

Fanfare

Department of Music and Dance
Fall 2022



UMassAmherst



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

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STAY IN TOUCH!

We’re always interested in getting updates from our graduates. Join our email list, or send alumni news items to music@music.umass.edu

ON THE COVER



Dancer Jillian Murray and percussionist Ryan Schneider performing Aston K. McCullough’s “dance iii (bee telling)” from *Elements: Movement and Sound* (see full story pp. 2–3).



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 95 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 Tillis, and an immersive multimedia collaboration between the music and dance programs within our department.

Attendance numbers at concerts was understandably a mixed bag, but overall audience sizes 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.

Top (clockwise)

Symphony Orchestra with Britney Alcine, graduate conductor.

Jazz Ensemble I student performers.

Choral students performing at Holiday Card to Amherst concert.

Wind Ensemble student performers.



Scan to watch a
behind-the-scenes
video of *Elements*.

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

T

hese words, delivered
by storyteller Muriel
Johnson, echo across
a darkened Tillis Hall.
They are followed by
the sound of a single
pulse made by a wood-

en mallet striking continuously against a glass vessel. Filtered blue light slowly illuminates the stage, revealing five dancers surrounded by four percussionists; they are seated before transparent bottles, each tuned using varying amounts of water. As the pulse quickens, all four musicians join in as the dancers begin to move independently, yet connectedly, mimicking ripples of water. The rhythm builds, becoming more complex, and the dancers separate and twirl away from the center, spun as if by an invisible swirl of wind.

This scene was one of many such moments enjoyed by concertgoers and YouTube viewers during the February 5 performance of *Elements: Movement and Sound*, a multimedia collaboration between the UMass Dance Program and Percussion Ensemble.

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 show 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 evolution 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. McCullough each created a work of original choreography to accompany a different percussion piece.

Percussion and dance students then spent the entire fall 2021 semester preparing 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 it, 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 Abrazo,” set to Philip Glass’ “Japura River” to further reinforce the concept of a river’s embrace. The next work, set to Jason Treuting’s *Extremes*, was Aston K. McCullough’s “dance iii (bee telling),” the latest movement in his *witch 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 *asé* (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 *Pléiades* by Iannis Xenakis, which requires six percussionists playing on nearly 50 drums, from timpani 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 Ringshout: 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.





CELEBRATING *Fred*

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.



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 Jensen-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. ■



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.

Using funds from a Faculty Research/Healy Endowment Grant through the Office of Research Development, Director of Wind Studies Matthew Westgate and trombone professor Gregory Spiridopoulos originally planned to record a CD of standard trombone solos with the UMass Wind Ensemble. When their plan was scrapped due to the pandemic, Director of Jazz and African American Music Studies Jeffrey Holmes approached Spiridopoulos with an idea for a new work for trombone and ensemble. Their conversation led Spiridopoulos and Westgate to reimagine

the project around the recording of all new works, rather than existing ones.

Spiridopoulos then approached two other UMass colleagues—Salvatore Macchia and Felipe Salles—about creating new works for the project. Since these composers were based locally, the decision was made to perform the works live during the school year and then record them for the CD project.

The resulting compositions shared some similarities; all were longer in length than standard trombone concertos, and each included expanded instrumentation. Although the composers were not given any assignment or theme, all of the pieces were coincidentally inspired by each composer's struggle to stay focused and creative in the face of the pandemic.

Gregory Spiridopoulos performs with the Wind Ensemble, led by Matthew Westgate.

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-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." ■



From left
Elizabeth Chang,
Amanda Stenroos.

Elizabeth Chang, Alumna Amanda Stenroos Team Up to Lead Green Mountain Chamber Music Festival

LAST FALL, UMASS PROFESSOR OF VIOLIN Elizabeth Chang was chosen as artistic director of Green Mountain Chamber Music Festival (GCMCF) in Colchester, Vermont by the festival's board of directors. Each year, the festival invites around 35 artist faculty and 200 gifted students from across the United States and the world for four weeks of intensive study and performance. Guest residencies at the festival have included renowned artists such as Matt Haimovitz, Paul Neubauer, Timothy Eddy, Bernard Greenhouse, William Bolcom, and Eugenia Zukerman.

Chang succeeds founder Kevin Lawrence, who commented, "It will be a delight to serve on the festival faculty in future summers with Elizabeth Chang as our next artistic director. I know Liz will be a fantastic leader for GCMCF."

"It is a great honor to be selected as artistic director of Green Mountain Chamber Music Festival," said Chang. "I am looking forward to the opportunity to sustain Kevin Lawrence's extraordinary vision in conceiving this festival and shaping it into one of the most meaningful offerings for pre-professional musicians in the country."

In her new position, Chang will be working closely with Amanda Stenroos '15MM, who was named general manager of the festival early in 2021. Stenroos began working for GCMCF in 2019 as Resident Director, was promoted to Program Manager in 2020 before being offered the top administrative position with the festival.

Chang and Stenroos have a long history of collaboration, including their work at Cape Cod's Lighthouse Chamber Players as artistic director and general manager, respectively. The two are also co-founders and co-organizers (along with professors William Hite and Tony Thornton) of the biennial UMass Bach Festival.

Other alums with connections to the Green Mountain Festival include Benjamin Van Vliet '10MM, a member of the festival's board of directors, and Margaret Rose Baker '22MM, the festival's resident director. Many string students from UMass have also attended the festival's summer program over the years.



Above Beth Liebowitz presenting Dance Therapy Workshop.
Left Bill T. Jones with dance students.

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 *afterwardsness*, an immersive work by Jones first performed at the Park Avenue Armory in 2020. The piece is rooted in Sigmund Freud's concept of afterwardsness as "a mode of belated understanding or retroactive attribution of sexual or traumatic meaning to earlier events." During the workshop, dance students had the rare opportunity to hear directly from Jones on his perspectives of dance, life and love, and how these themes, along with pandemics past and present (AIDS and COVID) and protests over

systemic racism, informed the creation of this new work. The performances featured music by Pauline Kim Harris ("Homage" in honor of George Floyd) and Olivier Messiaen's great war-time composition, *Quartet for the End of Time*.

"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 Piilonen 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, Prince JRon, ShaDawn Battle, Miki Ishizaka, and Anthony and



Flyer promoting the Chicago Footwork Conference at UMass.

Talia Sugarmann. The event culminated in a community party at the Northampton Center for the Arts and 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 Grads 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 Beckett, 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. Pietrantone. 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.



Left Hannah Lieberman '22BFA.
Below Emma Garber '22BFA.



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 *1 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.



Duane Lee
Holland Jr.

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 assistant 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 County 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 UCLA, as well as Jacob's Pillow, Philadanco, Alvin Ailey Dance Theater, and Broadway Dance Center.

Holland has had the privilege of working with choreographers Ronald K. Brown (*Evidence*), Garth Fagin (*The Lion King*, original Broadway cast) and Jeff Amsted (*A Few Good Men*). He was also assistant choreographer/dance captain and featured dancer in Maurice Hines' Broadway production of *Hot Feet*. In 2010, he released his first independent R&B/hip-hop music project, *Life Expansion*. His second project, *Love-n-Life*, featured songs from his one-man show, *The Adventures of Maxx Lancaster*, and was released

in March 2021. A premiere is planned for 2023.

For many years, Holland has been conducting community outreach programs with his arts and education organization, CRÄV (Cultivating Revolutionary Artistic Virtuosity), in the suburban Philadelphia area, as well as in conjunction with select universities across the nation.

ALUMNI

Brendan Drake '09BFA is currently a teaching fellow at UCLA, where he is pursuing his MFA in Choreographic Inquiry. His performance works have been presented at the Fowler Museum and at Junior High LA (a community arts space prioritizing the safety and expression of female, queer, nonbinary, and artists of color). Drake is also the director of "Sex Squad," UCLA's Arts Intervention-based initiative dedicated to educating LA County high school students on sexual health, consent, and LGBTQIA+ empowerment.

Shae Forest '20BFA writes, "Graduating from UMass Amherst's dance program has afforded me many great opportunities." Over the past two years, she has taught contemporary dance at multiple dance studios and nonprofits in Massachusetts. This summer, she is attending Jacksonville (FL) University's Master of Fine Arts in Choreography program.

She is also an adjunct faculty member at Dean College's dance program in Franklin, Massachusetts.

Jeffrey Gugliotti '13BA is associate choreographer for the Broadway revival of *Funny Girl* which opened in April. As a New York City-based choreographer, Gugliotti has performed and taught throughout the northeast with Quicksilver Dance, Vacanti Ballet, and Urbanity Dance, and his work has been performed at StylePointe NYC, the Boston Contemporary Dance Festival, and the University of South Carolina. Recently, Gugliotti was also the associate choreographer for the Off-Broadway revival of *Little Shop of Horrors*, and for *Mr. Saturday Night* at Barrington Stage. He is currently the co-artistic director of ELSCO Dance, a contemporary fusion dance company, alongside creative partner Ellenore Scott.

Audrey LaVallée '04BFA is happy to share that she is still dancing, currently with



Amanda Somma in "Unleashed".

Infinity Dance Collective. She works as a licensed mental health counselor and board-certified dance/movement therapist, with increasing focus on supporting children and families who are grieving. LaVallée is currently developing a therapeutic approach incorporating dance and movement into families' grieving rituals through the expressive arts-focused HEARTplay bereavement program. She reports that her two boys, ages 5 and 7, are also enthusiastic movers!

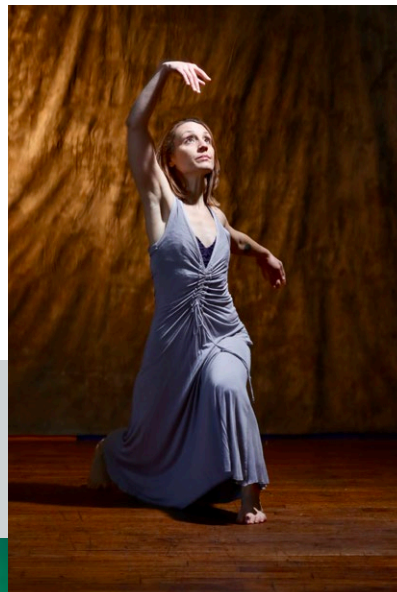
Linalynn Schmelzer '04BFA recently opened her own dance school, River Valley Dance Project, offering diverse styles of dance and movement. Her school is part of South of Main Art Collective, a group of female-owned businesses in Deep River, Connecticut. She is the recip-

ient of an Artists Respond grant from the CT Office of the Arts, allowing the school to offer scholarships and kick off a 12-week program of hip-hop and Capoeira, including dance history and public performance. Schmelzer also serves the dance community as secretary of the Connecticut Dance Alliance. (rivervalleydanceproject.com)

After teaching dance for most of 2021, **Amanda Somma** '17BFA was excited to be back on stage as a dancer in *Unleashed* and *Frost* in the Showcase Theatre at Six Flags Great Adventure. She then toured nationally as a dancer and assistant with the magic show *Masters of Illusion*. Somma recently moved to Las Vegas and is featured in the show *Xavier Mortimer: The Dream Maker* as Belle at the Strat Theatre.

Angela Weigel '19BA has been living in Brooklyn since graduating from UMass. She has been an active member of DanceWorks NYC, where she has premiered choreography at Roosevelt Island and the Sinatra School for the Arts, and with Continuum Dance Co., where she presented original work at Liberty State Park. Weigel has also presented new work at Arts on Site as part of the Variety Pack Collective, of which she is a founding member. Recently, she performed at Fertile Ground with Green Space Studios, Artist After Hours, and the Sinatra School. (angelaweigel.com) ■

Right Linalynn Schmelzer.
Below Jeffrey Gugliotti.



Angela Weigel.

2021-22 Dance Greats on Zoom

Monthly online talks for dance students and alumni, organized by the Dance Program and alumnus/donor Rick Guimond '75.

OCTOBER 21, 2021
Melinda Buckley '77 and Diane Laurenson '79

NOVEMBER 11, 2021
Leah Brandon

DECEMBER 9, 2021
Patrice Soriero

FEBRUARY 10, 2022
Edward Simon

MARCH 10, 2022
Duane Lee Holland (new dance faculty Sept. 2022)

APRIL 25, 2022
LaTasha Barnes

Bios for each of the presenters can be found at the M&D online calendar event listings.

Below Ayano Kataoka.



FACULTY

Documentary Video on Ayano Kataoka Premiered by Chamber Music Society of Lincoln Center

In November, **Ayano Kataoka** was the focus of a full-length video presented by the Chamber Music Society of Lincoln Center (CMS) as part of their Front Row Artist Series; she joined the CMS roster of artists in 2006. The video included a documentary on her life, narrated by Kataoka, along with her performing works by Takemitsu, de Mey, Reich, and Mackey (with fellow faculty member and CMS artist Gilles Vonsattel) during recent CMS concerts. In the past year, Kataoka presented numerous live performances with CMS, as well as at the Princeton Sound Kitchen and Yellow Barn in Putney, Vermont. In June, Kataoka performed at Conservatorio Superior de Música de la Ciudad de Buenos Aires, a concert organized by her graduate student, Ignacio Corrales, at his former school in Argentina.



Left Eric Berlin performing *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."



Felipe Salles Composes and Records New Work through Jazz Road Grant

Last fall, **Felipe Salles** was awarded a creative residency grant by Jazz Road/South Arts, 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 leads his Interconnections Ensemble in *Home is Here*.

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 Intelligencer*, Lee Eiseman 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. In March, de Guise-Langlois played in the Tucson (Arizona) Winter Chamber Music Festival.

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 Alry 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 Salfelder, Richard Carrick, Ben Hjertmann, and many others. Hulting-Cohen and the quartet recently recorded the complete saxophone



Jonathan Hulting-Cohen.

Congratulations to **Brent Auerbach, Erinn Knyt, and Tom Vacanti** on their promotions to full professor, and to **Edward Arron, Romie de Guise-Langlois, Cobus du Toit, Emiliano Ricciardi, and Fumi Tomita** on being named associate professors with tenure!

quartets of Emily Koh and performed and recorded their Chamber Music America-backed commission of Amy Beth Kirsten's *avalanche lily*.

Erinn Knyt's book chapter, "Metatonicity and Bach in the Early Piano Pieces of Ferruccio Busoni," was published in *Musics with and after Tonality: Mining the Gap*, edited by Paul Fleet. She also published two articles; "Intersections, Divergences, and Cross Sections: Edward Steuermann, the Busoni-Schoenberg Nexus, and a Broadening of Compositional Procedures in the Twentieth Century" in the *Journal of Musicological Research*, and "Jerome Robbins and J.S. Bach's Goldberg Variations: A Fusion of Gesture and Sound" in the *Newsletter of the Jerome Robbins Foundation*. Knyt gave a video introduction to a performance of the *Italian Concerto* for the American Bach Society's "Tiny Bach Concerts" video series, and presented at several virtual conferences, including the American Musicological Society's National Meeting, as well as the AMS New England Chapter's annual meeting, the Birmingham Baroque Conference (U.K.), and the Teaching Music History Conference.

In February, Oxford University Press's prestigious *Handbooks Online* published a new article by **Miriam Piilonen**, titled "Music Theory and Social Media." 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, Piilonen was the primary organizer for "Werk Related: Chicago Footwork Music and Dance Event," held at UMass and other Five College locations over four days.

Gilles Vonsattel maintained a busy performance schedule, with noteworthy appearances at the Chamber Music Society of Lincoln Center (including performances of solo Bach and of Julius

Eastman's *Gay Guérilla*) and at the 92nd Street Y alongside members of the New York Philharmonic. His performance of Carlos Chávez's monumental *Piano Concerto* at Carnegie Hall with The Orchestra Now was described by *New York Times* music critic Joshua Barone as "the revelation of the night." Vonsattel's recording of symphonic works by Richard Strauss and Kurt Leimer with the Berner Symphonieorchester, directed by Mario Venzago, was released on the Schweizer Fonogramm label. Vonsattel also served on the first jury of the Esther Honens International Piano Competition, one of the most significant events of its kind.

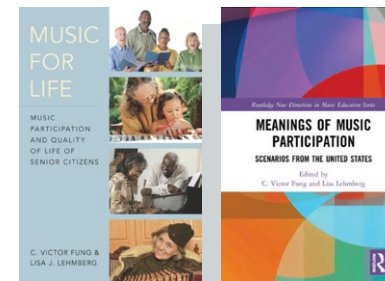
Christopher White, a regular contributor to Slate.com, published an article on the website in January, titled "Why 'We Don't Talk About Bruno' Is the Biggest Disney Hit Since 'Let It Go.'" The song, written for the 2021 animated film *Encanto*, has become one of Disney's most successful songs in recent 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 protagonists' 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*.



Above Miriam Piilonen.

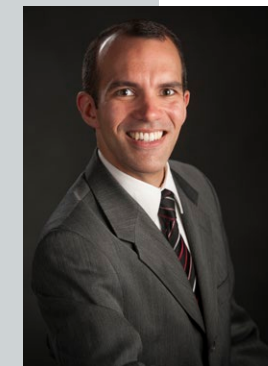


Right Christopher White.



Above Lisa Lehmborg book covers.

Right Daniel Albert.



MUSIC EDUCATION

In September, **Daniel Albert, Lisa Lehmborg, and Stephen Paparo** were invited to present at the Society for Music Teacher Education National Symposium about their work in starting a support group for new teachers impacted by the pandemic. COVID-19 exacerbated the already stressful experience of first-year teachers due to the necessity of remote learning and the increased levels of stress over health concerns. The group's biweekly meetings served to build resilience while covering a variety of topics, including classroom management techniques, assessment and grading for remote teaching, communicating with parents and administrators, and working with students from diverse backgrounds.

Lisa Lehmborg's 2016 book, *Music for Life: Music Participation and Quality of Life of Senior Citizens*, co-authored with C.V. Fung, has now been published in its Chinese translation by Shanghai Educational Publishing House. Lehmborg and Fung are co-editing a new publication, *Meanings of Music Participation: Scenarios from the United States*, which will be released later this year.

This spring, **Daniel Albert's** article, "Cultivating student agency to achieve curricular and teacher objectives in PreK–12 composition classes," appeared in *The*

Oxford Handbook of Music Composition Pedagogy. The article explores how the music educator can harness student agency to satisfy curricular and teacher-designed goals and objectives. Last year, Albert was invited to create a post on "Creating, Responding, and Connecting in the Ensemble: Ideas for Inclusion" for the National Association for Music Education's "Music in a Minuet" blog. He also co-authored an article entitled "A mentoring network for novice and experienced music teachers" with Kristina Weimer for the *Journal of Music Teacher Education*.

Stephen A. Paparo published two research studies in major journals: "Real Voices, Virtual Ensemble 2.0: Perceptions of Participation in Eric Whitacre's Virtual Choirs" in the *International Journal of Research in Choral Singing* and "Singing with Awareness: A Phenomenology of Singers' Experience with the Feldenkrais Method" in *Research Studies in Music Education*. This spring, he contributed a chapter on the Feldenkrais Method in *The Oxford Handbook of Music Performance*, and presented an original research study at the Symposium for Research in Choral Singing. Paparo also hosted a two-day Dalcroze Festival for UMass music education students and local music teachers this past March.

DEPARTURES

Gary S. Karpinski has announced his retirement after 29 years with the department. During his time at UMass, Karpinski published *Aural Skills Acquisition* (Oxford University Press, 2000) and two textbooks, *Manual for Ear Training and Sight Singing* and *Anthology for Sight Singing* (W.W. Norton, 2007), all of which are widely utilized by scholars and universities around the world. He is also the author of numerous articles in publications such as *Music Theory Spectrum*, *Music Theory Online*, the *Journal of Music Theory Pedagogy*, and the *International Journal of Musicology*, 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 board member for music theory in the College Music Society, where he also co-directed the Institute for Music Theory Pedagogy Studies in 1992.



Gary S. Karpinski.

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.



Tony Thornton.



Kathryn Lockwood.

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, duoJalal, with percussionist and husband Yousif 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 premiered 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.



Steven Beck.

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.

2021-22
Guest Artists and Lecturers

- Akropolis Reed Quintet
- Tekla Babyak, music history
- Steven Beck, piano
- Marie Commuzzo, music history
- Ronald Crutcher, cello, college president
- David Detweiler, saxophone
- Gonzalo Grau, composer, multi-instrumentalist
- Bill T. Jones, dancer/choreographer
- Bixby Kennedy, clarinet
- Jennifer Koh, violin
- Geoffrey Landman, saxophone
- Wonki Lee, saxophone
- Yura Lee, violin/viola
- Beth Liebowitz, dance therapy
- Na'ama Lion, flute
- Peter Myles, film music editor
- New Thread Saxophone Quartet
- Erin Rogers, saxophone
- Jacques Schwarz-Bart, saxophone
- Braxton Shelley, music theory
- David Shifrin, clarinet
- Lucia Stavros, harp, songwriter
- Mike Truesdell, percussion
- Glen Velez, percussion
- Nancy Zeltsman, percussion

For Guest Artists from the Chicago Footwork Conference and Dance Greats on Zoom series, see the Dance News section on pages 8-11.



Jennifer Koh.



David Shifrin.

ALUMNI

Andrea LeBlanc Bakland '12MM recently co-founded Arpeggione Ensemble, the North Shore of Boston's only resident historically-informed chamber ensemble. Taking its name from Schubert's work, Arpeggione pairs period arrangements of late 18th- and 19th-century repertoire with more traditional works. Their debut season will include the North American premiere on period instruments of C.F. Eber's nonet arrangement of Beethoven's "Eroica" symphony.

Clif Banner '70, tubist in bands and orchestra during his time at UMass, is currently personnel manager for New Hampshire's Merrimack Valley Philharmonic Orchestra (MVPO) and the Carlisle Chamber Orchestra, and on-call tubist for the Concord Orchestra. Clif 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.

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.

In his third year as band director at Leominster (Massachusetts) High School, **Robert Bergeron** '18 marched with 288 of his colleagues from across the country and abroad on New Year's Day in the 133rd Tournament of Roses Parade in Pasadena, California. Bergeron was part



Clif Banner.



Emma Chisholm.



Raymond Cole.

of the Michael D. Sewell Memorial Foundation's "Saluting America's Band Directors" entry—which the foundation said was the parade's "first combined entry of a float with a marching band." Bergeron marched while playing his beloved sousaphone. "The energy of that moment is unlike anything that I've ever experienced," he recalled.

Jared Bloch '19MM is music director of the newly-formed North Worcester County Symphony Orchestra, based in Leominster and comprised of 45 professional musicians from across Massachusetts, including many UMass alumni. Bloch began working with Leominster's StageWorks on setting up the new orchestra in August 2021, following the departure of the Thayer Orchestra. Their first concert, "A Little Holiday Magic," was performed in December 2021, and the group plans to play three concerts annually starting next season.

Julie Angelis Boehler '94, who retired as principal timpanist of the U.S. Army Band, "Pershing's Own," in 2020, now plays with the Maryland Symphony Orchestra. The MSO, celebrating its 40th anniversary season, performed a silent movie pops concert in the historic Maryland Theatre as well as presenting world premieres by Michael Brown and James Lee III. Boehler noted that fellow UMass alum Matthew Misener '06MM plays trumpet in the orchestra.

Brendan Buckley '04 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.

Emma Chisholm '21 earned degrees in both microbiology and horn performance at UMass. While working full time at a veterinary lab, she is regularly principal horn with the Quincy Symphony Orchestra, and plays with the Bridgewater Antiphonal Brass and the Bridgewater State College Wind Ensemble. A sub for the Firebird Pops Orchestra, she also plays in jazz quartets in Boston and Connecticut, as well as in pits for local musicals. This summer, Chisholm attended the InterHarmony Music Festival in Italy, and she will begin a master's program in horn at the Longy School of Bard College in the fall.

Raymond Cole '16 has been working toward finishing his Master of Music degree program in instrumental conducting at Austin Peay State University (APSU), while teaching Concert Band, Jazz Band, and Concert Choir at Randolph Union High School in Vermont. In 2019, he received the Inspirational Teaching Award from the faculty at Randolph Union. This spring, Cole presented at the TedxAPSU conference on the importance of diversifying music education in public schools.

Peter G. Fielding '14PhD is associate dean for Kennesaw State University's College of the Arts in Georgia and associate professor for the Dr. Bobbie Bailey School of Music. This past spring, he was awarded the Society for American Music's Hampsong Education Fellowship in American Song. Virtual and hybrid con-



UMass alumni in Jared Bloch's North Worcester County Symphony Orchestra, l. to r. James Scott, David Lookwhy, Devlin Danner, Ryan O'Connell, Erin Hussey, Nathan French, Sarah Harney, Jared Bloch, Erin Jenkins.



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 to 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 Lyne 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 in your world, put yourself into that space and see if you can change it.' That experience made me realize that I couldn't just stay on the sidelines."

More information at jazzhers.com



Martin Fisher '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, Fisher recently appeared in *The Sporting Life of Icarus Jones* at The Drama League and recurs in

Wu-Tang: An American Saga on Hulu. Other television credits include *The Blacklist* (NBC), *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, *Barrelhouse to Broadway*, which won a Grammy Award for Best Producer.

On his current role in *My Fair Lady*, Fisher 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 or Black 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 Chorale directed by Dr. Richard DuBois, who gave me a solo on our tour to Japan—that made a huge impression. I took voice lessons with Horace Clarence Boyer and Dorothy Ornest, and performed in Opera Workshop and jazz studio classes. Those three professors nurtured my love of performing and had the greatest impact on where I am today."

As far as advice to current student performers, he offered, "I didn't have success initially in musical theater, with my voice being perceived as too operatic. I had to learn to tailor vocal technique to what casting directors were looking for in musicals. So your studies at UMass are a vital foundation, but graduation is just the beginning of your education. Stay teachable. Stay learning."

ferences have enabled presentations spanning London, Graz (Austria), Macon (Georgia), and Atlantic Canada. He has also been reviewing brass literature for the *Online Trombone Journal*, *International Trombone Association Journal*, and *Notes: The Quarterly Journal of the Music Library Association*.

Andrew Garland '00, baritone, completed his fifth year on the faculty at the University of Colorado, Boulder. Recent notable performances include a faculty recital with songs of Gabriela Frank and a world premiere by Herschel Garfein, a Coastal Concerts recital with pianist Rachelle Jonk, and numerous appearances with the Colorado Bach Ensemble (including *Messiah*, which he also performed with the Charlotte Symphony). This past spring, he sang Haydn's "Creation" with Santa Fe Pro Musica, recorded his seventh album, *El Rebelde: Frank and Shostakovich*, and sang in the world premiere recording of *Steal a Pencil for Me* with Opera Colorado, based on the true story of Jaap and Ina Polak, survivors of two Nazi concentration camps who were married for over 50 years afterward. In August, he begins his third year mentoring with Bel Canto Boot Camp and will ride in his 29th Pan Mass Challenge, a fundraising bike-a-thon to benefit the Dana-Farber Cancer Institute.

Joshua Harper '13MM (Choral Conducting) is wrapping up his third year as Director of Choral Activities at Yavapai College (Arizona) along with his second 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, "Quartz Ensemble," gave their second round of performances, performing Brahms' "Ein Deutsches Requiem" in both Prescott and Surprise, Ariz. He collaborated with Margot Fonteyn Academy of Ballet in March on a concert for chorus, orchestra, and live dance.

royal hartigan '81 is active with projects, completing a fifth book on Asante *adinkra* language for drum set and converting his previous four books into e-books. His award-winning film, *We Are One*, is being offered for public access at weareonethemovie.com, and he continues to travel to Asia, Africa, and the Caribbean with his blood drum spirit ensemble. He enjoyed performing and speaking on the panel as a special guest artist at the Tillis Celebration concert on Feb. 20. hartigan remembers that during his time at UMass, his interest, learning, and work in world music and jazz were kindled by the unique community developed by Dr. Frederick Tillis and the master artists he brought to campus, such as Max Roach, Reggie Workman, and Archie Shepp.

Ari Jacobson '06 notes "It's been a slow few years for performance, but I've been lucky enough to still be playing music for babies and toddlers (classes, pre-schools, parties) on a regular basis, as well as recently playing John Wilkes Booth (and many others) in Paula Vogel's *A Civil War Christmas*."

Jean Johnson '96 performs internationally as a clarinetist and chamber musician. Based in the U.K., she recently collaborated with celebrated pianist Danny Driver in recitals of music from the British Isles. In the spring, she performed Messiaen's "Quartet for the End of Time" in the Berlin Konzerthaus with international soloists Alban Gerhardt, Baiba Skride, and Steven Osborne, as well as touring with her critically acclaimed trio, Metamorphoses, in concerts across the United Kingdom. Johnson has recorded Brahms and Rózsá Sonatas on the Avie Label with renowned pianist Steven Osborne, as well as with Metamorphoses on the MMC label. (Jean-johnson.com)

Mezzo-soprano **Natalie Lewis '21** began her Master of Music studies as a Kovner Fellow at the Juilliard School. After performing the role of Marcellina in *Le nozze di Figaro* with Opera NEO in San Diego last summer, she covered roles in all the Juilliard operas and performed in a *Liederabend*, singing Wagner's *Wesendonck Lieder*. Lewis was named a Schwab Vocal Rising Star by Juilliard coaches Steven Blier and Benedicte Jourdois, and was invited to perform a program of solo songs and vocal chamber music at Caranmoor in New York. The summer of 2022 finds Lewis attending the Aspen Music Festival as a Fleming Artist, performing the role of Mistress Quickly in their production of *Falstaff* under the baton of Patrick Summers.

Julia Maloof '19 has been working as a K–5th grade music teacher at Milton Bradley Elementary School in Springfield, Massachusetts, where she reinstated the music program in 2019 and has been working to include culturally responsive teaching pedagogy into the curriculum. In the summer of 2020, she presented (virtually) on culturally proficient teaching to the music educators of the Springfield Public Schools.

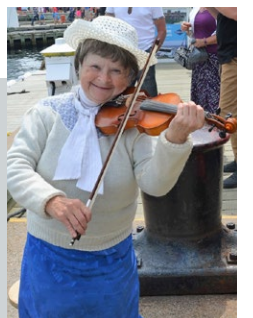
Skippy Bradeen Mardon '67MM has spent her career as a church organist and choir director as well as a private piano and violin teacher. At 77, she continues these activities, plus composing/arranging music for beginning pianists using Finale. She is active in several local music associations in Halifax, Canada, and is state coordinator for their Student Composer Competition. Her son, Ian Mardon, is a career violinist and composer in Hamburg, Germany, where Skippy has visited and played on "many wonderful German organs."

Elizabeth Anne Middleton '75 writes, "Having a degree in music from UMass has been an asset in my life. I've played piano at Nordstrom stores in the Pacific Northwest, served as music/choir

director at several large churches, and played for events and given concerts as singer/songwriter and pianist. I've recently recorded my 12th album of original piano music at Roselane Studio in Carpinteria, California, and I teach piano and voice in my home in Santa Barbara." Middleton, who was known as Beth Quiry during her time at UMass, recalls Nigel Coxe as her favorite teacher from that time.

Haneef Nelson '20MM finished the first year of the doctoral program in composition at the Hartt School. He received a commission to write a new work for violinist Dr. Nicole Cherry, to be performed in the fall, and has an original big band composition on the New London Big Band album that was released in March.

Michael Nix '87MM has signed with PARMA Recordings to produce an album of his New Classic Banjo Project compositions and commissions on the Big Round Records imprint, to be distributed on the NAXOS label. The New Classic Banjo Project was instituted by Nix to develop and record a modern classical repertoire for the 7-string and traditional nylon-strung 5-string classical banjo, and other hybrids.



Left royal hartigan (drummer at left) with his blood drum spirit ensemble.

Above Ari Jacobson with young children.

Right Skippy Bradeen Mardon.



Alan Derian '81 has scored over 60 feature films and composed music for five seasons of the CBS hit series *Madam Secretary*. His music has been featured in film music concerts, and he has been a guest speaker at the Academy of Scoring Arts, speaking about the challenges

of scoring for television. His score for the film documentary, *The Desire to Live*, detailing the lives of the survivors of the 2020 war in Artsakh, has won 15 Best Score awards, both domestically and internationally. His music can be heard on his website, alanderian.com.

Writing about his time at UMass, Derian said, "My major was music composition, but I was active in a lot of the music programs there. My main teacher was Charles Fussell, and I also had classes with Robert Stern and Robert Sutton, and piano with Fernande Kaiser and Estela Olevsky. I also played in the jazz ensemble, so I have a number of memories of Fred Tillis. As I remember, Dr. Tillis only came in when we were playing one of his charts, which were usually 10 pages, compared to the usual two-page charts, so that was a source of amusement for us students." He continued, "One of the biggest thrills was the master class that Oscar Peterson gave. As the story goes, when he gave a concert later that week, the stage managers couldn't find a piano bench, so they used the bench from Fernande Kaiser's office. So, yes, I can say I've sat on the same piano bench as Oscar Peterson!"

"I have many memories of walking alongside the reflecting pool that used to be in front of the Fine Arts Center, enjoying the changing patterns of light as they bounced off the water onto the outside of the building. Overall, my experience there was great in every way. Musically, professionally, and emotionally, UMass prepared me for my career in music in ways that I still recognize and appreciate to this day."



Isabelle Pazar.

In March, **Nicole (Picard) O'Toole '93** enjoyed the premiere 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 Supérieur to study the French School's historical development, pedagogical methods, performance style and techniques, and interpretation of compositions written especially for the Concours de Prix 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 Times*, 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 Vibraphone 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 Erinn Knyt, was awarded the William F. Holmes/Frank D'Accone Dissertation Fellowship in Opera Studies from the American Musicological 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 world premiere of John Corigliano's *The Lord of Cries* at Santa Fe Opera. Recent engagements include Naraboth in *Salome* with the Bard Festival, as well as Max in *Der Freischütz* 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 Sandoval; 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.



Victoria Suchodolski.



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."



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 Britney Alcine, Rose Baker, Rachel Hertz, Eliza Howells, Frantz Kjonik-

sen, 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).

^ 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.



^ The UMass **Vocal Jazz Group**, directed by Catherine Jensen-Hole, was among the winners in the annual Student Music Awards sponsored by *DownBeat* Magazine, widely recognized as the top publication devoted to "Jazz, Blues, and Beyond." Each year, *DownBeat* announces the winners in their June issue based on recordings submitted by jazz programs from across the country. This year, the Vocal Jazz Group won the award for Outstanding Performance by a Latin Group in the undergraduate college category. Students who performed on the submitted recordings included vocalists Nathan Fisette, Julia Ganley, Emma Hagan, Uma Kasichainula, Julia Loewer, Logan O'Connell, Henry Pareto, Mae Whaley, and Hannah White. Dylan Walter and Coleman Hovey performed on piano/keyboard, with Dillon Pinard on drums.



^ The **Wind Studies program**, led by Matthew Westgate, along with the Amherst Business Improvement District, staged the first-ever **Bandtoberfest** on the Amherst Common in late September 2021. The free, family-friendly afternoon event, which celebrated the joy of autumn and the harvest, featured live music by the Wind Ensemble, Symphony Band and chamber groups, plus local beer/wine, Farmer's Market vendors, and food from local restaurants. This successful collaboration between the Wind Studies program and the Amherst BID is slated to become an annual event.



^ **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/Baritone/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 Vonsattel, 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.



▶ 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.)



▶ In February, the **UMass Opera program** presented two performances of Johann Strauss' *Die Fledermaus* in Bowker Auditorium. The piece, one 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 director), who returned for his second UMass Opera production. For the first time in recent memory, the UMass Symphony Orchestra, conducted by Morihiko Nakahara, provided the musical accompaniment for this year's performances.

2022 Student Scholarship Awards

Scholarships and prizes are awarded each year, thanks to the generous donations from our faculty, alumni, and friends. Gifts may be made to help fund any of these awards (except the Presser Award).

Here are the recipients of the 2021–22 named scholarships:

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