GREETINGS, UMASS COMMUNITY! I am thrilled to write my first letter to you as the chair of the Department of Music & Dance.

As I humbly step into this new role, I must, of course, begin by acknowledging the leaders before me who built UMass Music & Dance’s stellar reputation and high standards. I aspire to continue their impressive trajectory and make our alumni proud. I want to especially recognize our outgoing department chair, Salvatore Macchia, who has been the leader we all needed for the past three years. Salvatore helped the department navigate a global pandemic, numerous budget cuts, Zoom meetings, classes and rehearsals in tents, and unprecedented societal and political unrest. He led with heart, passion, vulnerability, and thoughtful determination, and I know I will continue to look to him for answers and mentorship. We are all grateful he is staying on as faculty to return to teaching and composing full time.

As we emerge from the pandemic, it’s clear that our faculty, staff, and students are ready to embrace change, and I believe our department is about to enter an exciting new era. One of my top priorities will be to lead an effort to redesign and update our curricula to meet the needs of our 21st-century students, and I am eager to put that process into motion. I’ll also encourage more faculty/student collaborations, make efforts to host more combined music and dance events, foster even more partnerships between the department and the community, and create more pathways to connect our students with the professional world. I am excited to further build, and expand our definition of community in the years to come.

As you read through this newest edition of Fanfare, take note that our incredible music and dance students, faculty, and staff not only rose to the challenges of the past year—they thrived! I am so proud to be a member of this extraordinary community, and I look forward to serving as department chair in the years to come. Thank you for your support and trust.

With gratitude,
Matthew Westgate

WE’re Back

In-Person Instruction, Live Performance Return

Following a 17-month upheaval caused by the pandemic, the Department of Music and Dance resumed in-person instruction, rehearsals, and performances this year, the first full year of operation since 2018-2019.

For most of the year, performances and on-campus classes took place under the strict protocols enacted by the university, with masks and full vaccinations required for students, faculty, staff, and audiences alike. Amazingly, over 99 percent of concerts and recitals took place as scheduled and without incident. Major concert highlights included the return of Multiband Pops (the traditional school matinees were held virtually), a much-delayed musical tribute to Frederick Tills, and an immersive multimedia collaboration between the music and dance programs within our department.

Attendance numbers at concerts were understandably a mixed bag, but overall audience size—swelled thanks to the continued increase in concerts streamed on YouTube. In total, the department aired 183 events; some concerts by the Wind and Jazz areas garnered over 1,000 views, and the total number of YouTube subscribers doubled to almost 700.

This robust growth has served to make the department more attractive to potential students, while also heightening awareness of the quality of our program.
UMass Dance, Percussion Ensemble Collaborate to Present Elements

A RIVER POEM
Inside the river are the sky, the cloud, the cold sun
Cupped in my hands; the river
If I throw up my hands, the river spills and drops, scattering sky, cloud, and sun all over me.
If I drink the river from my hands, then within me are the sun, the cloud, the sky
Tell me then - who is in whom?
— Mamta Sagar

The production—the first collaboration between the department’s two disciplines in over a decade—was the brainchild of percussion professor Ayano Kataoka and assistant professor of dance Lauren Cox, who served as co-artistic directors for the project. “Collaborating with the dance program to create a full house was always one of my dreams since I arrived at UMass,” said Kataoka. According to Cox, ideas for the program flowed together seamlessly once she and Kataoka landed on the elements as a theme. “In this concert, we were interested in the crude, primal, and refined evocation of the natural elements and how they hold life,” she added.

The two educators settled on building the program around selected works of modern percussion music written to evoke the elements of water, air, earth, and fire. During the summer of 2021, Cox and fellow dance faculty Molly Christie González and Aston K. McCulloch each created a work of original choreography to accompany a different percussion piece.

Percussion and dance students then spent the entirety of fall 2022 rehearsing for the performance, separately at first in order to learn their respective parts. For student dancers, the project offered the rare opportunity to dance with live musical accompaniment, while the percussionists learned to integrate their performance with one another and with the student dancers who relied on musical cues for their timing.

The results were varied at first, and even the moments of successful connectivity felt slightly different the next time around, which dancer Clara Franklin ’24 realized is “the nature of live art.” For their part, percussionists reveled in seeing their music take human form before their eyes. As musicians and dancers rehearsed—a given piece, percussionist Maddy Dethloff ’22MM marveled at how the dancers “put their own spin and interpretation on, taking a piece that I knew and making it fresher.”

The final performance, which was narrated by storyteller and “spiritual guide” Muriel Johnson, opened with the Percussion Ensemble and Kataoka performing Garth Neustadter’s Seaborne, a 30-minute work presented with an accompanying video by Kjell van Sice. Presented in three movements, the piece explores the perception of water (both visually and aurally) from aerial, surface, and underwater vantage points. Seaborne was followed by the three original works created by UMass dance faculty. First came Molly Christie González’s “Agua de Abraza,” set to Philip Glass’ “Japón River” to further reinforce the concept of a river’s embrace. The next work, set to Jason Treuting’s Extremes, was Aston K. McCulloch’s “dance in (bee-telling),” the latest movement in his watch box series that he is creating as “a prayer for the environment and all its inhabitants.” The final work of the trio, Lauren Cox’s “In Meeting/Thunderstorm” paired each dancer with a drummer to help fuel their air (divine force or energy) in order to invoke the Orisha—the gods and goddesses from Yorùbá folklore. The “thunder” came from the performance of “Peaux” from Pléïades by Iannis Xenakis, which requires six percussionists playing on nearly 50 drums, from timpans to sets of bongos.

Rounding out the Elements concert was a special guest performance by world-renowned percussionist and four-time Grammy winner Glen Velez. Known as the founding father of the modern frame drum movement, Velez and fellow musicians presented a special demonstration of his unique style of drumming derived from South Indian, Arabic, Central Asian, and southern Italian traditions.

Cox and Kataoka are both excited about the success of the Elements project and the discussions it has sparked regarding future interdisciplinary collaborations. With the endorsement of incoming chair Matthew Westgate, the two have pledged to continue to work towards establishing strong and lasting partnerships between the music and dance programs.

Elements: Movement and Sound was supported by funding from the UMass Arts Council, the College of Humanities & Fine Arts Research Council, and Center for Teaching and Learning. Study for Ringtonhaut: Dance of the Bees, 2007–2008, by Richard Yarde, used in “dance III (bee-telling)” by permission from the University Museum of Contemporary Art at UMass and the Estate of Richard Yarde.
Dr. Tillis Honored with Special Concert, Concert Hall Dedication

DURING THE 2021–2022 SCHOOL YEAR, the University of Massachusetts and the department paid tribute to professor and Fine Arts Center director emeritus, Dr. Frederick C. Tillis (1930–2020), with a memorial performance and concert hall dedication. Dr. Tillis was one of the foremost architects of the music program as it exists today, as well as an internationally renowned educator, administrator, composer, and performer.

In October, the university officially dedicated the main stage of the campus’s central performing and visual arts facility as the Frederick C. Tillis Performance Hall. The honor was officially bestowed during a ceremony that also celebrated the renaming of the former Fine Arts Center as the Randolph W. Bromery Center for the Arts, and the opening of the Julie C. Hayes and Claude Bersano Recording Studio on the building’s newly renovated fourth floor. Those in attendance included Chancellor Kumble Subbaswamy, Dean of the College of Humanities and Fine Arts Barbara Krauthamer, former dean Julie Hayes, and members of the Bromery and Tillis families. Music provided by students from the Jazz & African American Music Studies (JAAMS) program opened the ceremony, including a solo saxophone performance by Matthew Padula ’22.

On February 20, the department was finally able to present a much-delayed musical tribute to Dr. Tillis, titled “Celebrating the Musical Legacy of Frederick Tillis.” The concert included numerous student ensembles, including Jazz Ensemble I, Vocal Jazz Ensemble, Chamber Choir, and Clementine String Quartet, along with a distinguished roster of guest artists with deep ties to Dr. Tillis, including Jake Epstein, Rob Faulkner, royal hartigan, Dawning Holmes, Frank Newton, and Avery Sharpe.

The concert also featured performances by Felipe Salles, Fumi Tomita, Tom Giampietro, Bob Ferrier, Catherine Jenness-Hole, Nikki Stoia, and two of Dr. Tillis’ longtime colleagues—JAAMS Director Jeffrey Holmes, who produced the tribute concert, and Salvatore Macchia; both performed frequently with Tillis as members of the Tradewinds Jazz Ensemble.

The program featured a variety of jazz, classical, and sacred works composed by Dr. Tillis, including “For the Victims and Survivors of September 11th,” narrated by Amilcar Shabazz, professor of history and Africana studies in the W.E.B. Du Bois Department of Afro-American Studies. In creating the program honoring Dr. Tillis, Holmes remarked that his aim was to present “a multifaceted musical scrapbook, with contributions from collaborators from Tillis’s past, and the present-day students who will hopefully carry the art form of jazz into the future.”

Tillis’s legacy was also explored during a pre-concert discussion in the Bromery Center lobby. Panelists included guest artists Epstein, Faulkner, hartigan, Shabazz, and Sharpe. Dr. Tillis’ daughter, Pamela, also showed an excerpt from a forthcoming documentary film that she is creating about her father.

Opposite Jeffrey W. Holmes, Jazz Ensemble I student performers and guest artists salute Dr. Tillis.

Right Professor Amilcar Shabazz speaks at the pre-concert panel discussion. Other panelists, l. to r.: Rob Faulkner, Jake Epstein, royal hartigan, Avery Sharpe, Salvatore Macchia.

CELEBRATING Fred

Dr. Tillis’ daughter, Pamela, also showed an excerpt from a forthcoming documentary film that she is creating about her father.

FANFARE 5
Spiridopoulos, Wind Ensembles Premiere New Works

This year, students in the Wind Studies program were challenged with learning and recording four new works for trombone and wind ensemble, including three by UMass faculty.

Last fall, two of the new works were premiered and then recorded in session. The first was Macchia’s “Lacrima,” a trombone concerto in the manner of a requiem mass, reflecting the overwhelming sense of loss caused by the pandemic. In contrast, David Mallamud’s “Sir Dance-a-lot’s Retro Workout Mix,” the only work not created by a UMass-based composer for the project, is a freewheeling, giddy, and outrageous musical adventure for both the soloist and the symphony band.

In March, Spiridopoulos and the Wind Ensemble premiered two additional new works: Holmes’ “Concerto for Trombone and Wind Ensemble: A Nautical Trilogy,” depicting human interaction with the sea and its inhabitants who insist on collaboration, and Salles’ “Asynchronous, Synchronously,” a sonic interpretation of the gaps and glitches that occur while attempting to make music remotely during the pandemic. The two works were recorded soon afterward; the final CD is due to be released in September on MSR Classics.

“Following the performances, there were a lot of emotions expressed by the composers, the student performers, and by Matt Westgate and myself,” said Spiridopoulos. “Not entirely surprising, given the personal nature of the works and the effort required for the students to learn them.”

For his part, Westgate commented, “This project turned into a huge, collaborative effort for our department. Our faculty composers wrote complicated, personal, thoughtful pieces, Greg is a world-class soloist, and the players in the Wind Ensemble and Symphony Band worked incredibly hard in the concerts and recording sessions to make the composers’ visions a reality. Getting to create something like this coming out of the pandemic was a true gift for all of us.”

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Spiridopoulos performs with the Wind Ensemble, led by Matthew Westgate.
DANCE PROGRAM
Dance Legend Bill T. Jones, Company Members Present Workshop

In October, the Bill T. Jones/Arnie Zane Company presented a workshop for dance students in conjunction with the group’s performance at Totman Performance Lab, the first such presentation in the space by a major company in many years. The Fine Arts Center engaged the Jones/Zane Company, which has been at the forefront of “issues of identity, form, and social commentary” for over 40 years, to present two performances of Awarenessness, an immersive work by Jones first performed at the Park Avenue Armory in 2020. The piece is rooted in the history of the field and explored how their own relationship with movement and dance can expand through the utilization of a DMT (dance/movement therapy) lens. Liebowitz also drew from her experience as a dancer and choreographer to instruct students on how to incorporate DMT principles, such as kinesthetic awareness and empathy, into exercises that can create opportunities for growth and development in their future artistic journeys.

“Werk Related” Chicago Footwork Music & Dance Event

In September, the department co-hosted a four-day conference and workshop series about Chicago Footwork, a style of African American dance and music that started in Chicago’s west side in the 1980s to the sounds of house music. The event, titled “Werk Related,” was organized by Professor Miriam Pillonin in collaboration with the UMass dance program, Five College Dance, and Chicago Footworkology. Throughout the conference, attendees viewed performances, workshops, and lectures on Chicago Footwork music and dance culture by a roster of professional, international teaching artists and performers, including King Charles, Pause Eddie, DJ T-Rell, Kelli Forman, Prinze Jron, Shabawn Battle, Miki Ishizaka, and Anthony and Talia Sugarann. The event culminated in a community party at the Northampton Center for the Arts with an all-style “Footwork Frenzy” battle. DJ T-Rell’s participation in the conference helped inspire his recent EP, Butterfly Effect, which includes tracks recorded during his visit to campus.

Dance Therapy Workshop

On March 26, Beth Liebowitz ‘10BFA presented a workshop on dance therapy to dance students and members of the public. As a board-certified dance/movement therapist and licensed creative arts therapist, Liebowitz works with clients of all ages from a strengths-based perspective to increase their quality of life through dance. At the workshop, students learned about the history of the field and explored how their own relationship with movement and dance can expand through the utilization of a DMT (dance/movement therapy) lens. Liebowitz also drew from her experience as a dancer and choreographer to instruct students on how to incorporate DMT principles, such as kinesthetic awareness and empathy, into exercises that can create opportunities for growth and development in their future artistic journeys.

LAB:SYNC Dance Science Lab Update

LAB:SYNC, directed by Dr. Aston K. McCullough, concluded its first year as a National Endowment of the Arts Research Lab. Over the course of the year, LAB:SYNC trained 16 new undergraduate research assistants from the Department of Music and Dance as well as the biomedical engineering, physics, mechanical and industrial engineering, marketing, and biochemistry and molecular biology departments. The laboratory also hosted its third Dance Science Symposium in March, which was held via Zoom and streamed as part of the American College Dance Association’s 2022 New England Conference. Presentations included current research on the effects of dance on mental health and interpersonal synchrony, on the self-efficacy of older adults, and a review of recent studies on the effects of professional dance training on young adults and of shorter-term training on older adults.

Dance Grabs Secure Positions at Jacob’s Pillow

Hannah Lieberman ‘22BFA and Emma Garber ‘22BFA, who both completed their Bachelor of Fine Arts in dance this spring, have been given the chance to gain valuable arts management experience through their work at the renowned Jacob’s Pillow Dance Festival in Becket, Massachusetts. Last summer, Lieberman served as a public relations intern, and she is currently serving as the Festival’s Business Administration Fellow, where she acts as the assistant to Deputy Director A.J. Pietrantonio. Garber is working at the Festival this summer as a Digital Marketing Associate, where she will support the marketing team with email, social media, and website content.

FACULTY

Aston K. McCullough represented UMass Amherst at the National Science Foundation’s International Workshop on the Neural and Social Bases of Creative Movement, which took place in April. During the conference session on “Artificial Intelligence, Robotics, Technology, and Creative Movement,” McCullough shared data from LAB:SYNC along with algorithms and original software that he has developed. In December, McCullough was interviewed for the American Physiological Society’s Spy Physiology blog, and discussed his research into possible impacts of moderate intensity dance on cardiovascular and mental health. He also developed and taught a year-long workshop series called “Dance Performance Science” for international dancers in the inaugural year of dance legend Teddy Forance’s CLI Conservatory.
Amanda Somma in “Unleashed”.

NEW ARRIVAL

The Dance Program welcomes new faculty member Duane Lee Holland Jr. Holland began his professional dance career at age 17, dancing for the first hip-hop theater dance company, Rennie Harris Puremovement (RHPM); he was later named assis-
tant artistic director of the company. He received his Master of Fine Arts in dance (magna cum laude), with a focus in choreography, from the University of Iowa.

Throughout his career, Holland has been a pioneer in bringing hip-hop to college dance programs. He has been an adjunct faculty member at the Boyer College of Music and Dance at Temple University, Ursinus College, and Montgomery Community College—all in the Philadelphia area. He became the first full-time hip-hop professor at Boston Conservatory at Berklee in 2016, and at the University of Wisconsin-Madison in 2019. While performing with RHPM, he also taught at MIT, Stanford University, University of Utah, and UCL, as well as Jacob’s Pillow, Philadanco, Alvin Ailey Dance Theater, and University of Wisconsin-Madison in 2019. While performing with RHPM, he also taught at MIT, Stanford University, University of Utah, and UCL, as well as Jacob’s Pillow, Philadanco, Alvin Ailey Dance Theater, and Broadway Dance Center.
Felipe Salles Composes and Records New Work through Jazz Road Grant

Last fall, Felipe Salles was awarded a creative residency grant by Jazz Road, a nonprofit arts organization based in Atlanta, which is funded by the NEA and nine state arts agencies. The grant allowed Salles and his Interconnections Ensemble to collaborate with eight guest artists to perform and record a new work exploring immigration. A native of São Paulo, Brazil, Salles has returned to this theme throughout his career as a composer, most recently in his 2018 CD, The Lullaby Project, and his 2020 follow-up recording, The New Immigrant Experience, created through the support of a John Simon Guggenheim Memorial Foundation Fellowship.

The new work, entitled Home Is Here, merges the topic of immigration with music inspired by the experiences of his guest artists, all of whom are immigrants themselves: Melissa Aldana, Paquito D’Rivera, Magos Herrera, Nadje Noordhuis, Chico Pinheiro, Sofia Rei, Jacques Schwarz-Bart, and Yosvany Terry. Salles interviewed each artist and then composed separate segments of the larger work based on their experiences, with the featured artist as soloist in that section. In this fashion, these immigrants are both artists and the subject of the art.

Home Is Here had its premiere performance on April 24 at the Bombyx Center for Arts & Equity in Florence, Massachusetts, with a studio recording that same week. The CD release is scheduled for 2023, along with an accompanying book containing the eight artists’ interviews, thus creating a documentation of contemporary immigration history within the jazz community.

Felipe Salles performs Heimdall’s Trumpet with the Albany Symphony in December.

Eric Berlin performs, Records Rouse Work with Albany Symphony

On December 11, Eric Berlin and the Albany Symphony performed Heimdall’s Trumpet by late Pulitzer Prize-winning composer Christopher Rouse, a performance which was recorded for a later release on Naxos Records. The piece had its debut in 2012 as a commission by the Chicago Symphony Orchestra but has yet to be recorded until now. Berlin first encountered Rouse’s music about two decades ago and was impressed by the fearlessness with which the composer embraced the extremes available from an orchestra and soloist. He comments that Rouse’s works “explore far reaches of what the instruments can do and the emotional range and impact for an audience to experience.”

Berlin later had the opportunity to work with Rouse, and describes the composer as “a kind, gentle, and humble spirit from whom one may be surprised to receive music of this power.” A planned meeting to discuss Heimdall’s Trumpet was derailed by the composer’s untimely death from cancer in late 2019. Berlin then spent months preparing and constructing a programmatic structure in order to organize the work.

According to Berlin, “Heimdall’s Trumpet is a monumental work which evokes the mysterious world of a lesser-known but complex character from Norse mythology. The piece taxes every technique demanded of a trumpeter—with its heroic fanfares, gentle sensuous melodies, expansive lines, and manic chase-and-battle music. It showcases the orchestra as well as soloist. Much of the more dramatic music is rather free and improvisatory, allowing spontaneous interaction with the orchestra and the energy of the audience.”

Romie de Guise-Langlois performed the world premiere of Lowell Liebermann’s “Sonata for Clarinet and Piano, Op. 138” at Jordan Hall last October; the work was commissioned for her by the Boston Chamber Music Society (BCMS). In his review for the Boston Musical Intelligence, Lee Eisenman lauded her performance as having “long-breathed languorous lines across its seamlessly unbroken registers...[and] extraordinary altissimo pianissimos and soulful phrase-ending vibratos.” She also performed in three programs at the Chamber Music Society of Lincoln Center and one more at BCMS.


During ongoing research into the flute works of Jacques Castérède, Cobus du Toit located and edited two previously unknown pieces—a flute quartet titled Cinq Bagatelles, and a work for mixed chamber ensemble, Divertimento a Quattro. The two edited scores were published by Aria Publications, and both won in their respective categories in the National Flute Association’s newly published works competition.

Jonathan Hulting-Cohen joined the New York City-based New Thread Quartet as soprano saxophone chair; the quartet has commissioned and premiered over 45 new works by composers such as Kathryn Salfield, Richard Carrick, Ben Hjertén, and many others. Hulting-Cohen and the quartet recently recorded the complete saxophone repertory of Jonathan Hulting-Cohen.

Felipe Salles leads his Interconnections Ensemble in Home Is Here.
The article examines online trends related to music theory within the realm of social media and how those trends are affecting the study of the subject, both online and off. Examples of this social media discourse include the formation of online learning communities around various niche subjects, as well as the propagation of memes and "clickbait" related to music theory topics. Last September, Pilonen was the primary organizer for "Work Related: Chicago Footwork Music and Dance Event," held at UMass and other five college locations over four days.

Christopher White, a regular contributor to Slate.com, published an article on the website in January, titled "Why ‘We Don’t Talk About Bruno’ Is the Biggest Disney Hit Since ‘Let It Go.’" The song, written for the 2021 animated film Encanto, has become one of Disney’s most successful songs in recent memory, with over 120 million plays on Spotify. In the article, White explores how the song’s rhythmic complexity adds to its appeal, and how the choice of key helps to lay the groundwork for the protagonist’s later transformation. He also compares the song’s conclusion, which combines the various melodies sung by the protagonist’s family, with the overlapping dramatic pinnacles in Les Misérables and West Side Story.

Lisa Lehmberg, an associate professor of music education at the University of Michigan, was invited to create a post for the College Music Society’s "Music in a Minuet" blog. She also co-authored an article entitled "Creating, Responding, and Connecting in the Ensemble: Ideas for Inclusion" in the International Journal of Music Education’s "Music in a Minuet" blog. The article explores how the music educator can harness student agency to satisfy curricular and teacher objectives in PreK–12 classrooms. The article also highlights the growing role of technology in music instruction, and as a board member for music theory in the College Music Society, where he also co-directed the Institute for Music Theory Pedagogy, pedagogy, and the Oxford Handbook of Music Theory Pedagogy, and the International Journal of Music Education, for which he edited "Festschrift for George Perle" (1995). His primary research interests have included music theory pedagogy, aural skills acquisition, music cognition and perception, early 20th-century music, and Schenkerian analysis. Karpinski has served as director of the UMass Workshops in Music Theory Pedagogy, president of the New England Conference of Music Theorists, and the Association for Technology in Music Instruction, and as a board member for music theory in the College Music Society, where he also co-directed the Institute for Music Theory Pedagogy Studies in 1992.
DEPARTURES (cont’d)

This spring, Tony Thornton accepted the position of Doug and Nickie Burns Professor of Choral Music and director of Choral and Vocal Studies at Oklahoma State University’s Greenwood School of Music. As director of Choral Studies at UMass, Thornton has led an extensive program while overseeing the graduate program in choral conducting. As conductor of the UMass Chamber Choir, he presented the ensemble during tours to Europe, including a residency at the Brescia International Early Music Summer School & Festival. Thornton also served as director of the choral area for the UMass Summer Conducting Institute and as chorus master for four iterations of the UMass Amherst Bach Festival. As a guest conductor and clinician, Thornton has worked with over 300 choruses in public schools, colleges, churches, communities, and professional organizations across the U.S. as well as Japan and throughout Europe. He is the author of The Choral Singer’s Survival Guide (Vocal Planet, 2005) and is the founding artistic director of Illuminati Vocal Arts Ensemble based in Amherst, Massachusetts.

Senior lecturer Kathryn Lockwood has been named curator of the Immersive Residency Program at Montclair State University in New Jersey, where she is a faculty member. Before coming to UMass, Lockwood served on the faculty at Rutgers University, Northwestern University, University of Chicago, Music Institute of Chicago, and National Music Camp in her native Australia. As a chamber player, Lockwood is a founding member of the acclaimed Pacifica Quartet, which won the 1998 Naumburg Chamber Music Award, and is a longtime violist with the internationally-renowned Lark Quartet. She is currently part of the innovative group, duolaliax, with percussionist and husband Yousal Sheronick. During her 20 years at UMass, Lockwood led the department’s viola studio and organized numerous outreach events designed to introduce promising students to the UMass string program. She is currently artistic director of both the Four Seasons in Music series at the Sands Point Preserve Conservancy and the Music@MoMA chamber music series, both in New York. Lockwood is also co-artistic director of the Telluride MusicFest.

Salvatore Macchia is stepping down after having completed a most eventful three-year term as chair and is looking forward to returning to teaching and composing in what will be his 44th year with the department. Despite his many obligations, Macchia has remained an active composer, and has had works premièred by numerous UMass ensembles and faculty members over the past few seasons. The department is deeply indebted to Salvatore for his steadfast leadership during this challenging period.

Kathryn Lockwood.
Tony Thornton.

NEW ARRIVAL

The department is pleased to welcome Steven Beck as our new assistant professor of piano. Beck has recently performed here at UMass as a guest artist, collaborating in recital with violinist Elizabeth Chang, and performing the complete solo piano sonatas of George Walker.

Beck is a graduate of the Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin, and Bruce Brubaker. He made his concerto debut with the National Symphony Orchestra and has toured Japan as soloist with the New York Symphonic Ensemble. He has also performed as soloist and chamber musician at Alice Tully Hall, the Kennedy Center, the Library of Congress, Weill Recital Hall, Merkin Hall, and Miller Theater, as well as on WNYC, with summer appearances at the Aspen Music Festival and Lincoln Center Out of Doors. Beck has performed as a musician with the New York City Ballet and the Mark Morris Dance Group. As an orchestral musician, he has appeared with the New York Philharmonic, the New York City Ballet Orchestra, and Orpheus.

Beck is an experienced performer of new music, having worked with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl. He is a member of the Knights, the Talea Ensemble, Quattro Mani, and the Da Capo Chamber Players. His discography includes George Walker’s piano sonatas (Bridge Records) and Elliott Carter’s “Double Concerto” on Albany Records. Beck is a Steinway Artist.

Steven Beck.

2021–22 Guest Artists and Lecturers

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<td>Nancy Zeftsman, percussion</td>
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For Guest Artists from the Chicago Footwork Conference and Dance Greats on Zoom series, see the Dance News section on pages 8–11.
Susan Barre '89 received an Outstanding Music Educator Award from the National Federation of State High School Associations (NFHS) in March. A Maine music teacher since 1989, Barre joined Waterville Public Schools in 2008 and was named chair of Visual and Performing Arts at the Senior High School in 2014. According to the NFHS, “Barre has transformed Maine’s Waterville school music program to one of the state’s most respected, celebrating music and students of all abilities and interests.” At the state level, Barre is president of the Maine Music Educators; she is also president-elect of the National Association for Music Education Eastern Division and served on the executive committee overseeing the planning and implementation of the 2021 Eastern Division Virtual Festival and Conference.

Cliff Banner '70, tubist in bands and orchestra during his time at UMass, is currently personnel manager for New Hampshire’s Merrimack Valley Philharmonic Orchestra and the Carlisle Chamber Orchestra, and on-call tubist for the Concord Orchestra. Cliff also performs in the Hollis (N.H.) Town Band and Post 48, American Legion Band in Hudson, N.H. He draws together about 55 musicians for three or four MVPO concerts per year—most recently its “March Movie Madness” concert, featuring cinematic themes from many classic films.

Brendan Buckley ’34 made his Boston Symphony Hall debut as Giuseppe in Verdi’s La Traviata with the Boston Youth Symphony Orchestra in April and performed the tenor solo in Beethoven’s “Mass in C” with the Dedham Choral Society in May. On the teaching front, two of Brendan’s voice students at Plymouth State University placed first in their respective categories at the National Association of Teachers of Singing (NATS) Boston and NATS New England competitions.

Lisa (Cavanaugh) Linde ’92 was inducted into the Massachusetts Instrumental and Choral Conductors Association Hall of Fame in February 2022. During her 24-year tenure, Linde’s ensembles at Newton South High School have consistently received state, regional, and national recognition, including acceptance into Lincoln Center’s Essentially Ellington High School Jazz Festival in 2018 and 2021, and a second-place finish in the Charles Mingus High School Jazz Festival 2019. Linde’s selection to the Hall of Fame was based, in part, on her advocacy for gender equality in jazz and her work as founder of the nonprofit, JazzHERs—an organization committed to helping young musicians who identify as female and nonbinary to become connected to and feel empowered within the jazz community. Her experience as the only female conductor at the Essentially Ellington Festival helped forge her commitment to making a difference for gender equity in the music. Among her inspirations, Linde points to the work being done by Terri Lynne Carrington’s Institute for Jazz and Gender Justice at Berklee College of Music. “One of the questions they’re exploring is what would jazz sound like if all voices are represented,” said Linde. She also recalled the advice from Wynton Marsalis to the Essential Ellington conductors about making a difference. “He said, ‘If you see a void or a lack somewhere, make me realize that I couldn’t just stay on the sidelines.’” More information at jazzHERs.com
Music

Martin Fishier '92 has been cast as a principal, Alfred P. Doolittle, in the Broadway national tour of My Fair Lady this summer. An actor and singer, Fishier recently appeared in The Sporting Life of Icarus with the Drama League and in Wo Tang: An American Saga on Hulu. Other television credits include The Blacklist and Blue Bloods (CBS) and Monsterland ( Hulu). He also maintains a busy concert schedule as an opera singer, having sung at the Kennedy Center, Alice Tully Hall at Lincoln Center, and Carnegie Hall. He can be heard on the album, Barehouse to Broadway, which won a Grammy Award for Best Producer.

On his current role in My Fair Lady, Fishier commented, “It's definitely at the top of my list of career highlights. I believe I'm the first Alfred P. Doolittle of African American descent in any major production of My Fair Lady, so I feel a special sense of honor and responsibility, as these roles haven't traditionally been cast with a wider eye or palette.”

As a freshman, I joined the UMass Choral directed by Dr. Richard Doolittle of African American on Black descent, in my third year as a guest conductor for the Arizona Philharmonic. His two performances of Messiah in December 2021 were attended by over 1,600 community members and received multiple favorable reviews. His professional choir, “Quartet Ensemble,” gave their second round of performances, performing Brahms’ “Ein Deutsches Requiem” in both Prescott and Surprise, Arizona. He collaborated with Margot Fonteyn Academy of Ballet in March on a concert for chorus, orchestra, and live dance.

royal hartigan ’81 is an active musician, having performed with Horace Clarke, Boyer and Dorothy Osmert, and performed in Opera Workshop and jazz studios classes. These three professors nurtured my love of performing and had the greatest impact on me. I am today. As a former student performer, he offered, “I didn’t have success initially in musical theater, with my voice being perceived as too low (I had to), learn to tailor vocal technique to what casting directors were looking for in musicals. So you study it as a foundation, but graduation is just the beginning of your education. Stay teachable. Stay learning.”

FANFARE
In March, Nicole (Picard) O’Toole ’93 enjoyed the pre-miere of her arrangement of the Mozart Clarinet Concerto by the New England Flute Orchestra of Indian Hill in Littleton, Massachusetts, with soloist Bill Kirkley. The ensemble is approaching its 40th year; the Mozart concerto and other arrangements by O’Toole can be found on YouTube.

Isabelle Pazar ’20MM received a Fulbright Research Award to study the “French School” of flute music in Paris during 2022–23. Pazar will be working with renowned flutist Patricia Nagle at the Conservatoire National Superior to study the French School’s historical development, pedagogical methods, performance style and techniques, and interpretation of compositions written especially for the Concorde de Flute in France. Pazar will also collaborate with student composers to digitize the French playing style and techniques of new compositions at the Institute for Research and Coordination in Acoustics/Music. Meanwhile, Pazar has begun the Doctor of Musical Arts program in flute performance at Stony Brook University under Carol Wincenc.

Composer Martin Schreiner ’76 had his work, A Lullaby in Restless Time, published this past year in Hushed: Sixteen 21st-Century Works for Solo Guitar by the American Composers Alliance in association with ALC Music Publishing. It was also recorded on Aaron Larget-Caplan’s classical guitar album, Drifting, on the British label, Stone Records. Schreiner’s composition, My Heart with Jakarta Sinks in Rising Seas, was selected for inclusion in The Vibrascope Project Centennial Compendium of Scores, published in 2022.

Ben Schweitzer ’20MM (Composition) finished a master’s degree in music theory at the Aaron Copland School of Music, Queens College, City University of New York. He will begin working toward a PhD in music theory at the CUNY Graduate Center in the fall.

Allison Smith ’17MM (Music History), a former student of Erin Knyet, was awarded the William F. Holmes/Frank D’Accone Dissertation Fellowship in Opera Studies from the American Musical Sociological Society (AMS) in the summer of 2021. This prestigious fellowship is one of just a few awarded by AMS nationwide. Smith is completing her PhD in musicology at Boston University; her proposed dissertation title is “Pedagogies of the Black Operatic Voice in Post-apartheid South Africa.” The fellowship recognizes academic achievement and future promise in the study of opera.

Tenor Rob Stahley ’14 received his Master in Music and artist diploma from the Cincinnati College Conservatory of Music. In 2019, he joined the prestigious Los Angeles Opera Domingo-Colburn-Stein young artist program, where he performed Walther in Tannhäuser and Le Berger in Oedipus Rex. In 2021, Stahley sang The Captain in the premiere world of John Corigliano’s The Lord of Cries at Santa Fe Opera. Recent engagements include narrating in Saltome with the Bard Festival, as well as Max in Der Freischiitz and Sam in Susannah, both at Wolf Trap Opera. Rob is proud to be on the roster of IMG Artists.

Victoria Suchodolski ’18MM has been active in the New England early music scene. Appointed last fall as staff harpsichordist at Longy School of Music of Bard College, she also recently became artistic director of Early Music Week at World Fellowship Center in Conway, New Hampshire, leading a new faculty team for the summer 2021 workshop. In October 2021, she was featured in an episode of the American Bach Society’s “Tiny Bach Concerts” YouTube series, in which she performed Bach’s Italian Concerto.

Just three days after drummer Mark Walker ’22MM graduated with his master’s degree in jazz composition/arranging, he was offered the drum chair with famed trumpeter Arturo Sandóval, the group is touring the U.S., Europe, and South America this summer. In June, he also performed with the Boston Pops Orchestra. Walker has already won three Grammy Awards and earned several Grammy nominations for his work with various artists, including Oregon, Donato Poveda, Paquito D’Rivera, and Caribbean Jazz Project.

IN MEMORIAM

On January 8, former UMass Professor of Music Education Charles Heffernan passed away at age 92. A graduate of the University of Michigan, Heffernan taught music in rural Maine and New Hampshire before accepting positions in the western United States and, ultimately, leading the choral program at the University of Toronto. In 1979, he was hired by Charles Bestor to direct the music education program at UMass, where he taught until his retirement in 1999. His textbook, Choral Music: Technique and Artistry, was published by Prentice Hall in 1982. An avid choral conductor, Heffernan directed the Keene (New Hampshire) Chorale for 15 years and led the Quabbin Valley Pro Musica Chorus. Colleague and Professor Emeritus E. Wayne Abercrombie remembered Heffernan as “a true gentleman...a thoughtful teacher, and good colleague, [one] focused on the students. His book on conducting remains one of the best, and—like him—solid and unpretentious.”

Victoria Suchodolski

The Desire to Live

In November, UMass alumna Nicole O’Toole received the D’Accone Award for Outstanding Research in the College of Humanities and Fine Arts for her work on the Mozart Clarinet Concerto. O’Toole’s arrangement of the concerto was premiered by the New England Flute Orchestra of Indian Hill in Littleton, Massachusetts, with soloist Bill Kirkley. The ensemble is approaching its 40th year, and the Mozart concerto and other arrangements by O’Toole can be found on YouTube.

Isabelle Pazar

Composer Martin Schreiner ’76 had his work, A Lullaby in Restless Time, published this past year in Hushed: Sixteen 21st-Century Works for Solo Guitar by the American Composers Alliance in association with ALC Music Publishing. It was also recorded on Aaron Larget-Caplan’s classical guitar album, Drifting, on the British label, Stone Records. Schreiner’s composition, My Heart with Jakarta Sinks in Rising Seas, was selected for inclusion in The Vibrascope Project Centennial Compendium of Scores, published in 2022.

Ben Schweitzer ’20MM (Composition) finished a master’s degree in music theory at the Aaron Copland School of Music, Queens College, City University of New York. He will begin working toward a PhD in music theory at the CUNY Graduate Center in the fall.
The Clementine String Quartet made the finals of the Music Teachers National Association (MTNA) Chamber Music Competition, one of only 7 string groups selected nationally. The group consists of graduate students Christopher Bolduc and Olivia Munson, violin; Jiwon Lee, cello and Devin Cowan, viola, and their faculty coaches are Edward Arron and Elizabeth Chang. The quartet has also maintained a busy performance schedule in the past year, playing at nursing homes and with the Jazz program, most notably at February’s celebration concert in honor of Frederick Tillis.

Members of the student-led Music Diversity and Equity Group (MDEG) were invited to give a presentation at the annual meeting of the Society for Music Theory in November to speak about the equity work they are doing in our department. Those students included Brittany Alcine, Rose Baker, Rachel Hertz, Eliza Howells, Frantz Kjonkten, and alumnus Chelsea Saunders. Among their many activities this year, the group organized a speaker series called “Academic Conventions and Social Issues in Music,” which featured discussions with musicologists Tekla Bayak, Marie Comuzzo ’21MM, and Marianna Ritchey (UMass faculty).

UMass voice students had another great showing at the National Association of Teachers of Singing (NATS)/New England Regionals, with three students winning cash awards and advancing to the National NATS Competition this summer: Kayla Gayton (1st Place, Advanced Classical Treble), Justin McArthur (1st Place, Upper College Tenor/Bass), and Rianne Gibson (2nd Place, Upper College Treble) are all students of Professor Jamie-Rose Guarrine. This continues a string of strong showings by our students and alumni at NATS competitions.

Jess Larsen, a Piano Performance major, recorded a CD entitled Transformations featuring the complete first book of J.S. Bach’s Well-Tempered Clavier. Larsen released the CD to mark the 10-year anniversary of her first recording of Book One, made when she was only ten years old. Larsen’s piano professor at UMass, Gilles Vonsatetel, commented, “A recording of this repertoire at such a high level of artistry would be a major achievement for any pianist, let alone for an undergraduate.” She has also recorded two other CDs that include works by Chopin, Liszt, Debussy, Beethoven, and others. A child invitee to renowned pianist Lang Lang’s International Music Foundation, Larsen performed on the Oprah Winfrey Show and at Carnegie Hall, all before the age of 13. As a composer, she has won multiple ASCAP and Music Teachers National Association awards.
Rachael Chen, who has just graduated with a Bachelor of Music in flute performance, is making her mark in arts management with some of the nation’s most well-respected arts organizations. Over the past year, she served as communications intern with Yo-Yo Ma’s Silkroad Ensemble, where she helped to promote the group’s concerts and their Global Musician Workshop program. Previously, she served as a social media intern with the Chicago marketing firm 42nd Parallel, where she created content highlighting the voices of people of color.

In February, the UMass Opera program presented two performances of Johann Strauss’ Die Fledermaus in Bowker Auditorium. The piece, one of the most beloved operettas in the canon, combines Strauss’ timeless score with the witty libretto by Hafner and Genée. Artistic direction for the production was provided by Marjorie Melnick (musical preparation), Tony Thornton (chorus master), and Boston Conservatory’s Nathan Troup (stage direction), who returned for his second UMass Opera production. For the first time in recent memory, the UMass Symphony Orchestra, conducted by Morihiko Nakahara, in (stage director), who returned for his second UMass Opera production. For the first time in recent memory, the UMass Symphony Orchestra, conducted by Morihiko Nakahara, in the company of the group’s concerts and their Global Musician Workshop program. Previously, she served as a social media intern with the Chicago marketing firm 42nd Parallel, where she created content highlighting the voices of people of color.

On March 9, the UMass Chamber Choir, led by Tony Thornton, performed Mykola Lysenko’s Prayer for Ukraine in the original language as a show of support for the besieged country. The impromptu performances took place in the hallways and stairwells of the Bromery Center, as well as at the Campus Center and South College. A video of the performance on Facebook reached over 18,000 people. (To support relief efforts in Ukraine, CharityWatch.org provides lists of vetted charitable organizations.)

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26 FANFARE

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