

Department of
Music & Dance

COLLEGE OF HUMANITIES
& FINE ARTS

Fanfare

Fall 2018



University of
Massachusetts
Amherst

THE TALENTED STUDENTS and accomplished faculty in the Department of Music and Dance are living proof that the performing arts are flourishing at the University of Massachusetts Amherst. I am proud to lead the distinguished faculty, dedicated staff, and excellent students who keep the Department vibrant.

As you will learn from this issue of *Fanfare*, the past year has been an extraordinary one, collectively and individually. We continue to take steps to advance our already outstanding programs, enriching the educational experiences we offer students through curricular update and expansion, facilities renovation, and new artistic initiatives. As we enhance the profile of the Department within the University, the region, and the nation, we look forward to a prosperous future in which we create and sustain all forms of music and dance.

Our top priority is the academic and artistic success of our students. They are instructed by a world-class faculty of performers, scholars, composers, choreographers, conductors, and educators who engage in the performing arts professions at the highest level through performances and publications regionally, nationally, and internationally. Through solo recitals, performances with our numerous ensembles, competition participation, and innovative projects developed in collaboration with their mentors, our students are thriving, and our graduates are making significant impacts in their professional pursuits around the world.

As I continue my efforts to assist students and colleagues in pursuing artistic and academic goals and fulfilling professional aspirations, I invite you to join me. By attending our events, supporting our programs, and sharing your expertise with our students, you will help us celebrate the excellence of the University of Massachusetts Amherst Department of Music and Dance.

—Roberta M. Marvin

ON THE COVER: *Minuteman Marching Band in Pasadena; Morihiko Nakahara conducts the UMass Amherst Symphony Orchestra; dance student Stacey Hazen in Cadáver Exquisito*

FANFARE 2018

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A photograph of Felipe Salles, a man with a beard and short dark hair, wearing a dark suit, a blue shirt, and a yellow patterned tie. He is shown in profile, looking to the left, and holding a brass saxophone. The background consists of vertical blue and red stripes.

Guggenheim Recipient Felipe Salles on Music's Social Power

In April, Felipe Salles was selected as a John Simon Guggenheim Memorial Foundation Fellow to create Dreamers: The New Immigrant Experience, a new multi-movement work for jazz orchestra. The project is inspired by the many undocumented immigrants brought to the U.S. as children on whose behalf the Development, Relief, and Education for Alien Minors (DREAM) Act was first proposed. Dr. Salles shares his thoughts on the project and on receiving this prestigious honor.

IT IS MY BELIEF that music has to be relevant, regardless of whether it is popular or profitable. Music that is relevant can connect traditions and current trends while also engaging people, making them think, react, understand the power of different cultures, and appreciate self-expression and esthetics.

For over a century, jazz has brought all of these elements together, incorporating a wide range of musical traditions from European classical and Latin American to Middle Eastern, pop, hip-hop, electronic, and beyond. Great artists like Dizzy Gillespie and UMass Amherst faculty members Max Roach and Billy Taylor understood that, and welcomed all people to participate in the creation of jazz music. They also understood the social power of this music to teach younger generations through efforts like the UMass Jazz in July summer camp, which Dr. Taylor helped establish.

Although I am a native of Brazil, I have always loved jazz as if it were my own tradition. Brazilian music and jazz have had a fruitful relationship since the 1950s, as evidenced by the influence of bossa nova and cool jazz on each other. After moving to the U.S. 23 years ago, I began the process of deepening my understanding of jazz while realizing the importance of my own heritage and my relevance as an immigrant in today's society.

Becoming a father inspired my latest recording, *The Lullaby Project*,

which in turn helped me to realize fully the impact of oral history on promoting and preserving culture and tradition across entire generations, despite geographic migration. *The Lullaby Project* also marked a new direction in my music through the formation of my Interconnections Ensemble, an 18-piece jazz orchestra created for the recording. My desire to continue writing for this group of amazing players was a major factor in my decision to apply for the Guggenheim Fellowship.

The main inspiration for my application was my friend, Tereza Lee. I have been following her fight for the rights of the DREAMers since 2001, when she helped to inspire Senator Richard Durbin to propose the DREAM Act. Riding my bike to UMass one morning, it dawned on me that, as an immigrant myself, I could contribute to that discussion through my music. That day, I realized that now, more than ever, helping audiences understand the singularity of the immigrant experience, its unique identity and cultural contribution, and the importance of diversity had to be part of the next chapter of my musical production.

After receiving Tereza's blessing, I took a chance on my own dream and applied to the Guggenheim Foundation to create a new work titled *Dreamers: The New Immigrant Experience*. Weeks after receiving the news about my fellowship, it is still surreal to me that the Foundation put its trust in my project, and I am anxious to begin work as soon as possible. The process will involve a series of video interviews with DREAMers, followed by the composition of the large-scale musical work, the construction of the video projection that accompanies it, rehearsals with the Interconnections Ensemble, the premiere of the work, and the recording of it in the studio.

I am both terrified and excited by the responsibility of creating a relevant piece of work that engages the listener and promotes some important and much-needed discussion in today's society.



Vonsattel Impresses in Chicago Symphony Debut

IN MARCH, faculty pianist Gilles Vonsattel performed Leonard Bernstein's *Symphony No. 2: The Age of Anxiety* with the Chicago Symphony Orchestra and conductor Kent Nagano as part of the CSO's celebration of the composer's 100th birthday. The work, which premiered in 1947 with Bernstein at the piano, requires a soloist who can tackle a variety of styles and textures.

Performing with one of the world's top orchestras presents its own set of challenges, but Vonsattel had the advantage of having performed the work with Nagano and the Munich Philharmonic the previous year. That experience helped him a great deal in preparing for his CSO debut in that he was already intimately familiar with the piece and the conductor's approach and interpretive choices. Music critic John Von Rhein of the *Chicago Tribune* described the performance as "fluid and rhythmically deft," adding that Vonsattel brought an "urbane charm and winning panache" to the solo part.

Being chosen as a soloist for a CSO subscription concert series is "a career milestone for a pianist," according to Vonsattel. "The cumulative experience and musical ability of everyone on stage is truly humbling and spectacular to witness."

Vonsattel also performed this past year at London's Wigmore Hall along with colleagues from the Chamber Music Society of Lincoln Center, and at another CMS concert in May, where he performed Bach's *Concerto in G Minor* and accompanied fellow faculty member Ayano Kataoka in Steven Mackey's *Micro-Concerto*.

The experience of performing at such high-profile venues is something that Vonsattel can carry back to his students at UMass. To those seeking careers as performers, he advises that "every performance has to be given with total commitment, whether you're playing with the CSO, in your local concert hall, or at an outreach program for a local school or retirement community."

Eric Berlin Makes NPR's Top 10

LAST DECEMBER, National Public Radio music critics compiled their annual list of the top 10 classical albums of 2017. One of their selections was an album of new works by renowned composer George Tsontakis, including a concerto written for and performed by UMass Amherst trumpet professor Eric Berlin.

Recorded by the Albany Symphony Orchestra and released by Naxos Records in August, the album includes Tsontakis's *True Colors*, a jazz-tinged work in two movements that features Berlin, the ASO's principal trumpet, as soloist. The recording also includes fellow faculty members Greg Spiridopoulos (principal trombone), John Bottomley (principal tuba), and recently retired Stephen Walt (principal bassoon).

Berlin called the decision by the ASO and Music Director David Alan Miller to fund this commission and its recording "the greatest honor and high point of my professional career."

Tsontakis, a Grawemeyer Award recipient and distinguished composer-in-residence at Bard College, wrote the work as a reflection on the "colors" he employs in blending harmonic motifs in his compositions, much as a painter might blend the primary colors on a palette. He was also inspired by the trajectory of Berlin's career and worked closely with the artist throughout the creative process.

"George is one of the finest sound painters of our time and his music is often rooted in a specific narrative," said Berlin. "In this case, the music traces my personal and professional path from a 'divine encounter' with a \$40 auction trumpet, through my early immersion in jazz, and ultimately to the point when I found my voice as an orchestral player and classical soloist."

A member of the UMass faculty since 2001, Berlin is also a member of the Boston Modern Orchestra Project and has performed with the Boston Symphony Orchestra, New York Philharmonic, and Los Angeles Philharmonic.





Jazz Program Wins *Downbeat* Honors

THIS SPRING, two ensembles from the Department's Jazz and African-American Music Studies Program were chosen for Student Music Awards by *Downbeat* magazine, widely recognized as the top publication for what it calls "Jazz, Blues, and Beyond."

The Chris Foe Project, led by **Chris Foe '17 MM**, won the award for Outstanding Performance, Graduate College Blues/Pop/Rock Ensemble, for what he described as "a multi-movement setting of Psalm 88 with elements of jazz, 'heavy music,' and Renaissance-era polyphony." In addition to Chris Foe on guitar, the group included **Luis Granda '18**, bass guitar; **George Robinson '18MM**, drums; **Justin Esiason '19**, trumpet; **Zachary Bartolomei '18MM**, alto saxophone; **Dann Friedman '18MM**, tenor saxophone; **Nicholas Biagini '18**, baritone saxophone; and four vocalists: soprano **Jessica Erving '20**, alto **Grace McKay '19**, bass **Eric Weloth '19**, and tenor **Henry Zagarella '18**.

The Student Music Award for Best Undergraduate College Latin Group went to the UMass Brazilian Jazz Combo, supervised by Felipe Salles and featuring **Justin Esiason '19**, trumpet; **Peter da Silva '18**, saxophone; **James McCarthy '19**, drums; **Matt Twaddle '19**, piano; **Ben Powell '20**, guitar; and **Ben Gunderman**, bass. The recording submitted to *Downbeat* reflected the group's study of prominent Brazilian musicians such as Egberto Gismonti and Hermeto Pascoal and current trends in Brazil's jazz scene.

"Individual students and ensembles related to the UMass jazz program have won 52 *Downbeat* awards in virtually every performance and writing category over the years," according to program director Jeffrey W. Holmes.



Choristers Take on Tanglewood

THE UMASS AMHERST choral program is well represented within the ranks of the prestigious Tanglewood Festival Chorus (TFC). The current roster includes voice students **John Crossley '21**, **Jessica Erving '20**, **Kevin Hanley '19**, **Amanda Lauricella '18MM**, and **Jessica Toupin '18**, all members of the UMass Chamber Choir.

Established in 1970, the Tanglewood Festival Chorus consists of 300 volunteers chosen through an extensive audition process. In addition to summer concerts at Tanglewood, TFC members perform several times each year with both the Boston Symphony and the Boston Pops and enjoy occasional tours and recording opportunities. Recent performances involving UMass choristers have included Mahler's *Symphony No. 2 (Resurrection)* and Beethoven's *Symphony No. 9* conducted by Andris Nelsons, Debussy's *Nocturnes* under the baton of Bernard Haitink, and the Boston Pops holiday concerts with Keith Lockhart.

The TFC also includes 25 or so graduates of the UMass choral program. Other prestigious choral ensembles featuring UMass alums include the Santa Fe Desert Chorale, Emmanuel Music, the Handel & Haydn Society Chorus, and the Phoenix Chorale.



Clockwise from left: Robert Stern and Dorothy Ornest; Philip Bezanson; Fred Cohen; Chapel Jazz Ensemble



Celebrating Our Proud History

THE PAST YEAR featured significant highlights that underscored the proud history of the UMass Amherst Department of Music and Dance. Chief among those events was the special concert on October 1 honoring the recent centenary of Philip Bezanson, department chair from 1964 to 1972. In addition to being a renowned composer and Guggenheim Fellow, Bezanson was a major force behind the music program's rise to prominence and spearheaded efforts that led to the Department's full national accreditation in 1968. The October celebration, which fittingly took place in Bezanson Recital Hall, featured performances of Bezanson's compositions by a large contingent of faculty members along with a historical retrospective of Bezanson's life by Department Chair Roberta M. Marvin.

The fall semester also included a concert celebrating Fredric Cohen's 30 years with the Department and a recital by piano Professor Emeritus Nigel Coxe. The New Year brought still more events related to the Department's history, including a benefit concert for the Julian Olevsky Scholarship by piano Professor Emerita Estela Olevsky and cellist Adriana Contino, whose father, Joseph, was an early faculty member and a pioneering band director for the Department in the 1950s.

In February, Salvatore Macchia paid tribute to his longtime colleague, retired Professor of Composition Robert Stern, with a performance of two of Stern's works along with Macchia's *Improvisation on a Theme from Robert Stern's "Aground on Star Lake."*

Fittingly, the final concert of the spring semester had an air of nostalgia, as the Chapel Jazz Ensemble returned to Old Chapel for the first time since the building was closed in 1999. Trombone Professor Emeritus David Sporny, who named the ensemble in the 1980s, was on hand to guest-conduct a portion of the program and share remembrances from his time as director.

Even more significant happenings related to the Department's history are yet to come, as this year marks the 80th anniversary of the music program's founding and the 40th anniversaries of the Chamber Choir and of Salvatore Macchia's appointment to the faculty.

All of these milestones speak to the rich legacy of the Department of Music and Dance and the promise of further growth in the years to come. A recent email message received from Norman Farwell '55, one of the first three music majors ever to graduate from UMass, echoed that enduring spirit: "Once you're exposed to music, it stays with you for a lifetime."



A Surreal Dance Experience

FOR THEIR MAJOR PRODUCTION of the 2017–18 academic year, the University Dancers presented *Cadáver Exquisito* at the Totman Performance Laboratory from November 30 through December 2. Thomas Vacanti and Leslie Frye Maietta, who codirected and choreographed the original production, described it as “a surrealist evening of dance theater inspired by the lives and work of two of the greatest Latino poets of our time, Federico García Lorca and Pablo Neruda.”

Vacanti and Frye Maietta were inspired by the idea of art enduring through times of fear, repression, and censorship. Playing off the surrealist principle of “exquisite corpse,” the directors created two distinct choreographic visions in episodic parts that were then blended together each evening to produce an original dance theater experience. “Tom and

I rehearsed separately until the last two weeks of rehearsal,” said Frye Maietta in describing the unique creative process behind the production.

Cadáver Exquisito featured a cast of 35 dancers and a visual design that juxtaposed the sparse atmosphere of the former gymnasium with an interplay of light, costumes, and video projections to symbolize the triumph of creativity over repression. The result was a truly surrealist world that immersed both performers and audience.

According to Frye Maietta, “I feel that this project provided an opportunity for our performers to discover new possibilities and agency for themselves as dancers preparing to go on to professional careers in contemporary dance theater.”

DANCE



Sierra Boyea '11
Yolanda Daelemans-Greaves '85
and daughter Adriana
Jonalyn Bradshaw '13

Alumni

Sierra Boyea '11 is currently performing, choreographing, and teaching dance in Florida. She recently began competing professionally in ballroom dance and is a national champion in Fred Astaire Dance Studios' novice division. Sierra is preparing to compete in *Dancing with the Stars Tampa Bay* later this year and is involved with the Grow into You Foundation, where she volunteers time by teaching dance lessons and giving other support to foster teens in her area.

Jonalyn Bradshaw '13 works as a freelance artist with Davis Contemporary Dance in Denver and teaches recreational modern, jazz, and ballet at Peak Athletics in Highlands Ranch, Colo. In July 2017, she took a full-time position as education and group sales coordinator for the Denver Center for the Performing Arts, where she coordinated first-time theater experiences for 23,000 students during the debut season of the center's Theatre for Young Audiences.

Jessica Courtney '08 received her master of arts degree in clinical mental health counseling and dance/movement therapy from Lesley University in Cambridge, Mass., in August 2017. She now provides career counseling to students at Massachusetts Institute of Technology in the Office of Global Education and Career Development. Always trying to integrate the body into her work, she recently conducted "Successful Interviewing Through Body Language," a workshop for MIT students and post-docs based on the research of Amy Cuddy.

Yolanda Daelemans-Greaves '85 is working part-time as a stage and production manager in dance and theater. She reports watching with pride as her daughter, Adriana, presented her senior thesis, performed in the first-ever dance program at Old Chapel, and graduated this spring with a BFA degree in dance and a BS in kinesiology. Yolanda was also reelected to her third term as selectwoman in the Town of Ashland, Mass.

Brendan Drake '09 is a 2017–18 Fresh Tracks Artist at New York Live Arts (formerly the Dance Theater Workshop). His most recent work, *This is Desire*, premiered in March at Brooklyn Studios for Dance. *The Dance Enthusiast* called it "dense, raw, and a little rough around the edges. . . . Yet it's this very fearlessness to ride the work's edge that makes it engrossing and real."

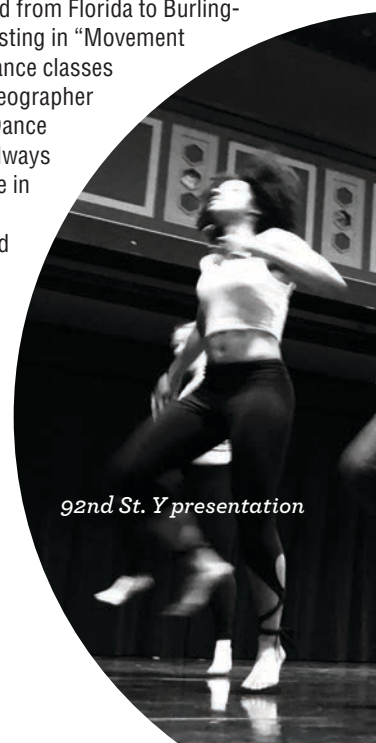
Stephen Driscoll '73, '75ME has established an endowment at UMass Amherst for the creation of musical theater in an effort to encourage interdisciplinary collaborations between theater, dance, music, and art. He also provides an annual scholarship for a UMass Amherst theater student to attend the summer session of the British American Drama Academy, on whose board he serves.

Annie Heath '15 is working with RoseAnne Spradlin and developing her own work in New York City. She recently presented work at the Brooklyn Arts Exchange, Center for Performance Research, Dixon Place, and Arts on Site.

Leah Moriarty '10 is developing a new choreographic work as part of the LabWorks program at the New Victory Theater in Manhattan. This spring and summer she is showing at the Kaatsbaan International Dance Center (Tivoli, N.Y.), Green Space (Queens, N.Y.), and the Dragon's Egg (Ledyard, Conn.) with her dance company *beat piece*. This year, she has been working with choreographers **Brendan Drake '09**, Fatima Logan-Alston, and Souleymane Badolo.

Laura Natario '12 received an MFA degree from Saint Mary's College of California's dance department in June 2018, with a focus on creative practice. Her graduate research explores the artist's lived body as the only authentic source of cultural origin when one's American identity is defined as formless. To facilitate her studies, she spent the majority of the past two years splitting her time between New York City and California's Bay Area.

Margaret Prindle '83 and her husband, **Brian '83**, recently moved from Florida to Burlington, Vt. She is assisting in "Movement for Parkinson's" dance classes under dancer/choreographer Sara McMahon. "Dance has held and will always hold a special place in my heart and life," she reports. "Loved my UMass dancing days and look forward to visits now that we are closer!"



92nd St. Y presentation

Faculty

In February, **Paul Dennis** presented a mini-residency at Teatro Cantiere Florida in Florence, Italy, where he instructed advanced dancers and performed a solo concert. The performance featured the premiere of his work titled “a leisurely collapsing of the thing into its possibilities . . .,” commissioned by Compagnia Versiliadanza for their 2017–18 season, along with solo works by Deborah Goffe, Daniel Nagrin, José Limón, and Eve Gentry.

At the 2018 Northeast Conference of the American College Dance Association, *Last Loop First*, choreographed by **Leslie Frye Maietta** and performed by graduating seniors **Kelsey Saulnier** and **Adriana Greaves**, was selected for the conference's Gala Concert. Adjudicators Gerald Casel, Gerri Houlihan, and Jim Sutton described the duet as “a sophisticated work, nuanced and beautifully/artfully crafted.”

Collaborations

In February, Dance program students took part in a series of master classes with Dana Caspersen, former dancer with Ballet Frankfurt and The Forsythe Company and author of the book *Changing the Conversation: The 17 Principles of Conflict Resolution*.

In early October, the Department and the Fine Arts Center's Asian Arts and Culture program co-hosted a residency by the Compagnie Hervé Koubi at the Totman Performance Lab.

During their three-day residency, company members led students in master classes in contemporary dance, traditional African dance, and hip-hop, and also presented an “informance” featuring an excerpt from *What the Day Owes to the Night* followed by an audience Q & A.

On April 14, the UMass Amherst Dance program performed at the historic 92nd Street Y in New York City. The performance, *College is Not a Dry Run*, featured two works by dance faculty members—*Alyma*, by **Molly Christie González**, and *Last Loop First*, by **Leslie Frye-Maietta**—plus *Small Memory*, by **Kelsey Saulnier '18**, and *to ascend past numbness . . .* by TheRED-projectNYC's Johnnie Cruise Mercer.

Students

In June 2017, **Emma George '18**, a dance and kinesiology double major, presented work at the Huntington's Disease Society of America's 23rd Annual Conference in Chicago. Emma has been using her kinesiology major to explore the positive health benefits of creative dance activities on individuals diagnosed with HD. She has also been working with dance faculty member **Paul Dennis** on developing alternative modes of therapy for patients at Tewksbury Hospital and Western Massachusetts Hospital.

As a member of the Frankie Manning Foundation's Ambassadors Program, **Brandon Barker '21** was invited to choreograph and perform a Lindy Hop routine at the New Orleans Swing Dance Festival this past September.



In June, **Kelsey Elizabeth Saulnier '18** represented the UMass Dance Program at the National College Dance Festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C. A biennial event, the National Festival showcases works of exemplary artistic quality chosen by each regional conference.

Saulnier's solo dance *Small Memory* was selected for inclusion by the Northeast Conference of the American College Dance Association, which lauded the work as “a delicate movement poem, pure in its essence and profound in its performance and simplicity.” Saulnier describes *Small Memory* as having been inspired “by shared memories, arrival, and departure. Through authentic gesture and poetic nuances, this dance explores a single moment in time while questioning beginnings inside cyclical cycles.” Although works choreographed by UMass faculty have previously been selected for the National Festival, this marks the only time in recent years that a student work has been chosen.

A resident of Blackstone, Mass., Saulnier has been featured in works by Pilobolus Dance Theater, Bill T. Jones, Kinsun Chan, and Bebe Miller. Last year, she was awarded the Virginia J. Wagner Scholarship, granted to a student who has made significant contributions to the productions of the Five College Dance Department.

MUSIC FACULTY



Jonathan Hulting-Cohen
Jamie-Rose Guarrine
Nadine Shank

In March, **Brent Auerbach** presented a talk, “‘But It Was Home’: Marvin Hamlisch’s ‘At the Ballet’ Forges a Family through Text, Motive, Form, and Dance,” at the Opera and Musical Theater International Conference in Murfreesboro, Tenn.

In May, violinist **Elizabeth Chang** performed and taught at a 10-day artist residency in São Paulo, Brazil. She gave solo recitals at the Imperial House, Teatro Brincante, and the University of São Paulo and taught master classes at colleges and music schools, including the studio led by Felipe Secamilli ’12 MM, one of her former students.

Romie de Guise-Langlois performed alongside the Daedalus Quartet during the Chamber Music Society of Lincoln Center’s New Music series in November 2017. She also performed that year with the Orpheus Chamber Orchestra at Carnegie Hall’s Stern Auditorium, with the St. Paul Chamber Orchestra, and at the Festival Mozaic in San Luis Obispo, Calif.

Cobus du Toit’s #WeBringFlowers campaign to commission socially conscious compositions for flute and piano continued this year with the premieres of new works by Nathan Hall, Joe Adams, Joel Puckett, and Amanda Harberg. The final commission, by South African jazz pianist Paul Hanmer, will be premiered in July; the first performance of #WeBringFlowers in its entirety is scheduled for later this fall.

Jamie-Rose Guarrine played a Fury in Cerise Lim Jacobs’s new opera *REV. 23*, which premiered at the Boston Music Festival in September. She was also cast as Pamina in Florentine Opera’s production of Mozart’s *The Magic Flute* in May, a performance that displayed “warmth, depth, and relaxed power,” according to the *Milwaukee Journal Sentinel*.

William Hite sang the tenor solo in Beethoven’s *Symphony No. 9* with the Boston Landmark Orchestra at the Hatch Shell in August 2017; his duet with baritone Ron Williams was described as “heavenly” by the *Boston Globe’s* Zoë Madonna. His performances as Newton Arvin with both professional and student casts in the Five College Opera’s *The Scarlet Professor* are detailed elsewhere in this publication.

Thomas P. Hannum was a recipient of a 2018 Lowell Mason Award, given for outstanding leadership in music education by the Massachusetts Music Educators Association. One of the nation’s foremost percussion arrangers, Hannum is renowned for directing the Minuteman Marching Band percussion section, including its performance at the 129th Tournament of Roses Parade in Pasadena, Calif., on January 1, 2018.

Jonathan Hulting-Cohen was selected by the UMass Institute for Teaching Excellence and Faculty Development for a 2018–19 Lilly Fellowship, which enables promising junior faculty to design a course and present a teacher-development workshop. His saxophone sextet, The Moanin’ Frogs, won first place in the Senior Winds Division of the University of Michigan’s M Prize Competition. The group released its eponymous debut album in August 2017.

Congratulations to newly tenured faculty members **Eric Berlin, Elizabeth Chang, Erinn Knyt, Ayano Kataoka, and Greg Spiridopoulos** and to **Romie de Guise-Langlois** on her appointment as assistant professor (tenure-track).

Catherine Jensen-Hole was invited to perform at the Ninth Annual Jazz Education Network Conference on January 4, 2018, in Dallas. She performed her own compositions and arrangements from her CD *Songs of Love, Life, and Loss*, accompanied by New York pianist Lee Tomboulion and fellow UMass faculty members Felipe Salles, Tom Giampietro, and Fumi Tomita.

Gary S. Karpinski was a visiting scholar in Australia in August 2017 at both the Sydney Conservatorium of Music and the Australian National University in Canberra. In November, he presented his paper “The Medium and the Message (Alanis Morissette’s Hidden Song [‘Your House’] and the Structure of Concealment)” at the joint conference of the Gesellschaft für Musiktheorie and the Gesellschaft für Populärmusikforschung in Graz, Austria. In April, he presented “Music, Memory, and Musical Memory” at SUNY Potsdam, where he also served as a consultant to the college’s music theory faculty.

Ayano Kataoka and her colleagues from the *Cuatro Corridos Project* were nominated for a 2017 Latin Grammy in the Best Contemporary Classical Composition category for their recording of Hebert Vázquez’s “Azucena.” She performed concerts with the Chamber Music Society of Lincoln Center in November and May, including a percussion concerto by Steven Mackey during the latter performance.

Erinn Knyt had articles published in *Musicalogy Australia* ("From Bach–Busoni to Bach–Grainger: Adaptation as Composition") last summer and in *19th-Century Music* ("A History of Man and His Desire": Ferruccio Busoni and *Faust*") in fall 2017. She also presented a talk for musicology faculty at the University of Warsaw, in May.

Lisa Lehmberg's book chapter "Working with Music from Around the World" was published in *Engaging Musical Practices: A Sourcebook for Elementary General Music*. Her chapter presents resources to help teachers develop their knowledge of world music genres and offers a framework for teaching lessons, including curricular materials and activities for elementary-age students.

Roberta Montemorra Marvin was appointed Associate General Editor of *The Works of Giuseppe Verdi*, the internationally acclaimed critical edition of the composer's compositions issued by the University of Chicago Press. She was invited to speak on a Senior Scholar Colloquium at the Biennial Conference of the North American British Music Studies Association in August 2018.

Emiliano Ricciardi's Tasso in Music Project recently received honorary sponsorship from the Centro di Studi Tassiani of Bergamo, Italy, and the Comitato per il V Centenario dell'Orlando Furioso of the Italian Ministry of Cultural Heritage. Ricciardi also presented papers at the Italian Madrigal Conference at Indiana University, Johns Hopkins University, the Renaissance Society of America's Annual Meeting, and a special symposium at Stanford University in honor of Professor Karol Berger's 70th birthday.

Marianna Ritchey presented a paper, "Selling Drones with Beethoven's Fifth: Neoliberalism, Corporate Marketing, and Classical Music in the

U.S.," at the American Musicological Society's Annual Meeting in November. She also recorded tributes to The Ronettes' Ronnie Spector and Wrecking Crew bassist Carol Kaye for WRSI-FM during Women's History Month.

Nadine Shank performed the New England premiere of David Maslanka's *Piano Concerto No. 3* with the UMass Wind Ensemble conducted by **Matthew Westgate**. She also performed the piece at the 2018 College Band Directors National Association Conference and for a CD recording to be released in 2019. Nadine continues to perform regularly with the Springfield Symphony Orchestra and as organist at Florence (Mass.) Congregational Church.

Christopher White wrote an article for *Slate* magazine's "Outward" section titled "Listening for Gayness in the Soundscapes of Provincetown," exploring qualities of popular music that may be experienced or interpreted as gay. He also had an article published in *Empirical Musicology Review*, "Relationships Between Tonal Stability and Metrical Accent in Monophonic Contexts," and another, "Locating Emergent Creativity with Similarity Metrics," in the *Journal of Creative Music Systems*.

Emeritus Faculty

In October, piano professor emeritus **Nigel Coxe** presented a special concert, "Schubert at the Keyboard," featuring Franz Schubert's *Andante in A*, *Moments Musicaux*, and *Impromptu*, along with brief commentary.

In addition to performing a January benefit concert with Adriana Contino for the Olevsky Scholarship Fund, piano Professor Emerita **Estela Olevsky** recently recorded *Estela: Rag Latino*, a work dedicated to her by William Bolcom, on a new Naxos CD of his previously unreleased piano works.



Catherine Jensen-Hole
Lisa Lehmberg
Brent Auerbach



Adriana Contino
and Estela Olevsky

Fond Farewells

At this year's convocation, professor **Erinn Knyt** offered this tribute to retiring colleague and mentor **Ernest D. May**:

During his 42 years of research, teaching, and scholarship at UMass, **Ernest D. May** established himself as a leading scholar of the music of J. S. Bach, as evidenced by his numerous published articles and *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, the important collection of essays he co-edited with George Stauffer. It has sold more than 7000 copies—no small feat for the academic book market.

Ernie started out at Harvard and in the 1960s became a private student of Nadia Boulanger (theory) and Andre Marchal (organ). Next came advanced degrees from Princeton in 1968 and 1975, followed by his appointment at UMass in 1976, where he went on to assume the role of department chair in 1988. In his 12 years heading the Department, Ernie led several important initiatives and committees, including the Five College Long-Range Planning Committee in Music and the National Association of Schools of Music Reaccreditation Committee, and he also served as leader of the Faculty Senate for 15 years. He was instrumental in creating and managing *Connecting Through Music*, a cooperative outreach project between the Department and the Springfield Public Schools from 1996 to 1999.

Ernie's career awards included fellowships from Princeton and the Martha Baird Rockefeller Fund for Music, a grant from the National Endowment for the Humanities, as well as a UMass Faculty Growth Grant for Research and Teaching. Most recently, he has co-organized the biennial Bach Symposium, bringing internationally renowned scholars to campus in 2015 and 2017. In addition, he has become an expert in Minimalism, Postmodernism, and Globalism, inspiring many graduate students with his seminars on these topics.

Equally adept as a musician, Ernie has given organ concerts in New York, New England, and Germany and conducted major choral works ranging from those of Bach to Rutter. He also made a CD with the late trumpet player and UMass professor emeritus Walter Chesnut.

In addition to his accolades and accomplishments, Ernie has been an inspiring mentor and a generous human being. He offered me advice about book topics, article content, and grading issues and even opened his home to me during the October 2011 snowstorm. His towering

presence will be missed on a day-to-day basis and we wish him good luck in all his future endeavors.

Music Education Assistant Professor **Sara K. Jones** is returning to the Midwest to assume a faculty position at DePaul University in Chicago. Before coming to UMass in 2014, Sara taught elementary, middle, and high school band in Texas and undergraduate music courses at Northwestern University. She has also been active as an assistant music director for New Horizons Bands in Michigan and Illinois and as director of the Pioneer Valley New Horizons Band in Northampton, Mass.

Sara's research interests include informal music learning, curriculum development, life-long learning, teaching students with disabilities, and instrumental music education. She has presented her research at state, national, and international conferences, including the Society for Music Teacher Educators Conference, the Feminist Theory and Music Conference, the Instrumental Music Teacher Educators Colloquium, and the National Association for Music Education Conference. Sara was recently selected as a Modern Band in Higher Education Fellow by Little Kids Rock.

We thank Sara for her generous contributions to UMass Amherst's music education program and wish her well in this next chapter of her life.

A New Colleague

This fall, **Christine McHugh Sirard '90** officially joins the Department as assistant director of the UMass Marching Band and visual coordinator of the color guard, positions that she has held in a temporary capacity since 2015. As a UMass student, Chris joined the MMB in 1988, was color guard captain in 1989, and graduated in 1990 with a degree in communications. She taught the color guard at the University of South Carolina, where she earned bachelor's and master's degrees in music education with a concentration in early childhood music development. She has taught early childhood music in California and Minnesota and elementary general music classes in Virginia and Massachusetts. She moved back to Amherst in 2013 and soon thereafter happily resumed working with the UMass color guard. She lives in Amherst with her family and teaches early childhood music classes in the area.

NOTABLE COLLABORATIONS

Eric Berlin and **Ludmila Krasin** performed at the Brazilian Trumpet Association's annual conference in April. Ludmila also performed with international trumpeters Mireia Farres (Barcelona Symphony), Matthew Sonneborn (Naples [Fla.] Philharmonic), and Russell DeVuyst (formerly of the Montreal Symphony).

Also in April, **John Bottomley**, **Greg Spiridopoulos**, and **Eric Berlin** performed as part of the Albany Symphony Orchestra (ASO) Brass Quintet in Washington, D.C., in front of the U.S. Capitol. Their performance, which took place at the invitation of Senator Charles Schumer, was in conjunction with the Kennedy Center's SHIFT: A Festival of American Orchestras.

At Edinburgh's Fringe Festival in August 2017, **Jonathan Hulting-Cohen** and **Nadine Shank** performed "Echoes of American Jazz," a classical/crossover concert, featuring jazz-tinged music by David Amram, David Liebman, and Stephen J. Rush.

ASO Brass Quintet





ON JANUARY 1, 2018, the Minuteman Marching Band (MMB) made UMass Amherst history by participating in the Tournament of Roses Parade in Pasadena, Calif. Between the thousands in attendance and the huge international television and streaming audience, this was perhaps the most-watched event involving UMass Amherst since the 1996 Final Four basketball tournament.

The selection process for inclusion in the parade is extremely competitive, with bands submitting videos, a full organizational history, and letters of recommendation. The MMB's selection was announced with great fanfare in October 2016 and preparations such as selecting tour companies and charter flights were nonstop beginning in the spring of 2017. Those advance logistics extended to intense physical training for the 409 band members in preparation for the grueling five-and-a-half-mile route—more than three miles longer than a typical parade. Around this time, MMB Director Tim Anderson began noticing “an increased presence by ‘bandos’ at the UMass Rec Center.” During band practices, much attention was given also to anticipating the challenges of “The Turn,” a 110-degree pivot at the corner of Pasadena’s Orange Grove and Colorado Boulevards where all the television cameras would be stationed.

The Marching Band’s Road to the Roses



Shortly before departing for California, the band received an early Christmas gift in the form of new uniforms, their first since 2001. Donations totaling over \$140,000 enabled the band to unveil their bold new look in Pasadena on the biggest stage possible.

Upon arrival in California, the band followed a schedule that included participating in BandFest, where each of the 88 bands showcased its respective field show. The MMB closed out the event with a rousing rendition of Tchaikovsky’s *1812 Overture*, complete with a barrage of cannon fire that set off multiple car alarms. The band was also able to engage in a bit of sightseeing, including trips to the legendary Hollywood Walk of Fame, the handprints in front of the TCL Chinese Theatre, and even a brief but memorable march as part of the Disneyland Main Street Parade.

Rose Parade day started with a 2 a.m. wake-up call in advance of the band’s assigned arrival time of 4:40 a.m.—an auspicious and lucky choice, since 4:40 a.m. has been the MMB practice start time for as long as anyone can remember (and, of course, 440 Hz is the standard pitch for western tuning). After some final on-site preparations, band members witnessed flyovers by a B-1 bomber and the Goodyear Blimp, followed by the go-ahead at 8:10 a.m. to begin their march. Anderson, Associate Director Thom Hannum, and Assistant Director Chris Sirard had carefully selected the repertoire for the occasion, which included Irving Berlin’s “God Bless America,” John Philip Sousa’s “Stars and Stripes Forever,” and Katy Perry’s “Firework.” (The latter two pieces were arranged for the occasion by UMass alumnus Michael Klesch ’90MM.)

After the band traversed “The Turn” with aplomb, Tim Anderson reported feeling his cell phone “exploding with notifications” congratulating him on how spectacular the MMB appeared on television. But although the televised moment was over, the parade had another four miles (almost two hours) to go, a period highlighted by the band’s performance of the UMass fight song, “Fight, Massachusetts,” before a thousand roaring UMass alums and supporters near Pasadena City College.

The emotional conclusion of the march was punctuated by the sound of joyful cheers emanating from the band’s members—all in all, a monumental achievement for UMass Amherst and its marching band. The group arrived home the following day, deeply satisfied with having been part of such a major chapter in the MMB’s storied history.

In reflecting on the experience, band member Rachel Fuchs related that the entire trip “still feels like a dream,” and fellow bando James Campbell commented on “the utterly electrifying feeling, not just among the band, but from everybody around us the further down the route we went.”



STUDENT & ENSEMBLE NEWS



Nathan French '18
Sarah Harney '18
Wind Ensemble

Students

Sarah Harney '18 was the recipient of the Promising Future Music Educator Award at Massachusetts Music Educators Association All-State Conference in March. She also had an article published in the MMEA magazine's fall issue about representing Massachusetts at the College Advocacy Summit held by the National Association for Music Education. Sarah is the president of MMEA's collegiate branch.

Alison Stevens '18MM, had a proposal accepted for this year's annual meeting of the Society for Music Theory, which will take place in November in San Antonio. The paper is based on her thesis, "Motion as Music: Hypermetrical Schemas in 18th-Century Contredanses."

Last summer, **Jessica Toupin '18** was invited to take part in the prestigious American Institute of Musical Studies in Graz, Austria. During the six-week training program, she received training in voice, acting, and stage presence, and performed with the AIMS Festival Orchestra.

This summer, Jessica is a resident artist at Opera North in Lebanon, NH.

Pianist **Benjamin Collison '19** was accepted into the Kodály Institute of the Franz Liszt Academy of Music for its summer 2018 program. He is studying piano pedagogy and the Kodály method for music education.

In February, four students from UMass Amherst's Jazz and African American Music Studies program were among only 17 chosen from our region to participate in the Mid-Atlantic Collegiate Jazz Orchestra (MACJO) in Rockville, Md. **Peter Da Silva '18**, alto saxophone; **Brian Martin '19MM**, trombone; **Owen Ross '19MM**, guitar and **Matt Twaddle '19**, piano performed with renowned jazz artists Warren Wolf, vibraphone, and Wycliffe Gordon, trombone. Peter, Owen, and Matt were also selected for the MACJO Combo.

Eleven students from the UMass Amherst trumpet studio advanced to the semifinal round of the National Trumpet Competition, which draws the best college and high school trumpeters



STUDENT BRINGS 'FREE KEYS' TO CAMPUS

The Free Keys Project has helped to spread the joy of music around the UMass Amherst campus, thanks to Owen Henry, a biochemistry and molecular biology student who also studied classical piano under Nadine Shank. Inspired by international projects like "Play Me, I'm Yours," Henry hit upon the idea of placing pianos in public spaces around campus for all to use and enjoy. Following a search for donated pianos and an online fund drive, the instruments were decoratively painted by undergraduate artists. As a result, Free Keys can now be found in the Campus Center, Student Union, and Hampshire Dining Commons.

from across the country. From video auditions, **Nathan French '18** was one of 60 soloists to advance to the national competition in Denton, Texas, along with 10 UMass colleagues in two trumpet ensembles selected out of 40 nationwide.

The Massachusetts chapter of the Music Teachers National Association held its annual statewide competition for student performers in both individual and ensemble categories. Winners this year included flute student **Emily Kaplan '19MM** and the UMass Saxophone Quartet, featuring **Nicholas Suosso '18MM**, **Nick Biagini '18**, **Javier Torrens '18**, and **Peter da Silva '18**.

Ensembles

WIND ENSEMBLE PERFORMS AT PRESTIGIOUS BAND CONFERENCE, RECORDS NEW CD

In March, the Wind Ensemble was given the honor of performing the closing concert of the Eastern Conference of the College Band Directors National Association at Yale University. During the conference, the ensemble also performed as part of a clinic by John Heiss (New England Conservatory) on composer Charles Ives.

The following month, the ensemble recorded *Quicksilver*, a CD featuring the eponymous work by Stacy Garrop (who was in residence during the recording) and David Maslanka's *Piano Concerto No. 3*. The CD, which features faculty members Jonathan Hulting-Cohen and Nadine Shank as soloists, is due out in 2019.

CONCERTO COMPETITION WINNERS PERFORM WITH UMASS SYMPHONY

The UMass Amherst Symphony Orchestra concluded its first season under the baton of director Morihiko Nakahara with an April 17 performance featuring the winners of the Department's annual Concerto/Aria Competition. **Emily Kaplan '19MM**, flute, played Frank Martin's *Ballade for Flute, Piano, and String Orchestra*; **Brandon Nowakowski '18**, alto saxophone, performed Jacques Ibert's *Concertino da camera*, and **Jessica Toupin '18**, soprano, sang "Intermezzo" and "La maja y el ruiseñor" from Enrique Granados's *Goyescas*.

OPERA WORKSHOP PRESENTS *HANSEL AND GRETEL*



The Opera Workshop program, led by voice faculty members Marjorie Melnick, William Hite, and Jamie-Rose Guarrine, presented three performances of Engelbert Humperdinck's *Hansel and Gretel*, February 16–18 in Bowker Auditorium. Once again, the Opera Workshop focused on presenting an entire work rather than scenes from various operas. The production's guest director was Nathan Troup, associate director of opera studies at the Boston Conservatory and a recent emerging-artist stage director with Boston Lyric Opera. The music director was Mark Lane Swanson from Amherst College. Adding to the unique nature of this year's production was the involvement of the UMass Dance Program and the Hampshire Young People's Chorus.



The Scarlet Professor Returns to Northampton

LAST SEPTEMBER, students and faculty from the UMass Amherst voice program journeyed back to a moment in history when those deemed unfit by society were subjected to scorn and banishment. Although it may sound like the setting of Hawthorne's *The Scarlet Letter*, the backdrop for this particular tale was Northampton, Mass., in the early 1960s, when Smith College Professor Newton Arvin was arrested and publicly humiliated for his homosexuality.

The real-life events surrounding Arvin's trial and dismissal from Smith serve as the centerpiece for *The Scarlet Professor*, a new opera composed by Amherst College's Eric Sawyer with a libretto by Harley Erdman, graduate program director of UMass Amherst's Department of Theater. Based on Barry Werth's award-winning biography of Arvin, the new opera was premiered by Five College Opera and Live in Concert Inc. on the very campus where Arvin once worked.

The professional cast featured UMass Amherst voice faculty member William Hite in the title role and Tom Vacanti, UMass Amherst dance program director. A second weekend of performances featured Hite alongside a Young Artist cast that included UMass voice students **Amanda Lauricella '18MM** (Doctor), **Caroline Lee '19** (Capote), **Jessica Toupin '18** (Hester), **Uriah Rodriguez '16**, **'18MM** (Ned), and recent graduate **Alexander Teplansky '17** (Regan).

The professional cast members served as mentors to the student performers throughout the production, offering master classes and one-on-one guidance on everything from vocal technique and character development to blocking and preparation.

"Early on, we knew that we wanted to have a mentor/student element in the production," remarked Hite. "Allowing students to work with professionals on exactly the same material and observe their approach to the challenges inherent in each part was a powerful teaching tool."

The mentoring component, combined with the emotional nature of the production itself, made for an impactful, memorable experience for all who took part. "It was such an amazing and unique opportunity to work with Bryan Pollock and the other professional vocalists," commented Young Artist cast member Caroline Lee. "I learned so much just from watching them every day at rehearsal and getting their feedback on my work."

As for the broader issues raised in the work, Amanda Lauricella remarked, "I found it fascinating that there is no 'hero' in the opera. Each character has heroic moments but is also flawed, including Newton Arvin himself."



William Hite, Jessica Toupin



William Hite, Amanda Lauricella

Music Education Hosts Orff Schulwerk Festival



IN APRIL, the Department's music education program, led by faculty members Sara Jones, Lisa Lehmberg and Stephen Paparo, invited educators from throughout the region to a special Orff Schulwerk Festival. The two-day event featured a series of workshops designed to instruct current and prospective music teachers on how to employ Orff Schulwerk techniques effectively, integrating music, movement, speech, and drama to build musicianship.

The festival's guest clinicians were Gretchen Wahlberg and Sandy Lantz, co-authors of three books on the topic: *Drum It Up*, *Creative Bits with Children's Lit*, and *Strum It Up*. The two have presented workshops at numerous national and state music conferences and taught teacher education courses for the Central Florida Orff Chapter, Stetson University, Florida Gulf Coast University, and Florida International University.

Day one of the festival brought elementary music teachers, student teachers, and even a few elementary school students to UMass Amherst for practical lessons in movement, performance, composition, and improvisation. Day two featured breakout sessions on different elements of the Orff Schulwerk approach for in-service music teachers and collegiate music education majors.



Sara Jones, Stephen Paparo, Sandy Lantz, Gretchen Wahlberg, Lisa Lehmberg



Cobus du Toit

New Music Festival

The Department of Music and Dance hosted the fifth Five College New Music Festival in Bezanson Recital Hall, September 8–10. Organized by UMass Amherst string faculty members Elizabeth Chang and Salvatore Macchia along with Eric W. Sawyer of Amherst College, the event featured a wide range of performers and composers, including over a dozen from UMass plus current and former Five College faculty, students, and community musicians.

The festival included four separate concert programs of music by Five College faculty composers as well as world premieres, violin duos, electro-acoustic works, and pieces by 20th- and 21st-century masters. Featured works included premieres by Salvatore Macchia, David Sanford (Mount Holyoke College), and Dan Warner (Hampshire College), along with a new work by Sato Matsui, winner of the festival's nationwide composition competition.



Romie de Guise-Langlois

MUSIC ALUMNI



Martha Mooke '88MM
Corrine Byrne '10
Fred Sienkiewicz '05

Alumni

Tubist **Clif Banner '70** is playing in the Monument Square Brass (Hollis, N.H.); the Merrimack Valley (Mass.) Philharmonic Orchestra; the Concord (Mass.) Orchestra (with which he recently performed Snarf's theme in Bernie Hoffer's *Thundercats Suite*); the Carlisle (Mass.) Chamber Orchestra; the MIT Concert Band; the American Legion Band, Post #48 (Hudson, N.H.), and the Hollis Town Band. Clif also leads Hanscom Music, an all-volunteer group that performs at Hanscom Air Force Base in Bedford, Mass.

Michelle Bell (Eboch) '11 received her master's degree in wind-band conducting from the University of Minnesota in January 2018. After working as sports band director at St. Cloud State University, she is now assistant director of bands at Emory and Henry College in Emory, Va., working with the marching band and music department.

Feathery, the jazz quartet led by saxophonist, composer, and bandleader **Lena Bloch '06MM**, released its album *Heart Knows* in September 2017. It received high praise in the U.S. and abroad. The group was selected to perform at the 40th National Chamber Music Conference in New York in January 2018. Bloch also served as a National Endowment for the Arts Grant panelist in FY17.

Julie Angelis Boehler '94, percussion, and **Matthew Misener '06MM**, trumpet, played in a chamber orchestra accompanying Echos (one of the leading chamber choirs in the metropolitan District of Columbia) in a spirited performance of Handel's *Messiah* at St. Luke Catholic Church in McLean, Va.

Corrine Byrne '10 has been appointed assistant professor of voice at Susquehanna University in central Pennsylvania ("A shout-out to Dr. Karpinski," she writes, "whose text I'm using!"). Her Byrne:Kozar:Duo with trumpeter Andrew Kozar was featured on composer Scott Wollschleger's album portrait *Soft Aberration*, named one of the "Notable Recordings of 2017" by *The New Yorker*. Recent work includes singing in Carnegie Hall's Before Bach series with the Tallis Scholars, and performing as soloist in Berio's *Coro* under Simon Rattle at the Lucerne Festival in Switzerland.

Jazz pianist, vocalist, and composer **Carol Daggs '09MM** continues to enjoy performance and teaching opportunities, with recent solo concerts in the Springfield (Mass.) Public

Library's Rotunda Rhythms series and the Music @ Noon series at the Troy Savings Bank Music Hall in upstate New York. In December, she was published in the new anthology *Before They Were Our Mothers: Voices of Women Born Before Rosie Started Riveting*, edited by project visionary Patricia Nugent.

Norman D. Farwell '55, '60MA was one of the first three music majors to graduate from UMass, in 1955. (Pioneer music professors Doric Alviani and Joseph Contino created the major.) A professional school administrator, Farwell continues a deep involvement with music and writes: "I will be 85 in July. My wife of 63 years (Peg Sawtell '58, a music minor) and I have sung in choirs all over the world throughout our marriage. Presently we sing in a church choir as well as in a local chorus, the Clearlakes Chorale."

Joshua Harper '13MM, choral conducting, finished his second year of coursework toward his doctor of music degree at Indiana University's Jacobs School of Music. The 2017–18 season saw him as associate conductor for NOTUS: IU Contemporary Vocal Ensemble, as associate opera chorus master for the new production of *Lucia di Lammermoor*, and as assistant conductor for the Oratorio Chorus, helping more than 170 singers prepare to perform Penderecki's *St. Luke Passion*.

Edward Jacobs '84, a composer and former student of Salvatore Macchia, won a Guggenheim Fellowship in 2018. He is a composition professor at Eastern Carolina University.

Gunnery Sergeant **David Jenkins '96**, USMC, is in his 14th year in the saxophone section of "The President's Own" U.S. Marine Band, where he has performed at four presidential inaugurations and numerous national tours, concerts, and ceremonies. He has recently taken on the role of tour coordinator for the band's annual fall tour. David writes, "A true career highlight was working with UMass faculty and staff to bring the band to campus in October 2017." He also returned to UMass in April to perform in Professor Nadine Shank's faculty recital.

Michael LaCava '92, director of performing arts in Wellesley (Mass.) Public Schools, received the 2018 Distinguished Service Award from the Massachusetts Music Educators Association. While studying at UMass, he cofounded the collegiate chapter of MMEA and has served as MMEA president and board member. Mike writes, "I owe so much to my professors and the university, and I am accepting this award on behalf of those who helped me get to where I am today."

Sarah Marlowe '02, '06MM has received the 2018 NYU Steinhardt Teaching Excellence Award. She is currently assistant professor and associate director of music theory at New York University's Steinhardt Department of Music and Performing Arts Professions. Her most recent publications have appeared in the *Journal of Music Theory Pedagogy* and *The Norton Guide to Teaching Music Theory*.

Kenneth V. McCance '86MBA is the conductor of West Mass Brass, a volunteer British-style brass band based in Millers Falls, Mass. He founded the band in 2014 with his son, **Kenneth W. McCance '15**. The group performs springtime and holiday concerts to perpetuate British-style "brass banding" and share its unique sound with the public.

Asia Meirovich '14MM was a recent finalist in the Stephen Paulus Emerging Composers Competition for *Short, Sun, Life, West*, her collage setting of two Emily Dickinson poems for choir and cello. The piece blends concert and popular-music sonorities and includes beatboxing and percussive cello techniques. Meirovich also won the 2015 Ben Steinberg Young Composer Award for Jewish Choral Music. She directs the high school music program at the MacDuffie School in Granby, Mass.

At the American String Teachers National Conference in Atlanta, **Martha Mooke '88MM** was honored by Yamaha for her 20 years as a Yamaha Artist and her commitment to music education. She performed as electric viola soloist with the Chamber Orchestra of Philadelphia in the world premiere of her work *Invisible Hands*, which was commissioned by the orchestra. Mooke and beatboxing legend Rahzel were featured at the PopTech 2017 Conference in Camden, Maine, performing works from their collaboration *Beats Per Revolution*.

Eric Christopher Perry '12MM was recently appointed director of choirs and associate of music in voice at Colby College in Waterville, Maine, where he has led performances of works including Carol Barnett's *The World Beloved: A Bluegrass Mass* and a new edition of Christoph Graupner's *Ach, wo nun hin* by classmate **Marius Bahnean '12MM**. Perry is artistic director of Renaissance Men, a professional male vocal chamber ensemble whose new album, *RenMen Laments*, was released in 2018. www.ecpmusic.com

Mike Poulin '11 is currently stationed in North Carolina as a light-armored vehicle mechanic in the U.S. Marine Corps. A hornist with a BA degree in music and a diploma in band instru-

ment repair, he plays in the local community band, helps high school marching bands, and recently designed a one-piece rotary valve for French horns (patent pending). He plans to start his own design business and welcomes input and support from hornists or others on his new endeavor. poulinbrass@gmail.com.

Dan Prindle '11MM and his wife, Michelle (a graduate of the Hartt School of Music), have opened a second location of their Prindle School in Hadley, Mass., offering music lessons, classes, and ensembles. Their original location, in downtown Easthampton, also features a professional-level recording studio and production facility for music for TV and film. Dan and colleague Nate Christy composed and recorded the music for a promotional video for *Becoming Helen Keller*, now in production for the PBS series *American Masters*.

Composer **Bob Ruplenas '74** recently had his *A Bitter Suite: Five Poems of Dorothy Parker* premiered by the Broad Cove Chorale, directed by Margo Euler and based in Hingham, Mass. His *Choral Anthem on Beach Spring* has just been released by Paraclete Press.

Fred Sienkiewicz '05 is currently principal trumpet of the Jackson (Tenn.) Symphony Orchestra and was recently named second trumpet of the Owensboro (Ky.) Symphony Orchestra. In addition to his role as website video editor for the International Trumpet Guild, Fred is an adjunct instructor at Austin Peay State University in Clarksville, Tenn. He will join the Blair School of Music at Vanderbilt University in Nashville this fall as adjunct assistant professor.

Paul Silver '77 has performed with and managed a variety of community wind ensembles

and orchestras, including 27 years playing clarinet for Boston's Longwood Symphony and serving for 16 years on its board of directors, part of which as chairman. Silver has performed at Symphony Hall, Tanglewood, the Hatch Memorial Shell, and Jordan Hall, among other venues.

Bradford W. Tilden '14MM, is a sound healer and composer specializing in commissions for guided hypnosis and meditations. He recently signed a contract with Hartford-based Solstice Strategy Partners to create music for a new app called Cloud9, which provides daily mindfulness meditations for productivity and stress management.

Marisa Weinstein '83, '89MM was the 2017 recipient of the George N. Parks Leadership in Music Education Award, presented by the National Association for Music Education and Music for All. She is the longtime band, chorus, and general music teacher at Warsaw Middle School in Pittsfield, Maine. Marisa was named 2013 Educator of the Year by the Maine Music Educators Association, has served four terms as its district chairperson, and continues to actively perform, adjudicate, and guest-conduct.

Kayla Werlin '90MM, director of vocal music at Longmeadow High School, was a recipient of a 2018 Lowell Mason Award, given by the Massachusetts Music Educators Association for outstanding leadership in music education.

Karen Thomas Wilcox '73 sang and danced in a rousing *Die Fledermaus* with Opera51, a company that performs fully staged operas with orchestra as annual fundraisers for 51 Walden, a Concord, Mass., performing arts center. She continues vocal study and "hopes I am making Miss Ornest proud!"



JASON FETTIG MAKES TRIUMPHANT RETURN

Colonel Jason Fettig, director of the U.S. Marine Band ("The President's Own"), visited campus in October for a special concert, his first at UMass since being named to the post in 2014. Founded in 1798, the Marine Band provides music for the president of the United States and the commandant of the Marine Corps. Fettig earned bachelor degrees in clarinet and in conducting at UMass Amherst in the late 1990s, when he studied with Michael Sussman and Malcolm W. Rowell Jr. Matt Westgate and Rowell guest-conducted a portion of the Marine Band's performance, and Fettig also conducted the Wind Ensemble during a rehearsal.

DEPARTMENTAL OUTREACH, 2017–18

Outreach is a major component of our department's mission. Each year, a host of performances, clinics, and other educational opportunities are presented both on and off campus for thousands of students, teachers, and members of the general public.

Multiband Pops, October 19–20. 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.

High School and Collegiate Choral Festival, October 28. The Chamber Choir and Chorale performed alongside honors choirs from the Massachusetts chapter of the American Choral Directors Association. **Tony Thornton** and **Stephen Paparo** conducted; guest conductors were Boston University's Susan Conkling and Anthony Trecek-King from Boston Children's Chorus.

High School Band Day, October 28. High school marching band members from high schools across New England performed with the UMass Marching Band led by **Timothy Anderson**.

Western Massachusetts Flute Day, November 18. Annual event organized by **Cobus du Toit** for flute enthusiasts from around the region, featuring Five College flute faculty members and guest Christina Jennings, University of Colorado Boulder.

String Day, February 4. Annual event organized by **Kathryn Lockwood** for high- and middle-school string players, parents, and teachers. In addition to clinics by UMass Amherst string faculty, this year's event also included a class for parents and an introduction to Alexander Technique.

High School Honor Band, February 10. Close to 300 outstanding high school musicians from around New England rehearsed and performed with the UMass Wind Ensemble led by **Matthew Westgate**.

High School Jazz Festival, April 7. For the 20th consecutive year, the Fine Arts Center and the UMass Amherst Jazz and African-American Music Studies program collaborated to host ensembles from across the region for a day of clinics and masterclasses led by **Jeffrey W. Holmes**. This year's special guest adjudicator was saxophonist Chris Potter.

New England Saxophone Festival, April 14. Organized by **Jonathan Hulting-Cohen** and **Felipe Salles**, this year's event included performances and clinics by guest artists The Moanin' Frogs and the Yosvany Terry Quartet plus the UMass Wind Ensemble, classical and jazz competitions for solo sax players, and the popular Community Saxophone Ensemble.

EDUCATIONAL OUTREACH PERFORMANCES

Jazz Ensemble I, February 8. South Hadley (Mass.) Middle and High Schools; UMass alums **Ryan Caster '15**, **Brooks Holmes '00MM**, music directors. Also April 5 at Canton (Mass.) High School; UMass alum **Brian Thomas '10MM**, music director.

Trumpet Studio Ensembles, February 28. For students from Maple Elementary School, Easthampton, Mass.

Wind Ensemble, March 6. Concord-Carlisle High School, Concord, Mass.

Marimba Bands, April 9. Agawam (Mass.) High School; UMass alum **William Hueglin '07MM**, band director.

Multiband Pops





*Owen Ross, Ben Powell from
Jazz Ensemble I*



*Trumpet Ensemble
in Easthampton*



GUEST ARTISTS AND SPEAKERS, 2017–18

Stefanie Acevedo, speaker, Yale University
Jane Bernstein, speaker, Tufts University
Brooklyn Rider, string quartet
Michael Buchler, speaker, Florida State University
Dana Caspersen, dancer, author
U.S. Coast Guard Chamber Players
Allison Cockshaw-Betsold, assistant director of bands, Northeastern University
Compagnie Hervé Koubi, contemporary dance company
Abbie Conant, actress, poet, trombonist
Nigel Coxe, piano, UMass Amherst faculty emeritus
Theo Crocker, trumpet
Mary Farbood, speaker, New York University
The Fourth Wall, music and theater ensemble
Brad Goode, jazz trumpet
Marka Gustavsson, viola, Bard College, Colorado Quartet
Christina Jennings, flute, University of Colorado, Boulder
Nathan Jorgensen, saxophones, and **Aaron Ragsdale**, percussion
Megan Kaeslong, speaker, Oberlin College
Alan Kay, clarinet, Juilliard School of Music
Stan Kenton Legacy Orchestra
Bayla Keyes, violin, Boston University
Zara Lawler, flute, and **Paul J. Fadoul**, marimba
Julia Lichten, cello, SUNY Purchase
U.S. Marine Band (“The President’s Own”)
Phil Markowitz, piano, and **Zach Brock**, violin
Marcello Mazzetti and **Livio Ticli**, early music performers/scholars
Garret Mendelow, percussion
Anton Miller, violin
Cory Mixdorf, trombone, University of Arkansas
The Moanin’ Frogs, saxophone sextet
Joseph Murphy, saxophone, and **Matthew Slotkin**, guitar
Anthony Plog, composer
Michael Rosenberg, oboe, Stuttgart Radio Symphony Orchestra
Astrid Schween, cello, Juilliard String Quartet
Peter Selinsky, speaker, Yale University
Braxton Shelley, speaker, Harvard University
Peter Steiner, trombone, and **Constanze Hochwartner**, piano
Robert van Sice Percussion Collective
Yosvani Terry, saxophonist, composer
Michael Wayne, clarinet, Boston Symphony Orchestra
Phillip Ying, viola, and **David Ying**, cello



*Yosvani
Terry*



Christina Jennings



The Fourth Wall

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