxophone/coordinator of woodwinds at James Madison University. Recently, he was on the faculty of Bangkok’s Asia Pacific Saxophone Academy and a jury member for the prestigious $100,000 M-Prize Chamber Arts Competition. **George Weremchuk ’85** invited David to be a featured artist at the Central Florida SaxFest. David’s latest collaborative CD, *Freedom Sounds,* was released in April.

**Robert D. Ruplenas ’67, ’74** sang in Odyssey Opera’s fall 2016 performance of Dvorák’s *Dimitrij.* His Choral Anthem on “Beach Spring” is forthcoming from Paraclete Press.

Brazilian violinist **Felipe Secamilli ’12MM** lives in São Paulo and maintains an intense teaching schedule with a studio of more than 40 private students of all ages. In addition to his solo career, Felipe is a member of the string quartet Jequitibá, which frequently appears on a variety of concert series around Brazil.

**Nicholas Shanevelt ’11MM,** visiting assistant professor of collaborative piano at Luther College in Decorah, Iowa, recently joined UMass faculty saxophonist **Jonathan Hulting-Cohen** in performing at the Music by Women Festival in Columbus, Mississippi.

Sophie Till ’01MM is associate clinical faculty at Marywood University and the Golandsky Institute, where she has developed the Taubman/Golandsky approach to strings. This year, Sophie gave workshops to members of the Royal Liverpool Philharmonic and BBC Scottish Orchestra, and also produced a series of pedagogy films.

**Ulysses Torres ’12,** a music teacher in Mt. Vernon, New York, appeared as a tubist in an episode of *Mozart in the Jungle* after responding to an all-call for musician extras. He enjoyed meeting series stars Lola Kirke and Hannah Dunne and took part in an impromptu jam session with his fellow extras that was ultimately included in the episode’s soundtrack.

**Hannah van der Swaagh ’10MM,** a teacher at the Bronx Learning Institute for Girls, was featured in the Oscar-nominated documentary *Joe’s Violin.* The short film traces the journey of a violin purchased by a Holocaust survivor after World War II and eventually passed along to Hannah’s 12-year-old student, Brianna. Hannah called her involvement in the project “eye-opening”; she hopes it will shed light on the impact of immersive music programs like the one at the institute.

**Benjamin Van Vliet ’10MM** is currently executive director of the Upper Valley Music Center in Lebanon, New Hampshire, where he is overseeing an exciting expansion of their facility. He and his wife, Alicia Casey ’10MM, have one child, Elizabeth, and are expecting a second soon.

**Karen Thomas Wilcox ’73** sang in the chorus and covered the role of Nurse Gertrude in Gounod’s *Roméo et Juliette* with Opera51, “one of Boston’s essential small opera companies” (*Boston Musical Intelligencer*). Karen also sings in the Tanglewood Festival Chorus, performing in Boston and the Berkshires. She and Robert Ruplenas ’67, ’74 recently visited the renovated Old Chapel at UMass and fondly recalled the days when it housed the music library and the band.

**Current Students**

**Clair Cangialosi ’17,** a senior music education major, was presented with a 2016 Student Professional Achievement Award by the National Association for Music Education, one of two students chosen nationally for this honor.

**Gillian Desmarais ’17,** a senior music education major, was the collegiate winner of the 2016 National Association for Music Education Electronic Music Composition competition.

**Kathryn Firth ’17MM** presented a talk, “Gender Ambivalence in Late Renaissance Italy: The Receptiveness of Tarquini Molza among Her Contemporaries,” at the prestigious Research Student Conference of the Royal Musical Association at Canterbury, England.

**Joseph Goguen ’17** was one of six Massachusetts music education students to receive the Massachusetts Music Educators Association’s Promising Young Educator Award.

**Liam Hanna ’17MM** won the Collegiate Solo Competition at the International Horn Society Northeast Conference, held at the Hartt School of Music in Hartford, Connecticut.

**Emily Korth ’17MM** received an International Trumpet Guild Scholarship.

**Kailimi (Shelley) Li** and Desmond Armentrout were invited to present their research at a poster session at the 32nd International Society for Music Education World Conference, held in Glasgow, Scotland.

**Nate Moe ’17MM** advanced to the semifinals of the National Trumpet Competition.

**Jonathan Schmidt** was selected to receive the 2017–2018 Dr. Robert Hawkins Memorial Scholarship, administered by the John Philip Sousa Foundation and presented to an outstanding collegiate musician aspiring to become a band director or music educator.
The December 11 concert by the University of Massachusetts Amherst Symphony Orchestra, led by Ng Tian Hui, included a performance by Eric Berlin of *True Colors*, written especially for him by George Tsontakis. The composer attended the concert and embraced Eric following a stirring performance. Faculty members Jamie-Rose Guarrine and Marjorie Melnick were also featured in “Presentation of the Rose” from Richard Strauss’s *Der Rosenkavalier*.

In March, during this year’s Multicultural Film Festival at UMass, the orchestra performed the live soundtrack for a screening of Bill Morrison’s avant-garde movie *Decasia: The State of Decay* (shown at right.) Bang on a Can composer Michael Gordon, who scored the film, also presented a master class for composition students.

The department is indebted to Ng Tian Hui for his leadership and dedication in support of the UMass Orchestra program over the past two years. During his tenure, Tian brought the Symphony Orchestra ensemble to new heights by seeking out challenging repertoire and innovative performance opportunities. He also expanded the All-University Orchestra to include a full instrumental complement and reinvigorated the annual Concerto Competition into a cornerstone event on the department’s calendar.

**DANCE HIGHLIGHTS**

**WORKSHOPS**

The Dance Program offered workshops with two outstanding dance professionals this winter.

In January, Diane Laurenson ’79 led workshops on Bob Fosse’s style and methods. Diane has had the privilege of working closely under Fosse and Gwen Verdon with five different companies of *Dancin*’ and in Broadway and national productions of *Big Deal* and *Sweet Charity*.

In February, performance artist Johnnie Cruise Mercer led workshops in hip-hop, street dance, and social dance. Johnnie is director of The Red Project NYC and has professionally collaborated with artists including Antonio Brown, Edisa Weeks, Monstah Black, and André Zachery. He will return to UMass this fall to work with the University Dancers on a piece to be performed next spring at New York’s 92nd Street Y.

**DANCE THERAPY PROJECT**

This spring, Paul Dennis and selected dance students collaborated with occupational and physical therapists to integrate Rudolf von Laban’s theories of harmonized movement (Choreutics, Laban Movement Analysis, and Bartenieff Fundamentals) in treating patients with Huntington’s disease and other neurodegenerative conditions. The ambitious project explored the role of the environment and exercise in altering the progress of these disorders and showed dance to be uniquely positioned to affect physical, emotional, sensory, and cognitive changes. Working with patients at Western Massachusetts Hospital and Tewksbury Hospital were Five College dance students Emma George (UMass), Aubrey Johnson (Smith College), and Maggie Golder (Mount Holyoke College).
SEPTMBER 30: Multiband Pops. Daytime performances by music and dance ensembles and the Minuteman Marching Band for over 3,000 middle- and high-school students from around the region.

OCTOBER 15: High School Band Day. Marching band members from high schools across New England performed with the UMass Marching Band led by Timothy Anderson.

DECEMBER 3: Flute Day. Inaugural event organized by Cobus du Toit for flute enthusiasts from around the region, featuring Five College flutists and guest Jake Fridkis from the Fort Worth Symphony Orchestra.

FEBRUARY 11: High School Honor Band. Close to 300 outstanding high-school musicians from around New England performed with the UMass Wind Ensemble led by Matthew Westgate.

APRIL 8: High School Jazz Festival. 25 performing ensembles from across the region took part in a day of clinics and masterclasses led by UMass faculty led by Jeffrey W. Holmes; jazz great Terence Blanchard was guest adjudicator.

The UMass Amherst Chorale, led by Stephen Paparo, collaborated with choristers from Springfield’s High School of Commerce on joint rehearsals and performances during November and December (shown above.) The chorale also presented a combined concert on April 9 with the Hampshire Young People’s Chorus.

On January 24, 2017, the UMass Chamber Choir, led by Tony Thornton, performed at Governor Charlie Baker’s State of the State Address ceremony. UMass Amherst Chancellor Kumble R. Subbaswamy (at left, with Tony Thornton) and UMass President Martin Meehan (front row, far right) took time out to congratulate the performers and take a quick selfie.
SCHOLARSHIPS and prizes are awarded each year, thanks to the generous donations of our alumni and friends. Gifts may be made to help fund any of these awards—recipients of this past year’s scholarships and prizes are listed below.

**Theodore Presser Foundation Award**
Sarah Harney ’19

**Laura Klock Award in Horn**
Liam Hanna ’17MM

**Lynn Klock Award in Saxophone**
Daniel Phipps ’17

**Friends of Music Senior Award**
Daniel Phipps ’17

**Howard M. LeBow Memorial Scholarship**
Jessica Toupin ’19

**Fletcher Henderson/Max Roach Memorial Scholarship in Jazz**
Eric Smith ’17

**Eugenie M. May Award for Piano Performance**
Kristen Flanagan ’18

**Geraldine Shank Collaborative Piano Award**
Helen (Jiaqi) Gan ’17MM

**Julian Olevsky Memorial Scholarship in Violin**
Jonathan Livio ’18

**Ornest Undergraduate Award for Voice**
Emily DiGiusto ’19, Jessica Toupin ’19, Lauren Fay ’19, Matthew Garrity ’18, Caroline Lee ’19, Anthony Ferreira ’19, Julia Urbank ’19, Rachel Forbes ’19, Lydia Barrett ’17, Colleen Burns ’18, Jessica Huettman ’17, Amanda Uruquhart ’17, Melissa Tompkins ’18

**Susan Cunningham Campbell Outstanding Freshman Award**
Emily Thomas ’20

**Susan Cunningham Campbell Outstanding Sophomore Award**
Charlotte Ouellette ’19

**Philip Bezanson Scholarship in Voice**
Kirk Bobkowski ’19MM, Amanda Lauricella ’20MM, Uriah Rodriguez ’20MM

**Russell E. and Janet R. Falvey Scholarship**
Jillian Gummesson ’20

**George N. Parks Memorial Award**
Michael Trehey ’17

**Sigma Alpha Iota Collegiate Honor Award**
Erin Haley ’17

**Sigma Alpha Iota Scholastic Honor Award**
Nicole Kirsch ’17

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**Sigma Alpha Iota Scholastic Honor Award**
Nicole Kirsch ’17

**Friends of Music**

**Alvani Masterclass Fund for Voice**

**Anne Elder Bestor Memorial Scholarship Fund in Music**

**Horace Clarence Boyer Gospel Music Fund**

**Klock Campbell Studio Awards Fund**

**Walter Chesnut Music Scholarship for Trumpet**

**Klock Saxophone Studio Fund**

**Jeffrey Morgan Memorial Scholarship**

**Music Student Career Development Fund (new!)**

**Oratorio Performance Endowment**

**Dorothy Ornest Alumni Visiting Artist Endowment**

**Piano Restoration and Acquisition Fund**

**Stark Vocal Enhancement Fund for Workshops by Visiting Artists**

**Friends of Dance**

**Dance—Artistic Endeavors**

**Richard Jones Scholarship for Dance**

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

**Minuteman Marching Band**

**Minuteman Marching Band Uniform Fund**

**Power & Class Scholarship/Recruitment Fund**

**C. Lynn Vendien Minuteman Marching Band Scholarship**

**UMass Band Alumni Scholarship Fund**

MAKE A GIFT

JOIN US in supporting the education of our talented music and dance students. Your donation helps support student scholarships and enhance program offerings while maintaining and improving our instruments and facilities. All of these important elements combine to keep our department competitive and vibrant. You may wish to make a gift to a scholarship or award appearing on the left, to one of the funds listed below, or to your favorite ensemble. All gifts are welcome.

**MUSIC FUNDS**

**Alvani Masterclass Fund for Voice**

**Anne Elder Bestor Memorial Scholarship Fund in Music**

**Horace Clarence Boyer Gospel Music Fund**

**Klock Campbell Studio Awards Fund**

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**MINUTEMAN MARCHING BAND FUNDS**

**Minuteman Marching Band**

**Band Uniform Fund**

**Power & Class Scholarship/Recruitment Fund**

**C. Lynn Vendien Minuteman Marching Band Scholarship**

**UMass Band Alumni Scholarship Fund**

MAKING YOUR GIFT

Every gift makes a difference. Please be as generous as you are able.

**Give online to Music, Dance, or Marching Band Funds:**
umass.edu/music/give-music

**Give by check:**
Please make your check payable to UMass Amherst, note the fund name on the memo line, and send to Development Office Memorial Hall 134 Hicks Way Amherst, MA 01003

**Make a pledge:**
You may wish to make a pledge and pay in monthly, quarterly, or annual installments. Bequest gifts are also gratefully accepted.

**For any questions about giving, please contact:**
Lucia Miller
Director of Development
College of Humanities and Fine Arts
413-577-4421
luciam@umass.edu

The University of Massachusetts Amherst’s Minuteman Marching Band has been chosen to perform in the 2018 Tournament of Roses Parade in Pasadena, California. A donation to the Marching Band Uniform Fund will help us replace all 400 uniforms in time for the big event. See above for details on how you can help.
MUSIC AND DANCE GIFTS

$2,500 and above
Thomas E. Bezanson
Stephen A. Hilt
Robert Pollack
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Bezanson Scholarship recipient

All gifts received between July 1, 2016 and June 30, 2017.
FALL 2017
PERFORMANCE HIGHLIGHTS

SEPTEMBER 8–10:
Five College New Music Festival

OCTOBER 1:
Centenary Concert:
“The Music of Philip Bezanson”
$25 patron tickets include reserved seating and reception with the artists.

OCTOBER 10:
U.S. Marine Band
(“The President's Own”),

OCTOBER 20:
43rd Annual Multiband Pops Concert
On Homecoming Weekend

OCTOBER 25:
UMass Amherst Symphony Orchestra:
“Welcome Morihiko”

NOVEMBER 30–DECEMBER 2:
University Dancers

FACULTY CONCERTS

SEPTEMBER 21:
Shigefumi Tomita

SEPTEMBER 26:
Fredric Cohen 30th Anniversary

OCTOBER 3:
Jonathan Hulting-Cohen,
Nadine Shank

OCTOBER 4:
Felipe Salles

OCTOBER 8:
Nigel Coxe (Emeritus)

OCTOBER 11:
Romie de Guise-Langlois

OCTOBER 15:
Gregory Spiridopoulos

NOVEMBER 2:
Wind Faculty Chamber Concert

NOVEMBER 15:
Faculty Chamber Concert

GOOD NEWS
All faculty concerts are now free and open to the public!