ON THE COVER: Wind Studies students performing Alfred Reed’s “The Hounds of Spring” to open the UMass Virtual Commencement ceremony, May 2020

Despite Pandemic, Department Finds Ways to Create, Educate

IN MARCH, WHEN THE COVID-19 pandemic shuttered campuses across the country, college students were faced with an entirely new set of challenges with regard to their studies. For performing arts students, the impact of the shutdown was twofold: the loss of immediate and nuanced feedback from their instructors, and the inability to put that knowledge into action in rehearsals and performances alongside their peers. The UMass Amherst Department of Music and Dance met these challenges head-on during the campus shutdown through a mixture of imagination, technology, and enthusiasm. From an instructional standpoint, professors and TAs promptly began using videoconferencing platforms like Zoom to continue providing students with one-on-one lessons and feedback. Piano Professor Gilles Vonsattel went one step further by providing background on works being studied along with videos of him performing those works from his UMass studio. In only a matter of days, Music History Professor Emiliano Ricciardi shifted his Tasso and Music Symposium and related performances to an entirely online format (see story on page 7).

Department Chair Salvatore Macchia led regular discussions and virtual town hall meetings online with students, faculty, and staff, which helped to generate an open dialogue about the remote learning process and how best to support our students through this unprecedented time. Students also showed a great deal of initiative in using technology creatively to satisfy their academic duties and their need to practice their art. For example, music education students delivered their required micro-lessons remotely, giving them a taste of the challenges faced by their professors and other teachers across the country. The trombone studio pieced together a series of virtual ensemble performances with direction and editing help from Trombone Professor Gregory Spiridakopoulos. Undaunted by the cancellation of her graduate recital, marimbist Danielle Russo spent hours working with violinist Leticia Andrade to record a challenging duet by Alejandro Wilos to which she had planned to perform live. Junior voice performance major Lachlan Miller even created a video of himself performing four separate vocal parts of a work by Renaissance composer John Dowland.

Music alumni were also actively involved in sharing their talents, with Ryan Hollander ’17 hosting a series of online concerts dubbed “COVID-Stock” via Facebook Live. Over the course of two weekends, Hollander presented virtual performances by a wonderful array of over 40 recent graduates from as far away as Australia.

To wrap up this unique year, UMass Dance held a virtual senior recognition ceremony via Zoom videoconferencing that featured messages of congratulations from award-winning choreographer David Dorfman, whose work was performed by our dance students at last year’s Reflect/Respond concert, and Robert Lynch ’71, president and CEO of Americans for the Arts. During the event, all 17 graduating seniors provided short testimonials about how their time at UMass had impacted their lives, along with their biggest accomplishments and their plans for the future. The music program annual Convocation was also held via Zoom, and featured a celebration of scholarship winners and graduates along with imaginative and heartfelt prerecorded performances by students, faculty, and alumni.

The department also played a major role in the university’s Virtual Commencement 2020 Ceremony, which registered over 25,000 views during the May 7–11 weekend and included messages from the chancellor along with a host of celebrities and notable alumni. The high-profile event opened with a virtual performance of Alfred Reed’s “The Hounds of Spring” by members of the UMass Wind Studies program led by Director Matthew Westgate (with a cameo by his daughter, Juniper). The video can still be viewed at umass.edu/commencement.

When asked to reflect upon the department’s response in the face of the crisis, Macchia commented, “The initiative shown by our faculty, staff, and most of all, our students, nurtures and sustains my belief that we will not only survive this tumultuous catastrophe, but we will emerge a stronger, more committed, and more aware community.”

FROM THE CHAIR

I AM ABOUT TO ENTER my second year as chair of our department. When I began last July, I certainly anticipated new challenges and unexpected developments, but I was in no way prepared for the onslaught of unforeseen problems my first year would offer. They ranged from the comical to the tragic. My first public address as chair of the department was to announce to a packed Five College New Music Festival audience in Bezanson Recital Hall that our main floor women’s bathroom was malfunctioning, and our men’s bathroom was now unusable. A decidedly non-elegant way to begin a chairmanship. More serious and heart-rending was our March announcement that, due to the COVID-19 pandemic, we would be canceling the remainder of the concert season, closing our building and the entire campus for the duration of the semester, and moving to a completely online teaching model. I can say with certainty—and a good deal of pride—that during this maelstrom of a year, our students, faculty, and staff have shown themselves to be resilient, courageous, socially aware, and marvelously flexible. I have always felt that, whatever musical or aesthetic differences we may have as individuals, as a whole we make a true community with a shared goal: the education and development of our students. As the entire department faced the daunting task of addressing online learning—literally overnight—our sense of purpose and community allowed us to succeed beyond our wildest expectations. To our students, our staff, and our faculty: Thank you for persevering and coming through in an almost unbearable situation.

It is in that same spirit of community, inclusiveness, and respect that we must address that other looming crisis of our time: racial and economic inequality. I believe that we must reject the concept of “music for itself” as separate from the moral indifference, or culpability, of the artist, as Richard Taruskin has trenchantly written of composers guilty of anti-Semitism. I always felt that, whatever musical or aesthetic differences we may have as individuals, as a whole we make a true community with a shared goal: the education and development of our students. As the entire department faced the daunting task of addressing online learning—literally overnight—our sense of purpose and community allowed us to succeed beyond our wildest expectations. To our students, our staff, and our faculty: Thank you for persevering and coming through in an almost unbearable situation.

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Holmes Looks Back on 40 Years with UMass Music and Dance

Imagine being a new college professor, fresh out of college, and having one of your first assignments be to teach jazz history alongside Max Roach. That was just one of the many daunting challenges that Jeff Holmes faced when he was hired to coordinate the UMass Afro-American Music and Jazz Studies (AA&J) program, now known as Jazz and African-American Music Studies (JAAMS).

In the fall of 1979, having just completed his master’s in jazz and contemporary media from the Eastman School of Music, Holmes was contemplating his options. “I had gotten calls to tour with some major big bands, or to work in jazz in Chicago. I was also sending out my résumés for college teaching positions when a former Eastman buddy of mine, Pat Hollenbeck, told me about the UMass opening,” recalled Holmes.

He recounted that his visit to campus for his interview and audition got off to a rocky start. “I missed my exit traveling to Amherst, then got pulled over for speeding, and showed up an hour late for my interview with (then-department chair) Charles Bestor. Certainly not the best first step.”

Nevertheless, his interview and subsequent audition for Fred Tillis and Horace Clumence Boyer went well. Holmes’s diverse skill set as a versatile instrumentalist and composer/arranger, combined with his solid educational background from his time at Eastman, impressed Tillis enough to hire him as AA&J coordinator beginning in January of 1980. Holmes was ultimately named the program’s director in 1997.

With the creation of a new bachelor of music degree in AA&J Performance Studies in 1982, Holmes was charged with balancing academic fundamentals with the more spontaneous and creative elements of the music itself, while also encouraging immersion in and collaboration within the larger department. “Fred allowed me to shape the direction of my classes and ensembles while encouraging me to keep the writing and performance aspects of my career active as well,” recalls Holmes.

After learning that he would be teaching alongside Roach, Holmes vividly recalls meeting the legendary drummer at the Tap of the Campus restaurant. “I had already met and played with a number of famous musicians, but Max just floored me. I hardly knew what to say to him – I couldn’t believe that I was supposed to teach a history course with a guy who himself was jazz history.” Luckily, Roach put his young colleague immediately at ease, the beginning of what would become a long professional collaboration.

By his fifth year, Jazz Ensemble I (JEI) had become a long professional collaboration. “I met him at a history course with a guy who himself was jazz history.” Luckily, Roach put his young colleague immediately at ease, the beginning of what would be a long professional collaboration. “Fred allowed me to shape the direction of my classes and ensembles while encouraging me to keep the writing and performance aspects of my career active as well,” recalls Holmes.

In only a short time, Holmes’s efforts to further enhance the national prominence of AA&J began to bear fruit. By his fifth year, Jazz Ensemble I received an invitation to perform at the esteemed Notre Dame Collegiate Jazz Festival, where they surprised everyone by winning an award for Best Big Band at the event. The next year, JEI won DownBeat/Magazine’s Student Music Award for Best Collegiate Big Band, and was selected to back up saxophonist Michael Brecker in a performance in the Fine Arts Center. Since then, students associated with the jazz program have earned over 55 DownBeat awards in almost every major category.

The addition of the master’s in jazz composition and arranging degree in the mid 1980s brought additional talented graduate writers and performers to study jazz at UMass. Besides the quality of its ensembles and faculty, the program has also earned a strong reputation for the wealth of opportunities to study jazz from a variety of vantage points. Along the way, Holmes established many of the cornerstones elements of the department, including the annual Jazz Showcase in 1982, and Studio Orchestra Jazz Ensemble I with strings and winds in 1994. He also took on the role of producer of Multiband Pops, the department’s annual showcase, in 2002.

Holmes himself has gone on to have great success as a performer, playing lead trumpet or piano with a veritable “who’s who” of jazz and popular artists, and has composed for and recorded with many others. He was a featured artist at the Kennedy Center with the Billy Taylor Trio, a Composition Grant recipient and project co-chair for the National Endowment for the Arts, and a former columnist for Jazz Player magazine. In addition to his work as a commissioned and published composer/arranger, he currently plays keyboards with Paul Winter, leads the Jeff Holmes Big Band featuring his wife, vocalist Dawning Holmes, and is artistic director of the Jazz in July summer music program.

Yet it is the success of the JAAMS program that Holmes points to as his greatest achievement. Holmes is particularly gratified to see students coming from as far away as Japan and the Czech Republic to work in the program’s master’s level composition program. In reflecting on the program’s achievements, Holmes remarked, “My colleagues both present and past have helped keep our program and this extremely important music thriving for over four decades.”

Even after 40 years, Holmes still gets excited for the start of school, when he and the JAAMS faculty begin the process of assessing the strengths and interests of the incoming students and determining how to fully develop those attributes. His goal, he says, has always been to get the JAAMS ensembles to the point where they can function independently.

“Recently, Jazz Ensemble I was struggling through some difficult music for the upcoming Graduate Jazz Composers recital, but by the dress rehearsal, and subsequently the recital itself, they were absolutely on fire in a way that they hadn’t been before,” said Holmes. “Seeing things ‘click’ like that is a big part of what keeps me coming back. If I can contribute in some small way to those successes, while also helping students make the most of the wonderful educational experiences we offer here, it makes it all worthwhile.”

When Nadine Shank was invited to join the UMass faculty in 1979, she didn’t realize that she had just landed what she now calls her “first and only full-time job.” Fresh from earning her master’s degree in piano performance from the University of Indiana, Shank interviewed to lead what was originally called the piano accompanying program at UMass. Impressed by her affinity for sight reading and performing extremely complicated arrangements, the university, led by then-department chair Charles Bestor, saw Shank as the perfect person to address the department’s need for a fully-realized accompanying program.

“I had already been offered a job at a southern women’s college when Dr. Bestor offered me the position (at UMass). I accepted after several music faculty members, including Estella Olevsky, made me feel at home,” recalls Shank.

In her early days on campus, Shank recalls teaching piano classes in Old Chapel on electric Wurlitzer pianos that required frequent repairs. She also remembers volunteering to accompany many student and faculty recitals in her first year, a practice that she has continued to this day. Shank has a personal interest in playing with saxophone students and faculty. “My dad had played the sax in big bands in Akron before and after World War II.”
notably, she singles out her recitals in the U.S. and in Poland with
be successful by expanding their skills to become a well-rounded pianist,
model for the students in her program, demonstrating how each of them can
bolstered the overall reputation of the Piano Area at UMass.

edge of developments in the collaborative piano field, which in turn has

Nadine was invaluable to both me and my students
self-described “energizer bunny,” Shank’s talents even extend to step

As long as I can inspire and be inspired by our music

With her talents as both a performer and educator, Shank is a living

her desire to return to attending events once they are allowed to
dedicated herself to establishing a thriving and

With Piano Professor Estela Olevsky

the UMass arts community

As long as I can inspire and be inspired by our music

her students, her faculty colleagues, and the UMass arts community

composer and collaborator, and so

she takes the most pride in the work she’s done with the many piano students she
has taught over the years, including both music majors and minors who
have gone on to careers in music and a wide range of other professions.

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and community centers for over 30 years.

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“Tasso in Music Project”, (tassomusic.org), directed by Department of
Music and Dance Assistant Professor Emiliano Ricciardi. Funded by a
$260,000 Scholarly Editions and Translations Grant from the National
Endowment for the Humanities, the digital project has established the
first complete critical edition of the early modern musical settings of
this great poet. The project was endorsed by the Centro di Studi Tassiani of
Bergamo, Italy, the foremost center worldwide for scholarship on Tasso, as
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“Tasso in Music Project” and the weekend symposium was to help to shed light on the significance of Tasso’s poetry for the
musical culture of his time and beyond,” said Ricciardi. “In bringing together
such a notable group of scholars and performers, these events have served to
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music and poetry.”

During the three-day symposium, the featured speakers offered
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variety of subjects ranging from Tasso’s own thoughts about music to
composers’ interpretations of his poems. Extended versions of the papers
presented at the conference will be published in a book.

New Book by Marianna Ritchey
Explores Link Between Music and Capitalism

The first book by Assistant Professor of Music History Marianna Ritchey
was released in August 2019 by the University of Chicago Press,
Composing Capital: Classical Music in the Neoliberal Era explores how
classical music has increasingly lent its cachet to marketing schemes,
tech-firm-sponsored performances, and global corporate partnerships.
Ritchey points that we can see capitalist or market logic at work in some
fairly subtle and deeply-embedded ways. “I’m interested in how we are all
conditioned by certain aspects of the economic framework in which we live, and
the way our assumptions and common sense notions are shaped by the
necessity of negotiating that reality,” said Ritchey in a recent interview. Her new
book makes the case that this union of classical music and contemporary capitalism blurs the line between creativity and entrepreneurship, and
challenges us to imagine how a non-commodified musical practice might be
possible in today’s world.

In commenting on the book, Anne C. Shreffler, professor of music/
historical musicology at Harvard University, wrote, “Ritchey opens our eyes and
ears to the unholy dance between classical music and the neoliberal economic
values that underpin American political culture. This is an important book, and
it comes at just the right time.”

Ritchey has written and presented on topics ranging from Berlin and
the films of Guy Maddin to the Dies Irae and the world-building practices of
the Intel Corporation. Most recently, Ritchey has written articles for the Journal of
Music History Pedagogy and the Journal of Musicology, as well as a chapter in
The Routledge Companion to Expanding Approaches to Popular Music Analysis.
She is also a co-founder of Musicology and the Present, a biennial conference
series that explores a range of musical, social, political, and economic
questions emerging around contemporary music.

Ricciardi Presents Tasso
Music Symposium, Concert in Virtual Format

Due to the COVID-19 pandemic, the Tasso and Music Symposium was
rescheduled to take place via Zoom during the April 17-19 weekend. Sixteen
music historians and literary scholars from North America and Europe
presented papers on the musical legacy of 16th-century Italian poet Torquato
Tasso for over a hundred attendees from all over the globe.

The symposium and related events served as the culmination of the
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Students
The American Musical Sociology Society selected Charles Huseh as a recipient of the Eilen Southern Travel Fund, which enabled him to attend the national meeting of the AMS in October 2019 in Boston. The society provides this travel assistance to promising minority undergraduates and terminal master's degree candidates. Charles recently completed his master's degree in music history; his thesis was focused on how disability affected music theorist Heinrich Schenker.

Ensembles
Several students from the UMass Trumpet Studio were awarded scholarships from the International Trumpet Guild this year, by far the most from any institution. The students selected were Jack Bainton, Ethan Cogswell, Cristovao Fagundes, Thomas Gray, Ian Kenneally, Matt Naeger, and Helkin Sosa. Leading the studio during Eric Berlin's sabbatical was Steve Felix '72, currently a doctoral candidate at Eastman School of Music. (See related story on trumpet senior Matt Naeger above.)

The UMass Symphony Orchestra, led by Mohriko Nakahara (principal below), hosted its annual Concerto Competition on March 3. The three winners included Rashaad Greene, percussionist, who won in the Graduate Division. Rashaad was also honored last year with a prestigious David Baker College Scholarship from the Jazz Education Network. Isabella Bulnes, flutist, won in the Undergraduate Division, and Zoe Stinson, saxophonist, won in the Open Division. Zoe was also the Theodore Presser Scholar Affiliate this year.

The UMass Chamber Choir, directed by Tony Thornton, was selected as a national finalist for this year's American Prize in Choral Performance (College and University Division). Thornton also conducts the Illuminati Vocal Arts Ensemble, based in Amherst, Mass., which won third place in the Community Division. The American Prize holds national performing arts competitions to evaluate, recognize and reward the best performers, ensembles and composers in the U.S. The competition has attracted thousands of contestants from all 50 states, and has awarded nearly $100,000 in prizes since 2010.

UMASS OPERA PRESENTS “HEAVENLY” MAGIC FLUTE
U MASS OPERA PRESENTED two performances of Mozart’s classic opera, The Magic Flute, K. 620, on February 21 and 23 in Bowker Auditorium. Over 800 concertgoers attended the performances, which were sung in traditional German with English dialogue, plus supertitles projected above the proscenium. The monitoring preparations were led by faculty co-producers Jamie-Rose Guirrere and Marjorie Melkois. The co-directors were Stephanie Carlson and Ellen Kaplan, with music direction by Mark Lane Swanson and chorus master Tony Thornton. Coordinators of the Opera Workshop program seek to double cast wherever possible, giving more students performance opportunities. Tamino was sung by Thomas Gurwicz, Pamina by Yi-ling He, Sarastro by Shi Jian Yang and Didina Heinrich, and Monostatos by Ryan Nash. The Queen of the Night was performed by Aizel Livioso (picture), with Timothy Sachi as Papageno, and Costandi Kurbas as Sarastro.

The work clearly resonated with the student performers, who brought all of the energy and artistry that have become the hallmarks of UMass Opera's productions. In a column for the Daily Hampshire Gazette, Stearns A. Morse wrote of the February 21 performance, "Heavenly music, wonderful comedy, exceptional singing and acting made this a perfect night for us. Tears of joy... [we felt] lucky to be part of this magical experience."
Faculty

As part of Professor Paul Dennis’s larger research project on the legacy and work of Women Dance Company, the dance artist had recently directed the event celebrating the life and legacy of Pearl Primus. The event, at New York City’s 92Y, included the premiere of a film about Primus, along with Dennis’s re-staging of Primus’s once-previously performed “Michael Row Your Boat,” staged by Dennis’s own company,AMPLE. The event was also a benefit for the Pearl Primus Dance Company, which was founded by Primus in 1956.

Dennis was also awarded a Faculty Research/Endowment Grant to support a pilot study on the effects of dance on the functional mobility of individuals with Huntington’s Disease. Working in partnership with the Huntington’s Disease Society of America and the Center for Excellence in Developmental Disabilities, the 12-week study will evaluate Laban/Bartenieff Movement Analysis as a replicable method to capture kinematic and non-kinematic (posture/posture position) aspects of movement by patients suffering from HD. Dennis also presented a talk titled “The Conscious Mind: This Present Moment in Healing the Brain and Spirit” at the Worldwide Online Somatic Movement Summit, which included more than 40 speakers in the field who gathered to share approaches, methods, and techniques.

In 2019-20, Molly Christie González presented her research on applying Katherine Dunham’s culturally integrated pedagogy as a framework towards decentering the dance classroom at numerous conferences, including the Dance Studies Association Conference at Northwestern University, the African Studies Association’s "Decolonizing the Classroom" Conference at Smith College, the National Dance Educators Organization’s Annual Conference in Miami, FL, and the "Re:generations – dance and the digital space" Conference on dance of the African Diasporic at Middlesex University (UK), and at the Colloquium for African Diasporic Dance Conference at Duke University.

González received a 2019-20 Teaching for Inclusivity, Diversity and Equity Faculty Fellowship at UMass, supporting the implementation of a strength-based, inclusive, and equitable approach to teaching and learning grounded in the value of diversity. She was recently awarded a writing residency grant from the Straw Dog Writers Guild and a Mentoring Micro-Grant from UMass, both in support of publishing projects related to her ongoing research on the pedagogical methodologies of Dunham. González was also 2020 Guest Choreographer for The MacDuffie School in Granby, Mass.

Dance Program Director Tom Vacanti spent a month in Paris, France last July to become a certified SAFE BARRE instructor. Vacanti has spent the past five years studying this multi-award-winning ballet technique developed by Alexandre Emmanuelle. SAFE BARRE pedagogy is based on biomechanical principles and the concept of the vertebral spiral being necessary for proper dance training. Vacanti has been working the SAFE BARRE pedagogy into the technique classes and training of dancers at UMass.

Alumni

Julianne DeRouin ’18BA returned as a guest artist to the Saving Grace Dance Ensemble, based in Milford, N.H. in the fall of 2019. In 2018, she studied with Kibbutz Contemporary Dance Company in Israel learning company repertoire, and studying contemporary, improvisation, modern, and ballet. Most recently, DeRouin studied with Eya’s Dance Project in Berlin, Germany, where she trained in Gaga technique and learned repertoire from Sharon Eyal and Ohad Naharin. At home in the United States, DeRouin has worked and performed with organizations in the Boston region such as Tony Williams’ Urban Nutcracker, Odyssey Opera, Saving Grace, and Orches Dance Theater. She has performed in prominent venues including Boston’s Shubert Theater and Huntington Avenue Theater.

Kelsey Sandhill ’18BA has moved to Boston, traveled near and far, taken many odd jobs, and continues to work as a freelance dance artist both in Boston and New York. She has had the opportunity to work with David Dorfman, Jenna Pollack/Boston MOVING Arts Productions, Prometheus Dance, and now Boston Dance Theater, as well as collaborate with many friends and do a “sweet little mini tour” of a new solo, of her.

Emily Small ’18BA has been dancing this past year with Island Moving Company of Newport, R.I. as a trainee. She performed in their last three shows in October, December, and March. She also teaches ballet and Pilates at studios in the area.

Amanda Somma ’17BA danced in Six Flags Great Adventure’s circus spectacular Unleashed during the fall and continued through the winter in Frost. In February, she was one of 17 dancers selected in Cirque Du Soleil’s general dance audition in Montreal to workshop and create a profile. Most recently, Amanda was looking forward to dancing in Dirty Bat Attack Theatre’s 20th Anniversary Concert, but that is on hold due to the 2019-2020 lockdown.

Angela Weight ’18BA moved to New York City after graduation to pursue her love of dance, work for Teach America for a full-time preschool teacher in Crown Heights, and attend graduate school to receive her Master’s in Fine Arts. Weight has been teaching and learning about dance with organizations in the Boston region such as Dance As Art. Due to the pandemic, Weight has been attending virtual dance classes and teaching her own series called “Barre-n-yard Ballet,” a basic ballet barre class amongst the crew, bunnies, chickens, ducks, and dogs that live on her family farm, in Rochester, Mass.

PHILADANCO! Residency Tackles Issues of Artistry, Race

In February, dance students from UMass and the Five Colleges took part in an insightful and thought-provoking program that addressed topics that reached far beyond the proscenium. Members of the world-renowned PHILADANCO! Dance Company, one of the oldest Black dance companies in the nation, presented a three-day residency in conjunction with the ensemble’s performance at the Fine Arts Center Series.

Company dancers Ninette Doreck and Joe Gonzales taught advanced classes in dance technique, composition, and dance theory, and also worked with UMass dance students on a wide range of compositional skills used by contemporary dance artists and professional companies. Gonzales and founder/artistic director Joan Myers Brown also led discussions around the company’s connection to Embargoed Sessione, one of the works performed by the group at the FAC concert. The piece was conceived by choreographer Anthony Burrell as a creative response to police violence in Black communities, and against Black males in particular. As part of the dance program’s Dance and Culture class, Gonzales and Myers Brown were joined by professors Amy Jordan and Touissant Losier from the W.E.B. Du Bois Department of Afro-American Studies, who led data-driven conversations around the systemic inequity that has negatively impacted black males and Black communities as a whole. This led to discussion of how and why artistic responses are important for personal and social change, as well as the potential for and current impact of a Black dance company in America.

The topics of race and police violence would burst into the national consciousness only a few weeks later with the killing of George Floyd and subsequent worldwide protests.
UMass Dance presents *Metamorphose*

*BASED ON ART BY LEONARDO DREW*

*FROM NOVEMBER 7-9, the UMass Amherst Department of Music and Dance presented a multimedia presentation titled Metamorphose: Dance Inspired by the Artwork of Leonardo Drew. The three performances, which were presented before capacity crowds at Totman Performance Lab, included original works choreographed by faculty members Bronwen MacArthur, Aston K. McCullough, and Tom Vacanti, all inspired by the artwork of Leonardo Drew. The artist’s exhibit, *Cycles*, was on display for most of the school year in the Fine Art Center’s University Museum of Contemporary Art. Drew is a New York-based artist known for his unique manipulation of natural materials and his creation of additive sculptures and installations. The UMass dance faculty chose to interpret Drew’s work due to the large scale and tactile nature of his installations, which often utilize found objects that are in the process of disintegration.*

For example, Dance Program Director Tom Vacanti created “Diminishing Perspective” based on Drew’s artistic approaches, and transposed these techniques to his choreographic and design process by creating a work that deconstructs, decays, and transforms dance vocabularies. Fascinated by the idea of place and how dancers inhabit a very specific world during performance, Vacanti also drew inspiration from the arid and desolate western landscapes of John Ford films.

The program also included “witch box” by McCullough, set to Andy Stott’s “Up in the Box,” and “Spill” by MacArthur, performed to music by Joni Mitchell, Bonobo, and Kaki King. McCullough, who drew inspiration from *Number 43* (1994) by Drew and *Fromme Kalender* (1903) by Kolomon Moser, described his piece as “a prayer for the environment and all beings.” MacArthur commented on how the student performers played an integral role in the development of “Spill” by investing themselves in various movement languages and integrating multiple approaches to developing ideas.

Besides the Drew-inspired works by UMass faculty, the November performances also featured Doug Varone’s *Boats Leaving*, which won the 2007 “Bessie” for Outstanding Choreography from the New York Dance and Performance Awards. The piece, which Varone describes as “photographs in motion,” served to further reinforce the concert’s theme of movement inspired by imagery, as the choreography was based on images selected from a single issue of *The New York Times*.*
Joshua Michal kept up his busy schedule while on sabbatical, educating educators in the country. While professional development conferences for music education were being broadcast live in January via Lincoln Center’s livestream, he was also featured on$postcard> David Bock’s new CD, Bird as Prophet, released on New-Frontier Music.

In November, Erin Kynt presented a talk titled “12.1.5. Bach Deconstructed: Performing the Goldberg Variations in the Twenty-First Century” at the American Musicalological Society’s Annual Meeting; a related article was published in Bach Perspectives this summer. Her article, “Franz Liszt’s Her: Ferruccio Busoni and women,” appeared in the Nineteenth-Century Music Review in April.

In May/June 2019, Elizabeth Chang spent a three-week residency in São Paulo, Brazil, where she performed the Mendelssohn Concerto with the Orquestra Sinfônica de Limeira and the Orquestra Sinfônica de Conservatório de Tatuí, the largest conservatory in South America. She also presented Astra’s Concerto with the Orquestra de Câmera de USP and a recital at the Fundação Maria Luisa and Oscar Americana. During this same period, Chang gave master classes at the University of São Paulo, São Paulo State University, the Escola de Música do Estado de São Paulo, and the Conservatório de Tatuí as well as at the social projects Instituto Bacarelli and Princípio Joaquin Musci. Chang’s new album, featuring works by Sessions, Kirchner and Schoenberg, is in the process of being completed; she is currently planning a new concert series with pianist Alissa Leiser titled “Long River Concerts.”

Last summer, Joshua Michal was named second chair Horn with the Rhode Island Philharmonic Orchestra. He joins a roster that also includes fellow faculty member and trombonist Gregory Conley, his wife, Aiyon, a member of the first violin section.

In the summer of 2019, Tony Thornton led the Illuminati Vocal Arts Ensemble and Hampshire Young People’s Chorus in the premiere of Geoffrey Hudson’s “A Passion for the Planet.” The piece—“which brings attention to topics of climate change, ocean conservation, and earth optimism through the intersection of art and science,” was the focal point of a Smithsonian-sponsored event this past June, as part of the National Museum of Natural History’s World Ocean Day events.

Matthew Westgate was invited to conduct the Banda Municipal de Guio in Quito, Ecuador in September 2019, where he also did a series of national radio interviews. (Graduate student José Ignacio Ibarra also served as guest conductor and resident composer during the engagement.) In February, Westgate presented a research session at the 2020 Collegiate Band Directors National Association Eastern Division Conference at Temple University.

In August 2019, Gilles Vonsattel appeared as soloist with the Philharmonisches Staatsorchester Hamburg for an audience of over 12,000 people at the city’s Rathausmarkt Open Air Festival. He also made multiple appearances with the Chamber Music Society of Lincoln Center, including the inaugural concert of their New Milestones series in which he performed Cage’s Sonatas and Interludes for Prepared Piano. The concert was listed as one of the “10 Classics to Hear This Week” by The New York Times. Vonsattel also performed with the Florida Orchestra and Camerata Pacifica, participating in various chamber music festivals, including Santa Fe Music Festival, Bridgehampton, and Bard.

At the Society for Music Teacher Education’s Biennial Symposium in September 2019, Daniel Albert gave presentations on mentoring networks for music teacher educators and re-magining the admissions process. The following month, he co-presented a research paper on reconfiguring the audition process for music students at the College Music Society’s National Conference. Albert also presented three sessions at the Florida Music Educators Association’s Conference in January, one of the largest professional development conferences for music educators in the country.

While on sabbatical, Eric Berlin kept up his busy performance schedule with the Albany Symphony and Boston Modern Orchestra Project. Both groups released recordings in the past year and each group was nominated for a Grammy Award. In the fall, Berlin performed two series as guest principal trumpet with the Orquestra Sinfônica do Estado de São Paulo and the Conservatório de Tatuí (the largest conservatory in South America). She also presented Astra’s Concerto with the Orquestra de Câmera de USP and a recital at the Fundação Maria Luiza and Oscar Americana. During this same period, Chang gave master classes at the University of São Paulo, São Paulo State University, the Escola de Música do Estado de São Paulo, and the Conservatório de Tatuí as well as at the social projects Instituto Bacarelli and Princípio Joaquin Musci. Chang’s new album, featuring works by Sessions, Kirchner and Schoenberg, is in the process of being completed; she is currently planning a new concert series with pianist Alissa Leiser titled “Long River Concerts.”

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As a soloist, clinician, and teacher throughout the U.S. and abroad, he has recorded CDs on the Albany, CRI, Open Loop, Gasparo, Mark, and Orion labels.
Welcome to our New Music & Dance Faculty

Jazz Dance Lecturer Lauren Cox is a areas of expertise include jazz, Haitian cultural dances, hip-hop and social dances, samba, modern contemporary improvisation, singing, and acting. She holds a bachelor of arts in sociology from San Francisco University and is currently faculty at Joffrey Ballet School Jazz & Contemporary Summer Intensive. Cox is co-creator and lead choreographer for Kamera Productions’ SPACES, which presented an immersive storytelling experience for Mozambican citizens in cooperation with the U.S. Department of State and the Smithsonian. Her performance credits include the off-Broadway immersive play See You, the winner of the twice-annual Afro-Yiddish opera Haymish: Memory of Five at Montclair State University, and John Leguizamo’s Kiss My Ashes for Berkeley Repertory Theater and La Jolla Playhouse. Cox is also a published poet and storyteller who delivered TEDx Talks in 2019.

Five College Visiting Assistant Professor Evan MacCarthy received a bachelor of arts in classics and music from the College of the Holy Cross, and a PhD in historical musicology from Harvard University. His research focuses on the history of 15th-century music and music theory, late medieval chant, German music in the Baroque era, as well as 19th-century American music. His current book project, Ruled by the Muse: Italian Humanists and their Study of Music in the Fifteenth Century, explores the musical lives of scholars who sought to revive the cultural and intellectual traditions of Ancient Greece and Rome. Previously, MacCarthy served on the faculty of West Virginia University’s School of Music, Harvard, Holy Cross, Massachusetts Institute of Technology, and Boston University. In 2019, he was one of 30 Americans awarded the Rome Prize by the American Academy in Rome. He has also been selected for fellowships by Villa I Tatti and the West Virginia Humanities Council.

Assistant Professor Miriam Piilonen is a music theorist specializing in histories and philosophies of music science. Previously, she taught music theory, aural skills, and music culture while pursuing her doctorate at Northwestern University and she won several teaching fellowships for her work majoring graduate and postdoctoral instructors. Her research has been supported by a Frank Humanities Fellowship and an “SMT-40” Dissertation Fellowship from the Society for Music Theory. Piilonen has presented at the annual meetings of the Society for Music Theory, American Musicalological Society, International Association for the Study of Popular Music, and American Comparative Literature Association. In addition to her PhD in music theory and cognition from Northwestern, she holds a master of science in human development from Virginia Tech, and a bachelor of music in composition from the New England Conservatory.

Assistant Professor of Bassoon Rémy Taghavi has served as a lecturer for the Department of Music and Dance faculty since 2017 and is also a faculty member at the Rocky Ridge Music Center’s Young Artist Seminar (Colorado) and an instructor in the Evening Division at the Juilliard School. He is currently principal bassoon with the New Haven Symphony Orchestra, and has performed as a conductor including with Simple Rattle, Alan Gilbert, and James Conlon. Taghavi has performed as a soloist with the Stony Brook Symphony Orchestra and the New York Philharmonic at the New World Symphony and the New York Symphony Ensemble at Fukushima Symphony Hall and the United Nations, and is co-founder and director of the Hudson Valley Music Festival. He graduated magna cum laude from the University of Southern California, received a master’s degree from the Juilliard School, and recently completed his doctorate at Stony Brook University.

Lauren Cox
Evan MacCarthy
Miriam Piilonen

Congratulations to newly tenured full professors Felipe Salles, Gregory Spiridopoulos, Tony Thornton, William Elite, and to Marianna Ritchey & Matthew Westgate on being appointed associate professors (tenure-track)!
Catalina Arrubia ‘99MM is the director of Multi-Arts, a nonprofit organization in the Pioneer Valley which offers combined arts (music, theater, crafts, storytelling, dance, visual art, creative writing) programs for children during school vacations. Multi-Arts shifted to offering free virtual arts programs this past summer.

In March, Julie Angelis ’94 caught up with Professor Emeritus David Sporny at the 2020 American Trombone Workshop held in Fort Myer, Va. This fall, after 23 years of service, Boehler will retire as principal timpanist of the U.S. Army Band, “Fresno’s Own.”

Last fall, Mike Caudill’s ‘14, 16MM composition titled ‘That Familiar Connection,’ was chosen as the winning piece in the 2019 Ithaca College Jazz Composition Contest. The work’s premiere in December featured saxophonist Brian Cook and the Ithaca College Jazz Ensemble. A piece titled “The Daily Grind” by fellow 16MM alumus Jim Jonard ’12MM received honorable mention in the contest.

David Bruce Dickel ’95MM continues to teach at Amherst College where he directs the Jazz Ensemble, coaches jazz combos, and teaches jazz improvisation and theory. For the past 13 years, he has curated the Jazz@Schwemm’s Performance Series, an on-campus coffee shop gig featuring Amherst College students and guests. In 2015, he published a textbook titled ‘Jazz Arranging’.

Joseph Donohue ’14 is a final assembly team member at the S. E. Shires Custom Brass Instruments Company. His primary responsibilities include the final assembly of fitting, honing, lapping, adjusting, and aligning valves and slides for complete functionality and quality for Shires Custom and G-8 Series Trumpets and Trombones.

Peter Fielding ‘14PhD has accepted a new position as an associate dean at Pennsylvania State University’s College of Arts in Keneosha, Ga. A music theorist, educator and administrator, he previously was associate dean at Red Deer College in Alberta, Canada, and at Mahidol University in Thailand, and also taught at Oberlin College, in the Canadian Armed Forces, and at the University of Miami. He writes, “I look forward to future opportunities to reconnect with UMass as a more active alumn.” He has signed up for the UMass Alumni mentorship program to be a sounding board for current students.

Andrew Garland ’10 is an assistant professor of voice at the University of Colorado, Boulder. He recently sang with Warren Jones, Camerata Pacifica, the Takács Quartet, Dover Quartet, Boston Baroque, Minnesota Opera, Opera Colorado, Orchestre de la Suisse Romande, and the New York Festival of Song online gala. He has premiered works by William Bolcom, Gabriela Frank, Eric Nathan, Edie Hal, and Gerald Cohen, and performed the lead role in the New York Opera premiere of Angeli in America. He recently gave guest lectures and masterclasses at the University of Texas Austin; Brown, Boston, Princeton and DePaul universities, the Collaborative Artists’ Institute of Chicago, and at the National Association of Teachers of Singing (NATS) convention in Fort Worth, Texas.

Jazze Gilles ’15MM is a lecturer in the UMass Department of Music and Dance, teaching a course on composing with interactive electronics. He has been collaborating with composer and Department Chair Salvatore Macchia to develop new pieces for electronics and contrabass, as well as an improved performance practice. He is also an accompanist for Five College Dance classes and performances, and has been composing for Mount Holyoke College Dance Professor Barrie Dowd.

Gabrielle (Zimbardo) Goodale ’10 has taught elementary music in Massachusetts for eight years; she earned her MM in music education at Northwestern University in 2015. She was the first elementary teacher in the country to receive a GJMMNY Museum Signature School Grant, with which she was able to purchase much needed technology to enhance the music program at the Guild Elementary School in East Boston. Recently, she has been collaborating with the administration at her school to bring quality virtual learning to students during the pandemic.

Lydia Barrett ’17 recently spent 22 months in the Peace Corps working as a public school English teacher in Benin, West Africa. Despite the challenges of living and working in a village without electricity or running water, she was deeply moved by the incredible richness of Beninese culture, and made many meaningful connections with friends, colleagues, and students. During the second year of her assignment, Barrett helped to coordinate a national scholarship for girls through the Batonga Foundation, an organization founded by musician Angelique Kidjo with the goal of empowering and educating adolescent girls in sub-Saharan Africa.

She writes: “In Benin girls and women are strongly discouraged from education, and there is immense social pressure for girls to become mothers and wives. This scholarship paid school tuition for select exceptional female students throughout Benin, and also helped them afford school supplies, textbooks, and other school essentials. It was so fulfilling to support the J7 amazing Scholarship Girls as they followed their dreams and dedicated themselves to education.”

“Other highlights of my service included directing a weeklong music camp in my community, and participating in various workshops and youth programs that focused on youth development, gender equity, and health. I learned so much from this beautiful experience, and I’m excited to connect my experiences in Benin back to my love of music, as I began a PhD program in ethnomusicology at the University of California Santa Cruz in the fall. “I would love to especially thank Erinn Knyt and Bill Hite for supporting and advising me in my return to music after a few years away.”
Emily Kaplan '18MM has recently taken a position as a contributing writer for Wm. S. Haynes Company in Acton, Mass., one of the world's premier makers of handmade custom flutes. She also appeared on Cobra de Tul's recently released three-CD collection of flute works by Castelròde.

An (Shutty) Maggs '11 teaches voice at Amherst College. Recently, Maggs has started using Zoom for teaching and recording piano accompanying for her voice students on QuickTime to avoid the time lag. She hopes to return to singing with the 18-piece Heritage Pipes Big Band sometime soon.

In July, Sarah Marlowe '10, '05MM joined the faculty of the Eastman School of Music as assistant professor of music theory. She previously held a full-time appointment at the University of North Carolina at Greensboro. Marlowe's research and teaching center on fugue and counterpoint. Schenkerian analysis, and music theory pedagogy. This past year, she published a study of Bach fugues in the Journal of Music Theory Pedagogy, with another study in Music Theory Online due out later this year. Marlowe is currently associate editor of the Society for Music Theory (SMT) Newsletter.


Andrew Stetson ’10MM is a professional composer and music educator. He has served as President of the Massachusetts Association of Music Educators (MAAEM) and is currently serving as the President of the American Suzuki Association. Stetson is also an active performer on the banjo, mandolin, and guitar.

Kaye Verlin '10MM has been named one of this year's Music Teachers of Excellence by the Country Music Association Foundation. Launched in 2016, the award seeks to honor teachers of all musical styles who “demonstrate exemplary teaching and student learning, and are committed to making a positive impact on their school and community while raising awareness for the broader cause of music education.” The Foundation honors 30 teachers from across the country with two $2,500 grants—one for their school district and the other for their own professional development. Verlin, who serves as chair of Longhorn Middle School's music department and leads three vocal ensembles at the school, is using her share to help students with instrument purchases and to offer support to other school districts that need help with their music programs. Verlin has taught at Longhorn Middle (Mass.) High since 1999, and is a past president of the Massachusetts chapter of the American Choral Directors Association.

In September, the Department of Music and Dance hosted the 2019 Five College New Music Festival, featuring four concerts that showcased music of all styles, from contemporary electro-acoustic works and pieces by modern masters from the 20th and 21st centuries. Over the course of the three-day event, the festival included nearly 50 performers and composers, including four concerts by Five College faculty composers and guest artists. In addition, the festival featured a number of concerts by community musicians. Representing UMass were over a dozen faculty and alumni, led by organists Elizabeth Chang and Depart Chair Salvatore Macchia, who noted that this year's festival paid tribute to the leading role played by women composers in contemporary music culture.

The festival opened with the traditional “Five College Composers’ Concert,” with works by Daniel Warner, David Santopol, Eric Sayre, Kate Soper, and Macchia. Saturday's matinee concert, “Young Musicians of New England,” included works by students and professionals. The festival concluded with the farewell concert, “New Musicians of New England,” with works by students and professionals.

The Five College New Music Festival is produced by the Five College Music Department and is sponsored by the Five College New Music Program. The festival is part of the Five College New Music Program, which is supported by the National Endowment for the Arts and the New York State Council on the Arts.
Every Gift Makes A Difference To Our Students

Gifts from alumni, friends, and faculty help ensure that our department is vibrant, competitive, and accessible. Whether supporting student scholarships, enhancing program offerings, or providing resources for essential instrument maintenance and facilities improvements, our donors help make a top quality education possible.

Please be as generous as you are able and support students pursuing their dreams by making a gift to a fund listed on this page, ensemble, or program area. (Please visit umass.edu/music/give-music for a full list of giving options.)

DEPARTMENTAL OUTREACH

Multiband Pops Concerts (Oct. 17 & 18)
Over 3,000 schoolchildren attended two performances by 17 ensembles, including the Minuteman Marching Band.

Band Day (Nov. 2)
Locust Director Timothy T. Anderson, high school band members from across New England performed with the Minuteman Marching Band.

Western Mass. Flute Festival (Nov. 9)
Hosted by Assistant Professor of Flute Cobus du Toit, featuring guest artist Jeanne Watter.

String Pedagogy Day (Nov. 17)
Coordinated by Professor of Violin Elizabeth Chang, for students and string teachers, featuring top Suzuki Teacher trainers: Matthew Allen Libbey and Willcock Crook, and cellist Nancy Hair.

CLASS民间乐会 (Feb. 2)
The first Clarinet Day, organized by Assistant Professor of Clarinet Romie de Guise-Langlois, with guest artists Jose Franch-Ballester and Professor of Clarinet Emeritus Michael Sussman.

CLARIconNEcT! (Feb. 2)
The first Clarinet Day, organized by Assistant Professor of Clarinet Romie de Guise-Langlois, with guest artists Jose Franch-Ballester and Professor of Clarinet Emeritus Michael Sussman.

High School Honor Band Festival (Feb. 10)
Coordinated by Matthew Wardak, Director of Wind Studies, and featuring guest composer Cali Friedrich and the Westford Wind Ensemble.

Orff-Schulwerk Festival (March 11 & 12)
Two days of music education workshops for teachers and students, organized by Associate Professor Lisa Lefebvre with guest clinician Patrick Ware. Workshops focusing on jazz in elementary settings, music movement activities, and other topics.

POLICY IS SUBJECT TO REVIEW IN THE NEXT YEAR.

Support our fund-raising efforts by attending these events, and consider making a gift to the UMass Band Alumni Scholarship Fund.

FRIENDS OF MUSIC

Friends of Music
Wayne Abercrombie Choral Conducting Gift Fund
i dont Fund for Voice
Ann Elder Bestor Memorial Scholarship Fund in Music

MUSIC SCHOLARSHIPS

Horace Clarence Boyer Gospel Music Fund
Jeffery Morgan Memorial Scholarship
Oratorio Performance Endowment Fund

DANCE SCHOLARSHIPS

Power & Class Scholarship Recruitment Fund

THOM MINUTEMAN MARCHING BAND SCHOLARSHIP

Minuteman Marching Band Endowment (NEW)

UMASS BAND ALUMNI SCHOLARSHIP FUND

C. Lynn Vendelin Minuteman Marching Band Scholarship

AWARDS & GIFTS

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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 and Field awards)—recipients of the 2019-20 named scholarships are listed.

Theodore Presser Scholar Award: Zoe Zinsser ‘22

Howard Lebow Memorial Scholarship: Natalie Lewis ‘21

Friends of Music Senior Award: Jack Mellick ‘20

Susan Cunningham Outstanding Sophomore Award: Jonathan Decker ‘22, Kamit Witten-Feuss ‘22

Susan Cunningham Outstanding Freshman Award: Zandra Azuzay ‘23, Timothy Galgor ‘23

Eugene M. May Piano Award: Simon Heang Carter ‘20

Fletcher Rendernor Memorial / Max Rosach Scholarship Award: Jacob Kaplan ‘20

George N. Parks Memorial Award: Sabrina Zuninna ‘20

Geraldine Shank Collaborative Piano Award: Rafi Taich ’20MM

Julian Olevsky Memorial Award: Rafael Tacaki ‘20MM and Sabrina Azinheira ‘20MM

Award: Fletcher Henderson Memorial / Max Roach Scholarship

Simon Hwang-Carlos ‘20


Philip Bezanson Graduate Voice Award: Eugenie M. May Piano Award: Susan Campbell Cunningham Outstanding Freshman Award: Susan Campbell Cunningham Outstanding Sophomore Award: Jack Mellish ‘20

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Inside:
Celebrating Jeff Holmes and Nadine Shank’s 40 years with the Department of Music and Dance

Celebrate
Marilyn Patton’s 85th birthday and Thom Hannum’s 40 years of music-making at UMass with a gift to the new funds created in their names!
(see page 22 for details)

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