IT IS WITH a great deal of pleasure and an even greater sense of responsibility that I send out my first letter as chair of the Department of Music and Dance at the University of Massachusetts Amherst.

I am completely aware of the tremendous change that I am assuming, and am quite humbled by it. I am equally aware of the remarkably high standards set by my predecessors. The development of our department, starting with Philip Bezanson in the late 1960s through Charles Bester in the 1970s, continuing in a direct line through Jeff Cox and Roberta Marvin, has been an extraordinary one. I consider myself lucky to have been able to learn from the chairs with whom I have worked, and I am grateful to have had such outstanding mentors to follow. I am also grateful to my music and dance department colleagues for their show of support and trust in recommending me for my new role. I hope to live up to their belief in me and will do my best to continue and enrich a supportive and creative learning environment.

As we all know, the Department of Music and Dance is a vibrant and exciting place to study and to teach. There is an extraordinary amount of scholarship, pedagogy, and performance taking place here, and I will do my best to continue and enrich a supportive and creative learning environment.

There is an extraordinary amount of scholarship, pedagogy, and performance taking place here, literally on a daily basis. One of the goals of my tenure will be to continue to explore meaningful ways for our students and faculty to share their work not only with one another, but with the university and the larger community as well. I am particularly interested in expanding our reach to underserved communities in places like Greenfield, Holyoke, and Springfield, and also improving our recruitment efforts to make the department more diverse.

Finally, I pledge to our alumni to maintain the high academic and musical standards that we have worked so hard to attain, to expand and enrich our offerings, and to maintain and grow our regional and national reputation.

—Salvatore Macchia
The next morning, the focus shifted to the day-long scholarly symposium, ambitiously titled “Bach in the Imaginary Museum and Bach Re-Imagined: Contemporary Perspectives on Performing and Re-Creating Bach.” Organized by Associate Professor Erinn E. Knyt and Ernest May, the event explored how Bach’s music had been re-imagined since its revival by Mendelssohn almost two centuries ago. Lydia Goehr, professor of philosophy at Columbia University, delivered a keynote address titled “The Work of Music: Situating Bach in a Public Culture of Blasphemy, Devotion, and Resurrection.” An expert in German aesthetic theory, Goehr is a recipient of Mellon, Getty, and Guggenheim Fellowships, and author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*.

The symposium also included scholarly presentations by an international roster of music theorists and historians, including Ernest May, Owen Belcher, Erinn E. Knyt, and Emiliano Ricciardi from UMass; Maureen Carr, Penn State University; Ellen Exner ’00, New England Conservatory; Ruth HaCohen, Hebrew University of Jerusalem; Karolina Košiněk-Giesiewicz, University of Warsaw and University of California Davis; Peter Kupfer, Southern Methodist University; John Lutterman, University of Alaska–Anchorage; Yo Tomita, Queen’s University, Belfast; and independent researcher Tekla Babyak.

Following the day’s academic explorations, the focus shifted to the Fine Arts Center Concert Hall for a moving and powerful rendition of Bach’s *St. Matthew Passion*, widely viewed as one of the greatest masterpieces of Western music. The performance was led by Andrew Megill, conductor of the Montreal Symphony Orchestra Chorus and the Carmel Bach Festival Chorale. The Festival Chorus, which was divided into two parts as Bach envisioned, was expertly prepared by chorus master Tony Thornton, and included the UMass Chamber Choir, the Illuminati Vocal Arts Ensemble, and the Hampshire Young People’s Chorus led by K.C. Comlan. The Festival Orchestra was also split into two, and featured numerous UMass students and alumni led by faculty members Elizabeth Chang as concertmaster, violist Kathryn Lockwood, oboist Fredric T. Cohen, bassist Salvatore Macchia, and bassoonist Rémy Taghavi.

Voice faculty William Hite (Evangelist) anchored a stellar roster of vocal soloists, which included Paul Max Tipton (Christus), fellow faculty member Jamie-Rose Guarrine (soprano), and guests Krista River (mezzo-soprano), Robert Stahley (tenor), and John Salvi (barytone). The result was a sweeping triumph, one that won’t soon be forgotten by the roughly 900 concertgoers.

On Sunday, the festival concluded with two free performances of Bach cantatas—the ever-popular *Coffee Cantata* at Amherst Coffee, and a special Alumni Cantata Concert that afternoon led by Jeffrey Grossman, continuo/director. Performers included Maki Matsui ’13MM, soprano; Liana Gineitis ’15, mezzo-soprano; Eric Christopher Perry ’12MM, tenor; Elijah Blaisdell, bass (guest); Madeleine Jansen ’13MM, violin; Amanda Sterno ’15MM, violin; Jonathan Livio ’17MM, viola; Wayne Smith ’13MM, cello; David Cacaci ’12, bass; Catalina Arrubla ’16MM, oboe; Helen Cowles ’12MM, oboe; Rémy Taghavi, bassoon (faculty); Steve Felix ’12, trumpet.

In total, the 2019 Bach Festival & Symposium served as a vivid reminder of the famous declaration by Johannes Brahms: “Study Bach. There you will find everything.”
FOR THIS YEAR’S major dance performance, the first to take place in the FAC Concert Hall in almost 40 years, the UMass Amherst Dance program staged a Limón legacy concert titled, Reflect/Respond. A key reason for this decision was the desire to present a performance that focused on one of the masterpieces of the modern dance canon—in this case, José Limón’s seminal “A Choreographic Offering.”

Associate Professor of Modern Dance Paul Dennis, who performed with the Limón Dance Company from 1990 to 1997, commented that the choice was rooted in the UMass dance faculty’s deep respect for the foundations from which today’s contemporary dance techniques have evolved, and the embodied knowledge that they provide. For example, he cites “technique as a point of inquiry” as a philosophy that examines how the physical extremes inherent in these practices can unlock creative and communicative power, and pave the way for psychological (some would say even spiritual) discoveries.

According to Dennis, “This idea was the very start for modern dance pioneers like Doris Humphrey and Martha Graham, Charles Weidman, and Hanya Holm, as well as the second generation of modern dance choreographers like José Limón, who studied and danced with the Humphrey-Weidman Company in the 1930s and ’40s. In developing the model for Reflect/Respond, we hoped to provide students with a deep pedagogy, one that informs their dance studies with both historical context and contemporary relevance.”

As an authorized régisseur, Dennis was able to secure licensing and directing agreements that allowed UMass student dancers to perform “A Choreographic Offering” alongside Limón Company dancers Savannah Spratt and David Glista. Throughout the fall semester, 12 UMass/Five College dancers immersed themselves in “Choreo,” with weekly rehearsals as well as Limón technique classes that embodied the concepts of weight, fall and reflect/rebound, as well as time and space. Additionally, four members of the Limón Company were in residence at UMass, participating in educational and community engagement activities under the direction of Assistant Professor of Dance Education Molly Christie González.

As a further challenge to our dancers, the UMass Dance faculty published a request for proposals to commission a new work inspired by and as a reflection of “Choreo.” From the numerous submissions, the faculty chose “Bessie” awardee and Guggenheim fellow David Dorfman’s compelling vision for a substantial new work titled “Picture This.” Dorfman is one of the nation’s leading choreographers with previous commissions by Londen’s Bedlam Dance Company, d8 Dance Collective in Seattle, and Prince Music Theater in Philadelphia. “Picture This” is Dorfman’s sublime reflection and response to Limón, as well as a glimpse into our society, our relationships, and how we might imagine a future beyond the now.

After many months of preparation, Reflect/Respond: A Limón Dance Legacy Concert took place at the FAC Concert Hall on January 25, and was by all accounts a resounding success, both artistically and in terms of the audience’s heartfelt response. In addition to “A Choreographic Offering” and “Picture This,” the audience was also treated to a powerful performance by Spratt and Glista of Limón’s exquisite duet, “The Exiles.”

As to how to capitalize on that success, Dennis commented, “We are planning future iterations of this performance model that will focus on luminaries such as Martha Graham, Paul Taylor, Katherine Dunham, and Anna Sokolow, among others. Stay tuned!”

Exploring Limón’s Legacy
UMASS DANCE RETURNS TO FAC CONCERT HALL

Dorfman’s “Picture This”
In the fall of 2018, Kiera Cecchini ’17BFA works with Six Degrees Dance Company as well as the Intermedium. Emily has also performed original works at WAXworks, Dixon Place, and The Roulette, performed at NYC Center Studios, Triskelion/ & Dancers since 2017, with which she has been involved in the Carolyn Dorfman Company Summer Dance Festival, and the FACT/San Francisco Summer Institute. A new work, The Triangle, alongside the U.S. premiere of Roy Assay’s GIRLS. As a choreographer, Rebecca has recently been commissioned by Nashville Ballet, Middle Tennessee State University, and New Dialect.

Erin Weiss ’18BFA pursued her dance administration interests in NYC after graduation, working as an office manager for a ballet studio and as an administrative intern for the Mark Morris Dance Center. She is currently located in the Chicago area where she is an instructor at the Arthur Murray Dance Center of Oakbrook Terrace, and performs on a regular basis in the bathroom vernacular.

After graduation, Juliana DeRouin ’18BFA traveled to Israel to train with Kibbutz Contemporary Dance Company, learn company repertoire, and study ballet, contemporary, improvisation, and modern. Upon returning to the U.S., Juliana has performed with organizations in Boston and New Hampshire such as Tony William’s Nutcracker, Odyssey Opera, Orca Dance Theater, and Save Grace Dance Ensemble, in prominent venues including the Shubert Theater and the Huntington Avenue Theater. In June, Juliana returned to the stage for Odyssey Opera’s production of La belle Hélène.

Brendan Drake ’09BFA presented his newest work “Community Exercises for Sanctuary Spaces” at DanceSpace Project as part of their Draftwork Series, as well as at The Dance Complex in Boston. He will premiere three new works in 2020 as part of the Dance Now NYC Festival 25th Anniversary at Joe’s Pub.

Emily Reyes-Spravick ’15BFA lives in NYC, where she has been pursuing a dance career. Emily continued her dance education by attending the American Dance Festival, the Dorothy Dorfman Company Summer Dance Festival, and the FACT/San Francisco Summer Dance Lab Countertechnique Intensive. She has been a company member of Chris Ferris & Dancers since 2017, with which she has performed at NYC Center Studios, Triskelion/KAIXworks, Dixon Place, and The Roulette Intermedium. Emily has also performed original works with Six Degrees Dance Company as well as with NYC choreographer Megan Bowen. She is a certified Pilates instructor, teaching currently at Balanced Pilates and E by Equinox.

Rebecca Steinberg ’13BFA finished up her fourth season with the New Dialect Company under the direction of Banning Bouldin. In February 2019, the company premiered Bouldin’s new work, The Triangle, alongside the U.S. premiere of Roy Assay’s GIRLS. As a choreographer, Rebecca has recently been commissioned by Nashville Ballet, Middle Tennessee State University, and New Dialect.

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In June 2018, Tom Vacanti spent two weeks in Venice, Italy, working with performance artists Vest and Page (Verena Stenke and Andrea Pagnes) and Andrigo & Aliprandi (singer Manuela Andriso and sound artist Aldo Aliprandi). Collaborating with other international artists, Tom created work for the performance event “Perception of the Self” which premiered at the C23 Performing Art Work Space in Mestre, Italy. Tom also presented his most recent dance work, “Toccata,” at the 2018 Corps de Ballet International Conference in Florence, Italy, and at the Jacobs’s Pillow Inside/Out Stage.

In October, Molly Christie Gonzalez led a masterclass for Five College Dance students in the Katherine Dunham Technique and Philosophies, which unites elements of traditional and social dance forms with classical ballet and modern dance. Molly is on the board of the Institute for Dunham Technique Certification, and was personally certified by Ms. Dunham in 2004.

Leisl Frye Maelotta participated in a Choreographers Showcase at the Greater Hartford Arts Council in October. Leisl was one of five renowned choreographers who worked with the Academy of the Arts students to present an original work at the Learning Corridor’s Theater of the Performing Arts.

Emily Reyes-Spravick ’15BFA
Brendan Drake ’09BFA
Kiera Cecchini ’17BFA
**Students**

Tuba student Tyler Woodbury ’20 was one of only 10 semi-finalists chosen from an international field for the Leonard Falcone Euphonium/ Tuba Festival and Competition, one of the most prestigious such competitions in the world. The final rounds take place in August 2019 at the Blue Lake Fine Arts Camp in Michigan. He also won the principal tuba position for the Monteverdi School and Music Festival this summer, and was awarded the Howard Lebow Memorial Scholarship by the UMass Music and Dance Department. Tyler is a 2015 graduate of Chicopee Comprehensive High School, where he studied music and later attended Amherst College’s Mark Lane Swanson, with musical preparation by UMass voice professor Marjorie Melnick.

Christopher Leslie ’20, saxophone, and Charlotte Ouellette ’20, clarinet, were among three collegiate award winners in Worcester Schubert-Faad’s “Classical Idol” competition in November 2018. The winners performed a concert in April at Worcester’s Mechanics Hall.

Kailimi (Shelley) Li ’18PhD has accepted a faculty appointment at Shanghai University of Sport, Shanghai, China, and begins work there in fall 2019. Shanghai University of Sport serves 6,000 students and is affiliated with the Shanghai Education Bureau.

The Rebel Sax Quartet, consisting of Jack Melish ’20, Zoe Simson ’21, Allison Burke ’22, and Christopher Leslie ’20, performed at the International Saxophone Symposium, hosted annually by the U.S. Navy Band at George Mason University. The group also performed at the W.E.B. Du Bois Library’s Concerts in the Courtyard series, and starred in a holiday video produced by UMass Media Relations.

**Ensembles**

“The UMass production…sprang to life in the intimate space, with imaginative staging, energetic performers, and singing that was 99% certified fresh.” Go see A Life in the Theater, a new musical adaptation of Stage’s Fred Baumgarten about the UMass Opera presentation of Henry Purcell’s Dido and Aeneas along with Maurice Ravel’s L’Enfant et les Sortilèges on February 2 and 3 in Bowker Auditorium. The pairing of these two fantastical works, written over two centuries apart, presented a major challenge to the student cast. Dido was one of the earliest English operas, and is based on the famous Greek myth of a doomed love affair. L’Enfant, which is described as a “lyric fantasy opera,” features a libretto by the famed French author Colette, and evokes a magical world where inanimate objects come alive (and even sing!). Both performances featured the two complete one-act operas performed in English and with orchestra. The production’s guest director was Dustin Wills, a New York City-based theater and opera director and former artistic director of the Yale Summer Cabaret. The music director was Amherst College’s Mark Lane Swanson, with musical preparation by UMass voice professor Marjorie Melnick.

The Wind Ensemble, led by Matthew Westgate, completed its recording project of the CD QuickSilver, which is due to be released on MSR Classics in the fall of 2019. Having already recorded Stacy Garrison’s QuickSilver: Concerto for Alto Saxophone with Wind Ensemble (2018) and David Maslanka’s Concerto No. 3 for Piano, Winds and Percussion (2017), the ensemble added the recording of David Biendelender’s What Is Written in the Leaves (2019) this past spring. All three works were commissioned by the wind studies program as part of a larger consortium. Jonathan Hulting-Cohen and Nadine Shank were the saxophone and piano soloists in the Garrop and Maslanka concertos. The ensemble also inaugurated a conductor-in-residence program, beginning with David Waybright from Florida in fall 2018, and continuing with Myron Welch from Iowa in fall 2019.

The UMass Amherst Symphony Orchestra, under the direction of Morihiko Nakahara, held its annual Concerto/Kara Competition on February 26. Winners: Michael Brown ‘19MM (trombone), Christopher Leslie ’20 (saxophone), and Kristen Skavan ’19MM (oboe) performed concertos by Tomasi, Creston, and Haydn at the orchestra’s final spring concert on April 29.

**UMASS OPERA presented Henry Purcell’s Dido and Aeneas along with Maurice Ravel’s L’Enfant et les Sortilèges.**

At the Massachusetts Music Educators Association All-State Conference, which took place February 24-March 2, 2019 in Boston, the UMass Department of Music and Dance and Minuteman Marching Band made their presence felt. On Thursday, Associate Professor Stephen Paparo, conductor of the University Chorale, presented “Teaching Essential Singing Skills in Choir” and Marching Band Visual Coordinator Christine McHugh Sirard spoke on “Help With Your Color Guard: How to Build a Guard You and Your Students Will Love.” On Friday, Marching Band Associate Director Thom Hammam presented “Building a Rhythmic Vocabulary for Your Winds” and our own Jazz Ensemble I, led by Jeffrey W. Holmes, performed a concert of music by Coltrane, Milhaud, Joni Mitchell, Michael League, Thad Jones, and the award-winning tune Lookin’ Forward by Brian Martin ‘19MM.
**F**or the 40th consecutive year, the stirring sound of voices raised in song filled the Amherst air thanks to the talented members of the UMass Chamber Choir. The campus’ top choral ensemble celebrated its 40th anniversary in grand style this past November with a gathering of current students, alumni, supporters, and faculty past and present.

The group’s origins date back to the 1960s, when Richard du Bois established the Chamber Singers as an offshoot of the UMass Chorale. In 1978, Professor Emeritus E. Wayne Abercrombie built on that foundation by formally establishing the Chamber Choir as a distinct entity, one with coursework specifically designed for music majors and minors. Since then, close to 1,000 students have sung in the ensemble. During his 29-year tenure, Wayne Abercrombie led the ensemble in performances of Bach’s *St. John* and *St. Matthew Passions*, premieres of works by notable composers like Robert Stern, and collaborations with a variety of choral and orchestral ensembles. Following Abercrombie’s retirement in 2007, Tony Thornton has continued to expand the Chamber Choir program through challenging repertoire, international tours, performances in major venues, and numerous collaborations with community organizations. In July 2017, the Chamber Choir was the chorus-in-residence at the Brescia (Italy) International Early Music Summer School & Festival. Fittingly, the 40th Anniversary events took place during Homecoming Weekend, with alumni returning to campus for rehearsals, a celebratory dinner, and a performance alongside current choir members with Abercrombie and Thornton conducting. At the November 4 concert, the Chamber Choir performed works from notable performances of years past, including Hindemith’s Six Chansons and “Haste Thee, Nymph” from Handel’s *L’Allegro*, which were both performed at the choir’s inaugural concert in the fall of 1978, along with Thompson’s “Great Day,” and “Wie lieblich sind deine Wohnungen” from Brahms’s *A German Requiem*. To help further cement the future of the UMass Amherst choral program, Abercrombie recently made a substantial gift to the department to establish the Wayne Abercrombie Choral Conducting Gift Fund (see page 22 for information on how to contribute).

**Chamber Choir Celebrates 40 Years of Glorious Music Making**

**New Immigrant Experience Premiers in Old Chapel**

**On the evening of April 9, Associate Professor Felipe Salles’s multimedia production, The New Immigrant Experience, had its sold-out world premiere in the Old Chapel Great Hall. The new work was based in large part on video interviews with a representative group of DREAMers—people who are protected by the Deferred Action for Childhood Arrivals (DACA) program. Portions of those interviews were projected on a screen along with musical interpretations of each person’s story performed by Salles’s 18-piece Interconnections Ensemble. The premiere was preceded by an emotional panel discussion featuring Salles, Tereza Lee (the original DREAMer), and UMass faculty whose research involves immigrant rights activism. “In the last few years, I felt so much despair,” says Salles with regard to the plight of immigrants like himself. “In response, the chance to channel his feelings into creating a beneficial conversation and work of art about the plight of the DREAMers—‘The music is my emotional reading of each one of their stories.’ The result was a powerful, moving, and musically adventurous experience for all those in attendance and those who streamed the performance online. In his welcoming remarks, Chancellor Subbaswamy congratulated Salles on his achievement and for using his talents to ‘challenge, enlighten, and influence society.’ The New Immigrant Experience was performed again two days later at the National Sawdust Theater in Brooklyn, New York. An additional condensed performance took place at New York City’s Birdland Jazz Club on June 2; the full work is being recorded for release early 2020. Earlier in 2018, Salles’s *The Lullaby Project and Other Works for Large Ensemble* received overwhelmingly positive reviews. Inspired by traditional Brazilian lullabies, the CD received four stars from *DownBeat* magazine, and *Jazz ‘N’ More* magazine lauded the work as “animated and multilayered...a magnificent work on an orchestral niveau.”

**Tomita Releases New CD, Book**

**A**pril was a remarkable month for Assistant Professor of Jazz and String Bass Fumi Tomita. First, his newest CD, *The Elephant Vanishes: Jazz Interpretations of the Short Stories of Haruki Murakami*, was released on OA2 Records. Murakami is an international literary star who is best known as the author of *1Q84*, a massive three-volume work of dystopian fantasy. Tomita had read *The Elephant Vanishes* years ago, and resolved to use it as the inspiration for a new work. He describes the seven short stories contained in the book as “modern blues stories,” exhibiting themes of desolation, negativity, and frustration colored with shades of dark humor. Along with saxophonist Jason Rigby, guitarist Mike Baggetta, pianist Art Hirahara, and drummer Mark Mickelthwate, Tomita reimagined Murakami’s literary themes and transformed them into rich musical landscapes. Writing for the *Midwest Record*, reviewer Chris Spector describes *The Elephant Vanishes* as “a fine change-up from a ‘basix ace.’” The new CD was also featured in an article on jazz and literature by Stephanie Jones in the July issue of *DownBeat* magazine. At almost the same time, Tomita’s newest book, *The Jazz Rhythm Section: A Manual for Band Directors*, was published by Rowman & Littlefield. The book is a practical guide to improving a band’s sound by bolstering the foundation of the group, with chapters on each of the instruments in the rhythm section: bass, drums, piano, and guitar. Other key topics include equipment and set ups, performance practice, the rhythm section and its interrelationships, and suggestions for count-offs and metronome exercises that will help jazz band directors at all levels.

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During the winter and spring of 2019, Timothy T. Anderson conducted the Massachusetts Music Educators Association S.E. District Junior Festival Honor Band and the Massachusetts Lions Club All-State Band, and also adjudicated the Rhode Island Music Educators Association High School Concert Band Festival. In April, he led a band of 25 students accompanying the UMass Marching Band at the NCAA Frozen Four in Buffalo, N.Y., which was broadcast on ESPN2.

In September 2018, trumpeter Eric Berlin was a judge at the prestigious Munich ARD International Competition, a major annual event that awards winners with prize money and solo engagements with some of the world’s major orchestras. The ARD Competition rotates its featured instruments each year, with prizes awarded in trumpet, voice, piano trio and viola in 2018. Joining Berlin on the judging panel were a number of other prominent trumpeters from Europe and Japan.

Cabinetist Romie de Guisse-Langlois performed the Brahms Second Piano Quintet with the Miró Quartet last winter at the Amelia Island Chamber Music Festival and the Madison-Morgan Cultural Center (Georgia). In April, she joined violinist Paul Neubauer and pianist Ione Barranat for a Mendelssohn-inspired program sponsored by the Chamber Music Society of Lincoln Center, with concerts in New York’s Alice Tully Hall, Grand Rapids, Michigan, and Drew University in Madison, N.J. She performed a concerto in June at the Sarasota Music Festival, and has premiered two new clarinet quintets by Anna-Marie Reynolds and Libby Larsen, the latter being performed at the International Clarinet Celebration and Competition hosted by Chamber Music Northwest.


Jonathan fulfil-Cohen performed the American premiere of Libby Larsen’s Ghost Story #2 La Pedrera with Nadine Shank at Penn State Single Reed Summit. His Advent Lunch Duo album, Launch, recorded with harpist Jennifer Ellis, was released on Albany Records in December. Jonathan recorded the premiere of Annika Socolofsky’s Rise with pianist Nicholas Sharyevelt; the piece explores the timbres of the alto saxophone and uses the piano like a resonating fiddle. He received the 2019 Faculty Appreciation Award from the CMASS for Multicultural Advancement and Student Success (CMASS).

Erin E. Kayt, associate professor of music history, has been awarded the American Musicological Society’s Teaching Award for her article titled “Teaching Music History to Graduate Students” (Journal of Music History Pedagogy 6, 2016). The award was announced last November at the society’s Annual Meeting in San Antonio, Texas. Teaching Award Committee Chair Anne-Marie Reynolds from Juilliard School commented that Kayt’s article “has broad implications for the discipline and underscores our society’s ongoing conversation about the centrality of teaching to our mission.” Erin also had an article published in the Oxford University Press Journal of Musicology and Letters titled “From Nationalism to Transnationalism: Ferruccio Busoni, The Liceo Musicale di Bologna, and ‘Arlecchino,’” and presented a paper at the New Scholars Conference at the University Museum of Art in 2018 at the University of Pennsylvania. Erin will be taking on the added role of graduate program director in the department this coming fall.

Lisa Lehmberg presented findings from the study Music Participation and Quality of Life in Senior Centers in the United States at the Suncoast Music Education Research Symposium in Tampa, Florida (February 2019). This research represents an ongoing collaboration with C. Victor Fung, professor of music education, University of South Florida. In July, Roberta M. Marvin completed her three-year appointment as department chair and will continue her work as professor on our music history faculty. This past year, Roberta was appointed to the Board of Directors of the Istituto Nazionale di Studi Verdiani in Parma, Italy, in recognition of her stature as a leading authority on Giuseppe Verdi’s life and legacy. She is also serving as associate general editor for a team of researchers who received a National Endowment for the Humanities Scholarly Editions and Translation Grant for The Works of Giuseppe Verdi. Roberta was recently invited to speak at an international symposium titled “Self-Borrowing in Nineteenth-Century Italian Opera” at the National University of Ireland, Maynooth. A co-edited volume says titled Music in World War II: Coping with Wartime in Europe and the United States, will be published by Indiana University Press.

Emiliano Ricciardi’s Tasso in Music Project received honorary sponsorship from the Centro di Studi Tassiani of Bergamo, Italy, the foremost center worldwide for scholarship on Tasso, and also from the University of California at San Diego, Davis, California (Italy). Last November, Emiliano presented the project at both institutions, as well as at the prestigous University of Bologna. Some recent presentations include the annual meetings of the American Musicological Society and the Renaissance Society of America, as well as the Italian Madrigal Conference (Colgate University, N.Y.). Emiliano recently published work in A-AR Editions. Anthology and Renaissance Quarterly.

Marianna Ribley’s new book, Composing Capital: Actors, Networks, and Historical Emotions in the Middle Ages, will be published by the University of Chicago Press in August; it discusses new unions of classical music and contemporary capitalism. Marianna recently had articles published in the Journal of Music History Pedagogy and the Journal of Musicology, as well as a chapter in The Routledge Companion to Expanding Approaches to Popular Music Analysis. She also presented at the annual meeting of the Society for American Music and the University of South Carolina’s annual Luise E. Peake Colloquium Series. Marianna co-hosted the biennial Musicology and the Present conference in the fall of 2018 at Smith College, which brought in 15 scholars from around the country, with UC Riverside professor Leonora Saavedra as the keynote speaker.

Pianist Nadine Shank went to Zagreb, Croatia, to perform in recital with Angelia Space ’98 at the 18th World Saxophone Congress. She performed with Jonathan Hulling-Cohen and Nick Susso ’18MM at the Penn State Single Reed Summit and the 2019 North American Saxophone Alliance at Carnegie Mellon University. Nadine played recitals with University of Central Florida saxophone professor George Weremchuk ’85 and UMass Emeritus Professor Lynn Klock at the 20th Annual UCF Sax Fest in Orlando, Florida. As part of her fifth “Na- dine and Friends” faculty concert, she invited
pianist/composer Jackson Berkey, co-founder of Mannheim Steamroller, for a residency at UMass. Berkey performed a selection of his piano duets with Nadine, and also gave a master class and private lessons to many students who had learned his Methodology.

Rémy Taghavi won the position of principal bassoon with the New Haven Symphony Orchestra last September.

In the summer of 2019, Gilles Vonsattel appeared in concert at over 15 major international festivals, including Spoleto USA, Music@Menlo, Santa Fe Chamber Chamber Music Northwest, and Gidon International Piano Festival. His solo recital at Schweitzingen Festspiele took place in the Mozartsaal, where Mozart performed as a child for the Prince-Elector, and was broadcast live on European Union radio. Gilles appeared with numerous orchestras such as the Santa Barbara Symphony, and the Emerson and Escher Quartets. He also premiered several works leading compositions such as Anthony Cheung (University of Chicago), Geoffrey Haas (Columbia University), and Huse Watkins.

Matthew Westgate guest-conducted the Idaho Falls Symphony last October, and presented at the ISME Musicology Conference in Walgassen, Germany as well as the College Band Directors National Association Conference. In June, Matt guest conducted the Blue Lake Fine Arts Camp’s Northern Winds ensemble during a month-long concert tour of France, Germany, Poland, and the Netherlands.


Welcome New Faculty

Daniel Albert has been appointed assistant professor of music education. He is a native of western Massachusetts and a UM-Amherst alumus (bachelor of music degree, summa cum laude). He earned his MM degree in music education from the University of Michigan, and his PhD in music education from Michigan State University. Prior to UM-Amherst, Daniel was assistant professor of music, human development, and learning at Augsburg University in Minneapolis.

After graduating from UMass Amherst, Daniel taught classroom and instrumental music for 11 years in Longmeadow, Massachusetts. Additionally, he was chairperson and treasurer of the Massachusetts Music Educators Association – Western District, as well as Western District representative to the Massachusetts Instrumental and Choral Conductors Association’s executive board.

Daniel has presented his research studies at national and international conferences and his research and practitioner articles have been published in peer-reviewed journals. He continues to be active as a presenter at state and national music education conferences and has conducted several regional honors ensembles in Massachusetts and Vermont. Daniel studied percussion performance with Thomas Hannum, Peter Tanner, and William Hanley, and continues to make music as a freelance percussionist.

Aston K. McCullough is a newly appointed assistant professor of dance science and Dance Science Laboratory director. Aston is a contemporary/improvisational dancer and dance maker, and has performed in the United States and abroad (live and on film) for artists including conceptual experimental choreographer, Kousaide.

Aston studies human activity in relation to health across the lifespan. He programs and evaluates methods for analyzing human activity and health-related signals within single and multi-person movement paradigms using sensors (e.g., accelerometers, 20/3D cameras, EKGs, and others). Aston examines associations between wellness and dance exposures both quantitatively and qualitatively.

Currently, Aston is principal investigator on a randomized controlled trial investigating the effects of group-based dance/movement on post-traumatic stress disorder symptoms and heart rate variability in survivors of domestic/ intimate partner violence. The two-year study, to be conducted in partnership with Gibney Dance Center in New York City, is funded in part by a NEA Research: Art Works Grant.

Aston holds numerous degrees including a PhD in kinesiology from Columbia University, an MA in dance education from New York University and a BA from Sarah Lawrence College. Additionally, he received a professional diploma in dance studies from the Laban Dance Conservatoire and was a postdoctoral fellow at the UM-Amherst School of Public Health and Health Sciences.

In Memoriam

Robert Stern, composer and distinguished professor emeritus, died in August 2018 at age 84. Stern was recruited to teach composition and theory at the University of Massachusetts Amherst in 1964 by then-department chair Philip Benson. Stern received his BA from the University of Rochester and his MA and PhD from the Eastman School of Music. He studied with Louis Menemit, Kent Kenney, Wayne Barlow, Bernard Rogers, Lukas Foss, and Howard Hanson.

During his 24-year tenure with the Department of Music & Dance, Stern was the recipient of numerous prestigious grants, including those from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities, and the Martha Baird Rockefeller Fund. He was awarded fellowships from the MacDowell, Milly, and Yaddo Colonies, and awards from ASCAP and the Premio Musicale Citta di Trieste International Competition.

Stern’s music has been performed throughout the United States as well as in Europe, China, South America, Japan, and Israel by such prominent ensembles and artists as the Beaux Arts String Quartet, College New Music, the Diz Capo Chamber Players, the Contemporary Chamber Players at the University of Chicago, the Eastman Musica Nova, Yehudi Wyner, Joel Smirnoff, Gilbert Kalish, Marni Nixon, Jan Opalach, Joel Krosnick, and the Gregg Smith Singers.

Stern received commissions from the Library of Congress McKim Fund, the Mendelssohn Club of Philadelphia, the Manchester International Cello Festival, and the U.S. Holocaust Memorial Museum. His works have been recorded on many labels and published by G. Schirmer, Rinaldo Music Press, and Transcontinental Music.

In February 2018, friend and colleague Salvatore Macchia and others honored Stern with a special performance, during which Stern was lauded as a brilliant educator, composer, and “the personification of sensitivity and respectfulness.”

Explorations in Teaching Music Theory

Workshops in Music Theory Pedagogy, June 24-28, 2019

Every three years, Professor of Music Theory Gary S. Karpinsksi brings together a distinguished faculty of authors and scholars from across the U.S. for a week-long program at UMass Amherst called “Workshops in Music Theory Pedagogy.” The event offers training to college-level teachers of music to graduate students, high school teachers, scholars, performers, and other music educators. Featured topics include ear training, rhythm and meter, form and analysis, post-tonal theory, instructional technology, assessment and evaluation, music and disability, and others.

Since the program’s debut in 2007, the workshops have attracted participants from across the U.S. and the world to study alongside some of the most influential music theory pedagogues working today. This year’s faculty included experienced classroom teachers who made important contributions to various scholarly subfields of music theory: Professor Karpinski, Cynthia J. Gonzales (Texas State University), Justin London (Carleton College, Minn.), Joseph Straus (CUNY Graduate Center), and Leigh Vankavand (Michigan State University). Karpinski, a 26-year member of the music theory faculty, is the author of the Manual for Ear Training and Sight Singing and Anthology for Sight Singing (both published by W.W. Norton, 2017) and Aural Skills Acquisition (Oxford University Press, 2000). He has served as president of the Association for Technology in Music Instruction and the New England Conference of Music Theorists, and his publica -tions have appeared in such journals as Music Theory Spectrum, the Journal of Music Theory Pedagogy, Music Theory Online, and The Computer and Music Educator.

Cynthia S. Gonzales, Leigh VonHandel, Gary S. Karpinskii, Joseph Straus, Justin London
Alumni

Amy Lynn Barber ‘77MM is professor emerita at the DePauw University (Indiana) School of Music, where she directed the percussion program. She has since retired to Cape Cod and continues to perform in solo recitals with the Percussion Plus Project, the Xylophone Ragtime Marimba Band, and the duo Out of Africa. In May, she opened the Cape Cod Women’s Music Festival with a performance of Manin’ Spiritual.

Richard R. Bunbury ’01PhD was among the first honored as a “Notable Alumnus” from his undergraduate alma mater, Armstrong State University (now Georgia Southern University) for his contributions to scholarship, teaching, service, and performance. In March, he was organist in Carson Cooman’s series of acts of the Apostles, commissioned and performed by the Harvard University Choir, Orchestra, and Soloists in Harvard’s Memorial Church.

Amber Chiang ’17 received Honorable Mention at the Billboard World Song Contest for one of her original works in the jazz genre. She also performs occasionally, singing jazz standards and her own songs, and is still teaching private piano and voice lessons to a melting pot of students from 5 to 72 years old.

Peter G. Fielding ’14PhD is associate dean in the College of Arts at Red Deer College, Alberta, Canada. He was appointed vice president of the board of directors for the Red Deer Symphony Orchestra and recently co-published papers at the National conference of the College Conservatory of Music Society and the Canadian Society for the Study of Education, on the topic “Intersecting Identities: Teaching and Music making through Reconciliation.” He also helped the college launch new bachelor of applied arts degrees in animation and visual arts, film, theatre, and live entertainment.

Luke Flood ’16 received a master’s in orchestral conducting from the University of Cincinnati College-Conservatory of Music (CCM); he was also a graduate assistant in musical theatre, conducting mainstage theatre productions and the conservatory’s Philharmonia. Upon graduation, he was appointed associate conductor for the national tour of Lincoln Center Theatre’s production of The King and I. He is currently on a national tour of Andrew Lloyd Webber’s Cats, playing principal keyboard.

Pennsylvania-based jazz composer Rick Hirsch ’92 recently conducted the MMEA Maryland All-State Jazz Band and the University of Kentucky Jazz Ensemble at the Midwest Clinic, when they premiered his work Miles’ Big Band Dojo. Rick was also an indicator-chinist at the Chantilly (Virginia) H.S. Jazz Festival, hosted by Chris Reichers ’88MM.

Trumpeeter Mike Huff ’96 recently performed Mallier’s Symphony No. 6 with the Pensacola (Florida) Symphony, the Xylophone Ragtime Marimba Band, and the duo Out of Africa. In May, she opened the Cape Cod Women’s Music Festival with a performance of Manin’ Spiritual.

Leon Janikian ’75MM has retired after 28 years as an associate professor from Northeastern University’s Music Department. During his tenure, he served as department chair three times and also theater department chair on one occasion. Leon was the creator and long-time director of the Pensacola (Florida) and Mobile (Alabama) Symphonies frequently and is a tenured faculty member at Troy University, Alabama, and an endorsing artist for Bach Stradivarius Brass.

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Ruth Livio-Tumpalan ’17MM, violinist, recently competed in two competitions — American Protégé International Piano and Strings Competition (1st place) and Concert Artists International (honorable mention), the former of which he won as a solo performer and the latter as a Weigl Recital Hall, and her newly formed string quartet also performed at Weil in June. She has a growing studio of 40+ students at the Lindebad School of Music (NYC), and a number of them passed auditions for the school’s Carnegie Hall recital. She writes, “I am very grateful to UMass, Liz Chang, and all my teachers for being a big part of my musical journey.”

Thomas Lizotte ’86, ’90MM received the John LaPorta Jazz Educator of the Year Award at the 2019 Jazz Education Network (JEN) Conference. Thomas has been in public education for the past 30 years, and currently teaches at the Elizabeth High School in Maine. He is a member of three teaching halls of fame—Massachusetts Drum Corp, Boston Crusaders, and Maine Music Educators. In accepting his award, Thomas singled out UMass professor emeritus David Spomy for having been a major influence on his career.

Jazz drummer and composer Makaya McCraven, who studied under Bob Gulliot in the UMass Jazz Program in the early 2000s, was featured on the January 2019 issue of the jazz magazine. Described in the article as a “sonic scientist,” McCraven used metodic and rhythmic elements from his band’s previous live improvisations to construct the tracks on his new album, Universal Beings. He also uses hip-hop beats as well as sampling and looping techniques to create his experimental, intuitive music.

Michael Nix ’07MM performs on classical guitar, banjo, and mandolin throughout the U.S. and Asia. Michael designed the banjar, a modern seven string banjo combining elements of the five-string banjo and classical guitar, bringing the classic finger-style banjo of the late 1800s into the 21st century. He has recorded for the PBS series American Experience and NPR’s Weekend Edition plus independent documentaries and CD projects. He participated in the Canadian Festival of the Book at Ottawa 2014, commemorating the life of Pete Seeger, and recently performed his own compositions at the Smithsonian Museum of American History.

Larry Picard ’76, a music education graduate of the Dorothy Ornest vocal studio, returned to the area after a 36-year sojourn in Brooklyn, New York. He has been vocal coach to numerous jazz vocal ensembles, and has been active as a soloist and keyboard player. Larry currently works as a singer, keyboardist, and arranger. His theme is Love and other sentiments to construct the tracks on his new album, Universal Beings. He also uses hip-hop beats as well as sampling and looping techniques to create his experimental, intuitive music.
Performers at George Weremchuk’s SaxFest (from L-R)
Angela Space, Deborah Gould Ticce, David Pope, Nadine Shanid, Lynn Block, George Weremchuk, Anthony Cincotta and Wayne Tice

N.Y. While in NYC, Larry developed his own singing/movement workshop with the personal assistance of Professor Onesti, and performed as a freelance choral singer, taking part in performances led by Kurt Mazur, Zubin Mehta, Sir Colin Davis, and others. He collected songs by 20th century American composers and performed them in various small venues. Larry now lives locally with his husband, and is enjoying the many musical and theatrical opportunities available here.

David Pope ‘95 was in Bangkok last summer as a faculty member of the Asia Pacific Saxophone Academy, and was a featured artist at the Western Colorado University Jazz Festival. Recently, he presented a recital at the Cultural Society for Improvised Music in Minneapolis. In celebration of his 20th year on faculty at James Madison University, their jazz festival included an alumni big band that featured his former students, including UMass alum Christopher Reichers ’08MM.

Lisa Raposa ’01MM recently served as an adjudicator for the Chinese Cultural Centre Toronto Piano Competition. This past winter she and her husband, pianist Gregory Millar (Millar Piano Duo), presented workshops on duet playing for the Ontario Registered Music Teachers’ Association. Lisa is the founder of Lorne Park Piano Lessons in Mississauga, Ontario. In December of 2017 she became a citizen of Canada. In January, Fred Sienkiewicz ’05 completed the first English-language study of the life and music of Alexander Arutunian, entitled Forefathers, Antecedents, and the Big Soviet Armenian Style of Alexander Arutunian, to earn his DMA in Trumpet Performance from Boston University. Additionally, he presented a lecture-recital on the same subject at the International Trumpet Guild Conference in Miami, Florida, and is building and maintaining an English-language resource site about the composer at www.alexanderarutunian.info.

Jeff Soffer ‘12 and ‘14MM and Karalyn (Aprilli) Soffer ‘12MM were selected to perform at the World Saxophone Congress XVIII in Zagreb, Croatia, in July of 2018. They performed an alto saxophone duet recital featuring works by Marc Meffits and John David Lamb. They are both currently band directors based out of southern Oregon and continue to perform in the Northwest.

Joyce Stephensky ‘90 was recently named director of the Orff Schulwerk Teacher Education Program at George Mason University, where she also teaches Level I Orff and undergraduate general music methods. Joyce is a K-6 music and movement educator in Fairfax County Public School in Virginia. She is now in her 28th season singing with the Choral Arts Society of Washington, with a regular concert season at the Kennedy Center and concerts with the National Symphony Orchestra.

Composer John McDonnell Tierney ’67, ‘69MM has produced his original musical Humanity’s Child at the New York Theater Festival this summer. A former student of Philip Bezanson, John has composed more than 100 pieces for various ensembles, with a focus on socially conscious works for musical theater. Humanity’s Child is based on the experiences of young women navigating evolving gender roles in the “Me Too” movement. www.humanityschild.com

George Weremchuk ‘85 hosted the 20th Annual Saxfest at the University of Central Florida, Orlando, where he is an associate professor. The event was a mini-Umass saxophone studio reunion, including professors Lynn Klock and Nadine Shanid, and alumni Angela Space, Debby Gould Ticce, David Pope, Anthony Cincotta and Wayne Tice (see photo).

Katy Winir ‘69MM received the 2019 MIOLCA (Massachusetts Instrumental and Choral Conductors Association) Paul Smith Hall of Fame Award. Ms. Winir is music department chair and vocal music director at Longmeadow High School. Under her direction, LHS choirs have earned awards at state choral festivals as well as the 2011 American Prize for Choral Performance. They have performed at state and regional music education conferences as well as in New York, Philadelphia, Washington, DC, and six European countries.

Jeanne Wilson ‘30 is the solo piccoloist and flutist with the Hartford Symphony. She has also performed with prestigious ensembles such as the New York Philharmonic and New York City Ballet, and in many productions on Broadway. Jeanne toured Europe with the Philip Glass Ensemble, and has toured the U.S. several times with Andrea Bocelli. She currently teaches at the Horace Mann School and the Riverdale Country Day School, and lives in Riverdale, N.Y. with her husband, multi-woodwind instrumentalist Ed Joffe.

Eva Amler, flute
Ballet Hispánico
Les Ballets Trockadero de Monte Carlo
Jackson Berkey, pianist/composer
Ann Bigdel, Dance Education Lab
David Biedenbender, composer
Lena Bloch & Feathery Jazz Quartet
Chitrasena and Niryagam Dance Companies
(Sri Lanka, India)
Christopher Caryai, music educator
Reed Chamberlin, conductor
Claire Daly, baritone saxophone
Kristoffer Danielisen, trombone
Angetlela Floyd, flute
Connie Frigo, saxophone
Eric Hobner, piano
Angela Jones-Reus, flute
Bayla Keyes, violin
Michelle LaCourse, viola
Allen Lieb, violin/Suzuki trainer
Limón Dance Company
Lucia Lin, violin
Ron McCordy, jazz composer & trumpet
Carol McConnell, clarinet
Frank Morelli, bassoon
Joseph Murphy, saxophone & Matthew Stolick, guitar
Patricia Nagle, flute
NW Dance Project
Ava Orndom, trombone

Stuart Pimsler Dance & Theater
Markus Placci, violin
Ricter Koren, viola
Pappabuma: Erin Rogers, saxophones and Dennis Sullivan, percussion
Rhonda Rider, cello
Gail Robertson, euphonium
Sandbox Percussion
Dylan Savage, pianist and music educator
SoundMind Ensemble (Wind Quintet)
Lara Lee Swanson, trombone
Benjamin Dean Taylor, composer
Pavel Vinitsky, clarinet
Michael Walker, horn
David Waybright, conductor
Ying Quartet
ZAWAI! (Claudia Anderson and Jill Felber, flute)

Research in Music Series & Bach Series
Guest Lecturers:
Gurinder Bhogal, Wellesley College
Jazeek Blaszkiewicz, Williams College
Nicola Courtright, Amherst College
J. Daniel Jenkins, University of South Carolina
Joseph Levine, University of Massachusetts
Amherst
Nathan Martin, University of Michigan
Marissa Moore, Yale University
Nicholas Shea, Ohio State University

GUEST ARTISTS AND SPEAKERS 2018–19

DEPARTMENTAL OUTREACH 2018–19

Each year, the department presents a host of performances, clinics, and other educational opportunities both on and off campus for students, teachers, and the general public.

• Multiband Pops, matinee concert for schools (October 18–19)
• High School & Collegiate Choral Festival (October 20)
• High School Band Day (November 10)
• Western Massachusetts Flute Day (December 1)
• High School Honor Band (February 9)
• High School Jazz Festival (April 6)
• New England Saxophone Festival (March 30)
AWARDS & GIFTS

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Every gift makes a difference to our students. Thank you for your support!

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AWARDS & GIFTS

Greetings from alumni, faculty and friends.

Friends of Dance Award for Community
Brittany McNally ’19, Emily Small ’19

Friends of Dance Award for Dance Research
Friends of Dance Award for Dance Advocacy
Anna Pless ’21, Jinhan He ’20MM and Shiqiu Yang ’20MM ’19, Anthony Ferreira ’19, Rachel Forbes ’19, Caroline DiGiusto ’19, Jessica Erving ’20, Lauren Fay

Lynn Klock Award in Saxophone
Eric Mrugala ’19MM and Yu-Chen Yeh ’19MM

Julian Olevsky Memorial Award in Violin
Andrew Metz ’19

Geraldine Shank Collaborative Piano Award
Lillian Povey ’20

Matthew Pham ’20

Eugenie M. May Piano Award
Jonathan Decker ’22

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George N. Parks Memorial Award
Erin Hussey ’19

Theodore Presser Scholar Award*

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Geral
FALL 2019 CONCERT HIGHLIGHTS

FIVE COLLEGE NEW MUSIC FESTIVAL
Fri-Sun, September 6, 7, 8
Four free Concerts, including the winning piece from the Five College Composition Competition
See www.5cnmf.org for details

45TH ANNUAL MULTIBAND POPS CONCERT
Fri, October 18
Our rousing, fast-paced showcase of choral, orchestral, wind, percussion, and jazz ensembles, plus the Minuteman Marching Band

FACULTY CHAMBER SERIES
Tues, October 15
Schumann’s Leiderkreis with Jamie-Rose Guarrine plus Brahms Piano Quartet, Op. 60
Thurs, November 14
Works by Poulenc, D’Rivera, Zemlinsky and a premiere by Salvatore Macchia

UMASS DANCE: METAMORPHOSE
Thurs-Sat, November 7, 8, 9
Doug Varone’s Boats Leaving plus works by faculty Thomas Vacanti, Bronwen MacArthur, and Aston McCullough in response to the Leonardo Drew exhibit at the UMCA.

HOLIDAY CARD TO AMHERST
Sat, December 7
Chamber Choir, Chorale, and Women’s Choir, Tony Thornton and Stephen Paparo, conductors
Our combined choirs present seasonal favorites, including an audience sing-along.

For a full list of events, visit UMass.edu/music/events