

Fanfare



STANDING TOGETHER



UMassAmherst

College of Humanities & Fine Arts
Music and Dance



FROM THE CHAIR

As I begin writing my third “Greetings from the Chair” letter, I am astonished by how quickly the last two years have gone by. While I could never have imagined or predicted the multiple and unprecedented challenges that we would face during my tenure as chair, what has not surprised me is how remarkable and robust the UMass Amherst Department of Music and Dance has proven itself to be when faced with such extraordinary challenges. All of us—our students, our faculty, our staff, and our new dean, Barbara Krauthamer—confronted the new reality forced upon us by the pandemic with strength, resilience, and optimism.

We faced a deadly disease with courage and determination. That disease not only shut down our campus, but it obliged us to communicate through electronic media. As artists and scholars, we were forced to refrain from the practice of our art collectively, learning instead to create new musical and dance works in isolation and online. When we were allowed to perform in small groups, we did so in unusual settings using social distancing and even tents. Rather than continuing our scholarship in the “normal” face-to-face fashion, we held symposia and conferences via Zoom. We continued to learn, communicate, and create while being confronted, in a terribly real way, with our own mortality.

In addition, the growing awareness of racial and gender bias and inequality, which was made clear to us by the harrowing death of George Floyd, confronted us with our individual and collective responsibility in this continuing scourge of our community, challenging us to meet the urgent need to work on positive and immediate actions to resolve these problems.

This edition of *Fanfare* will detail and elaborate on these issues as well as celebrate the wonderful achievements of our students and our faculty and highlight the opening of our new classrooms on the fourth floor bridge of the FAC. For all the myriad difficulties this past year brought us, I believe we came through the deluge that was the pandemic as a stronger, healthier department. I thank all of you for your support, encouragement, and hard work during this remarkable time.

Salvatore Macchia
Chair, Department of Music & Dance

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Special thanks to Bill Sitler for his many years of dedicated service.

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

Top: Matthew Westgate conducts the UMass Wind Ensemble on the esplanade of the Fine Arts Center

Bottom: Dance students strike a pose during outside rehearsal (L-R: Niamh Rollins, Julia Susi, Alec Gavotti)

A Year of Resilience and Reinvention

In mid-July 2020, as the university's reopening plans for the fall semester began to unfold, it became clear that a complete rethinking of virtually every area of the Department of Music and Dance would be required before welcoming our students back to campus.

The university's guidelines stipulated that only those students with majors requiring studio or lab work (including our music and dance students) would be allowed on campus. The majority of music ensemble rehearsals and applied lessons would need to be held either outdoors under large, industrial-sized tents provided by the university or online using Zoom videoconferencing. Dance rehearsals were permitted indoors on a limited basis with strict mask and social distancing protocols, or outside on the fields near Totman. All academic courses would be held remotely, and performances strictly limited to online media only. As an added challenge, the fall semester was scheduled to commence a full two weeks earlier than usual.

Paul Dennis leads an outdoor dance class.



Chamber Choir rehearsal led by Tony Thornton.

String Quartet coached by Edward Arron (at right).



On the positive side, the department had the full support of Barbara Krauthamer, the incoming dean of the College of Humanities and Fine Arts, who provided critical resources, plus strong administrative leadership and a ready reservoir of creative problem solvers. To help coordinate the safe use of the indoor and outdoor spaces, Undergraduate Program Coordinator Angelie Peterson spearheaded the creation of new online systems for reserving practice rooms and classroom space, including new procedures for juries and auditions. Facilities and Scheduling Coordinator Ryan Dominik and Dance Coordinator Cathy Maclutsky worked closely with campus safety officials to establish social distancing and cleaning protocols for both buildings. Maclutsky also managed to secure stage cleaning materials used by professional dance companies. Since students could opt for either remote or on-campus study, Chief Undergraduate Advisor and Department Scheduling Representative Erica Drake had to create entirely new scheduling and advising protocols to accommodate both types of instruction as well as the twice-per-week COVID-19 tests required for each student.

For both faculty and students, a crash course in streaming technology was required for instruction to proceed. Every student received Zoom access and a high-quality USB microphone, allowing them to interact freely with their instructors and classmates using phones or laptops. Business Manager Colleen Wetzel worked tirelessly to secure the hard-to-find mics, which were then shipped or, in many cases, driven directly to drop locations around the state by Peterson and Graduate Coordinator Maddy Benjamin.

With these accommodations in place, classes and rehearsals moved forward on August 24. An unusually mild fall and the university's aggressive asymptomatic testing program enabled a large portion of our scheduled rehearsals to proceed relatively smoothly, despite the challenges presented by social distancing rules. The atmosphere around the largely empty campus was strangely silent; on many days, the only sound to be heard was the music emanating from the various outdoor rehearsal spaces.

Without the ability to present live concerts, the department's YouTube channel quickly became the primary means through

which our students could display their talents. Newly-expanded audio and video mixing equipment in Bezanson Recital Hall and Totman allowed a large percentage of student recitals to be livestreamed, thanks to the substantial efforts of Bezanson Stage Manager Sean Buenaventura and the faculty Technology Task Force led by Felipe Salles.

The new technology also enabled the department to present a number of concerts in virtual form, including the annual Multi-band Pops concert directed by Jeffrey W. Holmes. The Jazz and African-American Music program pieced together a number of virtual concerts by having students make individual recordings and then painstakingly editing them together into a cohesive whole. Some ensembles, including the Wind Ensemble and Chamber Choir, were able to record live performances from outdoor locations which were later shown on YouTube. The brass studios even managed to present livestreamed performances from the outdoor tents during both semesters.

Despite all of the supports put into place, students still found the "new normal" to be anything but, and advisors like Drake, Graduate Program Director Erinn Kynt, and the entire faculty worked tirelessly to manage the logistical and emotional challenges presented by the pandemic. To help counteract the pervading sense of isolation, Department Chair Salvatore Macchia, convened monthly town hall-style meetings where all faculty, students, and staff could share their thoughts and concerns. Dance student Lili Greenberg also organized "community cyphers," open gatherings hosted online by Dance Professor Lauren Cox that provided safe spaces for department members to express their feelings, connect with one another, and share ideas on new projects.

Surprisingly, the new protocols caused by the pandemic resulted a number of unexpected positive outcomes. For example, students gained a great deal of practical experience with audio and video production. The jazz area in particular encouraged students to develop these skills by requiring juniors and senior recitalists to edit and produce their own virtual recitals. The shift to remote learning also allowed our students access to a much wider and deeper pool of guest artists and lecturers than ever. For students taking part in various competitions, the ability to submit entries

remotely rather than traveling to audition in person led to one of the strongest showings ever by our department. Some students, like pianist Julia Blackwood, even used their Zoom access to offer free after-school music lessons and mentoring to high school music students.

The 2020–21 school year ended with a few glimmers of hope—the biennial Bach Festival and Symposium took place successfully online, the Wind Ensemble performed before a live (socially-distanced) audience in downtown Amherst, and the Minuteman Marching Band helped welcome home the national champion UMass Men's Ice Hockey Team. A late spring relaxing of protocols even allowed for an in-person graduation ceremony for our seniors; a hopeful sign for the future after one of the most challenging years in the department's history.

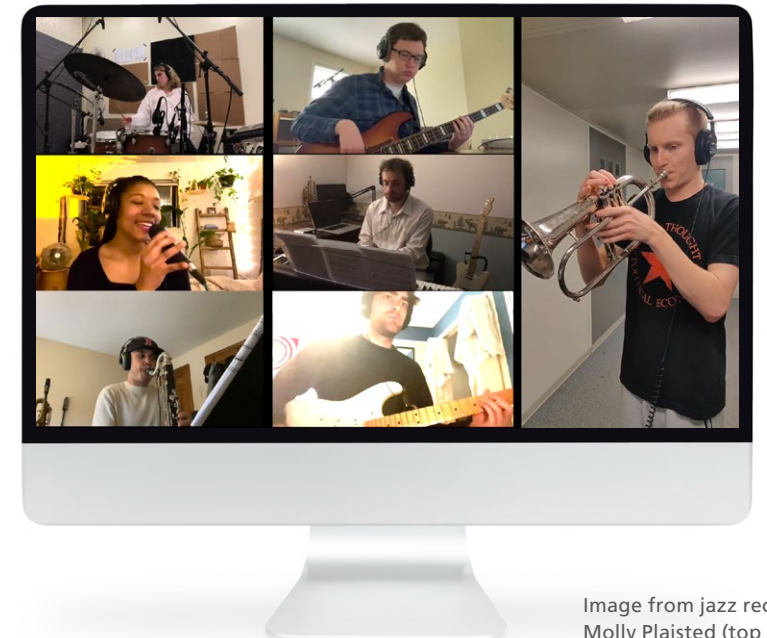


Image from jazz recital by Molly Plaisted (top left).

A CASE STUDY IN INNOVATION: WIND PROGRAM

Our Wind Studies program served as a great example of innovation in the face of adversity during the past year. To adhere to COVID-19 protocols, Director Matthew Westgate restructured the Wind Ensemble into 14 separate chamber groups in the fall and primarily two groups during the spring semester. Westgate also reworked the ensemble's repertoire so that at least half of the music studied was by women, non-white composers, and/or carried a social message. Examples included Omar Thomas' *Emma Catherine*, Kimberly Archer's *Fanfare Politeia*, and David Biedenbender's *Schism*. In the fall, chamber groups based on campus came together to record pieces in locations around UMass, with the videos posted on YouTube during the winter break. The video series was titled "Standing Together" to reflect the socially-distant manner that students stood together during the performances and the unity shown by the entire department during the pandemic.

In his coursework for the Symphony Band, Westgate challenged his students to explore ways to create a new paradigm for college wind bands. The group explored nontraditional

repertoire from Africa, Asia, and South America, wrote their own etudes for their instrument, and kept a detailed journal of their experiences. In the spring, Westgate arranged a unique cultural exchange project between Symphony Band and the Banda Metropolitana de Quito in Ecuador that took place entirely on Zoom. Westgate describes the collaboration:

"I met Luis Castro, the conductor of the Banda Metropolitana, after being invited to guest conduct their group in fall of 2019, a connection facilitated by Jose Ignacia Blesa Lull, one of my former graduate students. The band in Quito was also stuck online due to COVID, and they happened to rehearse at the same exact time on Mondays, so Luis and I decided to work on a collaborative project. We met together weekly and shared music and stories about how the pandemic was affecting us and our families...the language barrier was a challenge in the beginning, but I was able to use my knowledge of Spanish to help facilitate the discussions."

"Each week, after a brief group meeting, our students met with their Ecuadorian counterparts by instrument in small groups, and they eventually collaborated to make small chamber music projects (with help from Google Translate). For example, UMass students Justin Vitale and Kyle Aubuchon collaborated with Benito Tayupanda and Diana Gallegos from the Quito Banda to record a clarinet quartet arrangement of 'Muchachita linda,' an example of an 'albazos' (a musical genre from the Ecuadoran highlands usually played by guitars or a small town band)."

"Despite all the challenges, our students bravely supported one another and learned how to make music with people on another continent. I am so proud of them all!"



Matthew Westgate
Far right: Wind Ensemble



Diversity, Equity, and Inclusion—Taking Steps Forward

Last summer, when the death of George Floyd pushed issues of race and equity in the forefront of the national consciousness, Department Chair Salvatore Macchia posted an open letter on the department’s website and declared that a process of self-examination of the department’s policies and practices would commence immediately. In that call to action, Macchia invited students, faculty, and staff to unite “in a single cause and with a single purpose: to make the UMass Department of Music and Dance as open, inclusive, and welcoming an institution as possible.”

The first step in the process was the formation of a faculty Diversity, Equity, and Inclusion (DEI) Task Force, which took place following the start of the fall semester. The group was charged with developing strategies for ensuring a more equitable environment within the department in both the

short and long term. Led by coordinators Jonathan Hulting-Cohen and Lauren Cox, the group worked with university’s offices of Diversity and Recruitment on developing a formal statement for the department regarding DEI issues, and ways to make our recruitment process as inclusive as possible. That DEI vision statement, which is being finalized this summer, sets the clear goal to “work closely with our stakeholders to support students, faculty, and staff of multiple identities so that they are welcome, included, and valued in all spaces.”

At nearly the same time, students formed their own parallel committee, the Music Department Equity Group (MDEG), in a clear demonstration of their resolve to speak to these issues in their own collective voice. The group was organized around the principle of “uplifting and centering the voices of Black, Indigenous, and People of Color (BIPOC), and all marginalized identities” within the department. Much like their faculty counterparts, the student activists also advocated for a strong statement on DEI matters by the department, in-depth examinations of curriculum, repertoire, and hiring practices, as well as the establishment of a safe and judgment-free process where concerns could be put forth by students or others from within the department.

Echoing the chair’s call for unity in his open letter, the faculty and student groups worked with Macchia to hold town-hall style meetings involving the entire department. During those heartfelt discussions, students shared their experiences about feeling isolated or marginalized, and their hopes that the steps being taken by the department would help address those concerns.

A number of music and dance faculty took further steps to spark dialogue and reflection around issues of race, privilege, class, and equity in their classrooms and studios. For example, presenters at the *Beyond the Proscenium: Access* conference, organized by Paul Dennis, explored ways that diversity and equity can be addressed through dance studies in higher education settings (see article on page 7.)



Elizabeth Chang

The most noteworthy of these efforts was led by Professor of Violin Elizabeth Chang, who created a weekly series of online discussions with musicians, educators, and activists working to address equity through music. The 14-part series, titled “Music, Community Engagement & Social Action,” brought a range of viewpoints and experiences to our students, faculty, and the general public. A number of the presenters, including MacArthur fellow Sebastian Ruth from Providence Community MusicWorks, and Boston String Academy founders Marielisa and Mariesther Alvarez, described their efforts to use music education and performance to impact underserved urban neighborhoods. Other speakers included Garrett McQueen, bassoonist and creator of the podcast series, TRILLOQUY, plus Weston Sprott, dean of the pre-college division at Juilliard, and University of Iowa Professor Damani Phillips, author of the 2018 book, *What Is This Thing Called Soul: Conversations on Black Culture and Jazz Education*. All 14 of the discussions from the series can be viewed on the department’s YouTube channel, [youtube.com/umassmusicdance](https://www.youtube.com/umassmusicdance).

All acknowledge that this year’s efforts mark only the beginning of what must be an ongoing process to address these critical issues. Planned steps for the coming months include sensitivity training for faculty, enhanced support for students with DEI-related concerns, and exploring ways to better address issues of diversity within our curriculum and faculty.



Salles conducting a performance of *The New Immigrant Experience*.

Salles Receives Chancellor’s Medal, Performs on Kennedy Center Series

As part of its Arts Across America online series, the Kennedy Center for the Performing Arts in Washington D.C. presented a performance by Felipe Salles, professor of Jazz and African-American Music Studies, titled “Revisiting The New Immigrant Experience” on Oct. 26, 2020. The series was developed to spotlight community arts leaders, unique regional arts styles, and organizations and artists focused on social justice. Salles reworked his multimedia orchestral jazz work, “The New Immigrant Experience,” into an intimate duo setting with pianist Nando Michelin. In addition to performing, the two reflected upon the inspiration for the piece; the 700,000 “Dreamers” currently protected by the Deferred Action for Childhood Arrivals (or DACA) program.

“The New Immigrant Experience,” which was created with support from the John Simon Guggenheim Foundation, combined music and interviews with nine Dreamers about growing up undocumented, encounters which inspired Salles’ musical vision for the piece. A recording of the work released in 2020 received 4.5 out of 5 stars from *DownBeat* magazine and was also featured on NPR’s *Alt-Latino* program.

In recognition of his accomplishments as a composer, educator, and



Felipe Salles

performer, Salles was also selected to receive the Chancellor’s Medal, the highest award bestowed upon faculty by the university, and invited to present a Distinguished Professor Lecture on April 28 via Zoom videoconference. In his talk, titled, “The New Immigrant Experience: The Creation of a Multi-Media Jazz Work,” Salles discussed how he utilized speech patterns from interviews with individual Dreamers to develop the musical themes as well as the visual aspects of the work.

Earlier that same week, Salles and his 19-piece Interconnections Ensemble gave a full performance of “The New Immigrant Experience” that was streamed live from Northampton’s Academy of Music. The concert was part of a three-concert series titled, “We Are All Immigrants: Jazz Reflections on Today’s America,” produced by Laudable Productions in partnership with Stage Arts (Vermont) and Blues to Green (Springfield, Mass.), with funding provided by the National Endowment of the Arts and the New England Foundation for the Arts.



Ariana Falk with Neighborhood Strings student.

MUSIC, COMMUNITY ENGAGEMENT, & SOCIAL ACTION PRESENTERS

(listed in chronological order)

Sebastian Ruth
Community MusicWorks

Haven String Quartet
Music Haven

Javier Caballero
Project STEP

Alumni Focus:
Michelle Painter ‘12MM,
Hannah van der Swaagh ‘10MM
(also Kokoe Tanaka)

Nicole Wright
Opus 118

Garrett McQueen
Bassoonist/radio host

Courtney Clark & Sean
Elligers

Kids 4 Harmony

Marielisa & Mariesther
Alvarez
Boston String Academy

Nancy Galluzzo
musiConnects

Vicki Citron
Musica Franklin

Jason Treuting
Sō Percussion

Ariana Falk
Neighborhood Strings,
Worcester Chamber
Music Society

Weston Sprott
Juilliard School & Met
Opera Orchestra

Damani Phillips
University of Iowa



Damani Phillips



Garrett McQueen



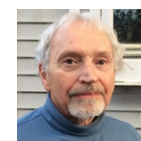
Marielisa and Mariesther Alvarez



Left to right: Matt Haimovitz, Eduardo Leandro, Salvatore Macchia, Ayano Kataoka.

UMass Bach Festival and Symposium Moves Online

On April 20–25, the department hosted its biennial Bach Festival and Symposium in an entirely virtual format. UMass students and faculty were joined by internationally recognized performers and researchers in celebrating the music and legacy of Johann Sebastian Bach. This the fourth time that the department has hosted this multifaceted event, which was organized by faculty members Elizabeth Chang, William Hite, Erinn Knyt, and Tony Thornton, along with co-founders Amanda Stenroos '15MM and Professor Emeritus Ernest May.



Keynote speakers from top: Scott Burnham, Robert Marshall

This year's concert schedule featured a series of free pre-recorded performances by UMass students and faculty that were shown on YouTube from April 20–23. Featured performers were Edward Arron, Elizabeth Chang, Cobus du Toit, Ayano Kataoka, Kathryn Lockwood, Salvatore Macchia, Gregory Spiridopoulos, and the Opus One Chamber Orchestra. Guests included former UMass percussion professor Eduardo Leandro, electronic musician Jazer Giles '15MM, and harpsichordist Gregory Hayes.

The performances included the world premiere of Macchia's *Grounds for Violin and Electronics*, written to reflect the variations at work in the Chaconne from Bach's *Partita No. 2 in D minor*. The faculty duo of saxophonist Jonathan Hulting-Cohen and dancer Lauren Cox also debuted their new collaborative piece titled *Prelude* featuring music and choreography inspired by the first movement of Bach's *Solo Cello Suite #1*.

On April 25, the festival culminated with a special livestreamed concert, hosted by the UMass Fine Arts Center, by renowned cellist and former faculty member Matt Haimovitz. The program, titled "Bach Listening Room," included Bach's *Suite VI in D major* (performed on *violoncello piccolo*) and the *Prelude to Suite II in D minor*, plus two world-premiere works; one by 2021 Grammy-nominee Luna Pearl Woolf and the other by David Sanford from Mount Holyoke College. In all, this year's Bach Festival concerts received over 2,000 views on YouTube.

The day-long Bach Symposium, titled "Late Style and the Idea of the Summative Work in Bach and Beethoven" took place via Zoom videoconference on April 24. The event featured two keynote speeches: "*Spätstil, que me veux-tu?*" by Robert Marshall of Brandeis University, and "Late Style in Exile: Beethoven and the *Missa Solemnis*" by Scott Burnham from Princeton University and the Graduate Center of the City University of New York (CUNY). Throughout the day, scholarly presentations were delivered by an international roster of music theorists and historians, led by Erinn Knyt and Ernest May representing UMass.



Symposium Presenters

Anthony Barone (University of Nevada/Las Vegas)

Christine Blanken (Bach-Archiv Leipzig)

Keith Chapin (Cardiff University)

Erinn Knyt (UMass)

Richard Kramer (CUNY Graduate Center)

Ernest May (UMass)

Reuben Phillips (University of Oxford)

Michael Spitzer (University of Liverpool)

Moderators

Ellen Exner (New England Conservatory)

Abigail Fine (University of Oregon)

Linda Hutcheon (University of Toronto)

Daniel R. Melamed (Indiana University)

Andrew Talle (Northwestern University)

Hosting the conference online resulted in the largest turnout since the event's inception in 2015, with over 200 registered participants and 200 additional views on YouTube.

NEW BOOK BY BRENT AUERBACH PUBLISHED BY OXFORD UNIVERSITY PRESS



Brent Auerbach



Musical Motives: A Theory and Method for Analyzing Shape in Music by Associate Professor of Music Theory Brent Auerbach was published by Oxford University Press in May 2021. The book explores how motives tie "sound space" together and how their presence in a wide variety of musical styles (classical, pop/rock, Broadway, and beyond) provides common ground for a deeper understanding of the listening experience.

Designed to accommodate novice and experienced analysts alike, *Musical Motives* lays out a comprehensive theory and method to account for music's structure and drama. The book provides definitions, a universal nomenclature, and rules for properly linking motives, as well as detailed, specific procedures for organizing, interpreting, and effectively communicating analytic findings. Numerous examples are provided, along with abbreviated and full analyses of a wide variety of works by Mozart, Handel, Beethoven, Verdi, Chaminade, Hamlisch, Radiohead, and many more. Additional content related to the book, including in-depth analyses and audio examples, can be found at: brentauerbach.umasscreate.net.

Auerbach is currently an associate editor of the journal *Music Theory Online*. His research has appeared in *The Journal of Music Theory*, *Music Theory Online*, *Theory and Practice*, *Intégral*, and in *Pop-Culture Pedagogy in the Music Classroom*.

UMass Dance Conference Explores Topics "Beyond the Proscenium"

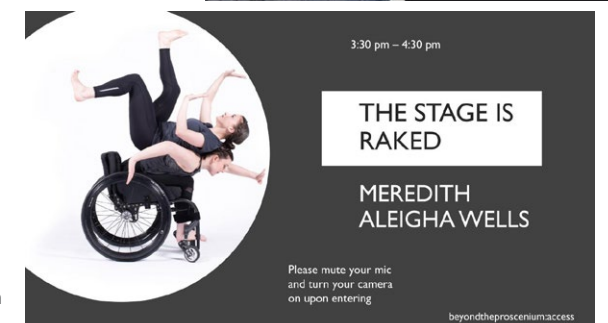
On March 13, 2021, the UMass Dance Program played host to a virtual conference titled "*Beyond the Proscenium: Access*" in partnership with Five College Dance.

Organized by Associate Professor of Dance Paul Dennis, the conference sought to explore scholarly and creative research in collegiate-level dance programs from a variety of vantage points. The day-long event featured over a dozen presentations in a wide range of formats, from panels, webinars, and studio classes taught by renowned instructors to oral presentations, interest groups/discussions, and creative workshops. In all, some 120 individuals from nine campuses from across New England, plus representatives from the New York tri-state area and Great Britain, took part in the event.

According to Dennis, the idea was to host a series of sessions that highlighted unique approaches to dance studies in higher education, and careers in dance other than those with the traditional focus on performance. Topics explored at the conference included disability access to the arts, the body as a living archive, dance as a means to social change, and a special webinar on Diversity, Equity and

Inclusion (DEI) in dance led by a collective of Five College Dance educators. Presenters at *Beyond the Proscenium* included UMass Dance faculty Lauren Cox and Molly Christie González; Five College Dance faculty Chris Aiken (Smith College), Shakia Barron, Barbie Diewald (Mount Holyoke College), and Jenna Riegel (Amherst College); and guest speakers Gerald Casel, Cynthia McLaughlin, Cathy Nicoli, Samantha Speis, and Meredith Aleigha Wells.

The conference culminated in a special film screening and discussions with two of America's leading hip-hop dance artists, Rennie Harris and Jon Boogz. The event was part of an ongoing series hosted by the UMass Fine Arts Center titled "Bodies at Risk," which featured creative conversations between performing artists, educators, and activists representing Black, Indigenous, and people of color (BIPOC) who are working to "shift American society's understanding of the racialized body and social justice."



Title slides from conference presentations by Molly Christie González, Meredith Aleigha Wells.



Left: Researcher Jenna M. Riegel dances while gas exchange is measured using a portable indirect calorimeter. Above: Dance student Caroline Ball runs on a treadmill ergometer while completing an EKG.

LAB:SYNC Dance Science Lab Selected as NEA Research Laboratory



Aston K. McCullough

In February, The National Endowment for the Arts (NEA) announced Laboratory for the Scientific Study of Dance (LAB:SYNC) based at the UMass Amherst as a recipient of a prestigious Research Lab Award. Led by Aston K. McCullough, director and assistant professor of dance science, LAB:SYNC is based in the university's new purpose-built, motion-capture and physiological testing unit for research on dance and health. LAB:SYNC is one of only 20 NEA Research Labs across the country, and the first and only one that focuses specifically on the benefits that dance confers on health in adults.

Located in the Ruth J. Totman Building, LAB:SYNC extends across more than 1,400 square feet, with dedicated space for cardiopulmonary and integrative physiological testing, motion capture, algorithm and software development. As one of only a handful of dance science labs currently in existence, LAB:SYNC represents a major milestone for the Department of Music and Dance, the College of Humanities and Fine Arts, and the university.

Throughout the award, McCullough will design and evaluate sensor- and questionnaire-based methods for quantifying dance behavior in adults ages 18–85 with varying levels of dance training experience. Within the same cohort, McCullough and colleagues will also test associations between lifetime dance experience and multiple markers of physical and mental health.

“Through this partnership with the NEA, LAB:SYNC will calibrate and disseminate computer vision-, wearable sensor-, and questionnaire-based tools for researchers and dance practitioners to accurately capture and characterize dance behavior in either the laboratory or studio,” said McCullough. “With updates to the tools especially designed and tested for quantifying dance behavior across a broad range of ages and experience levels, future studies on dance and health can evaluate and recommend, with ever-increasing accuracy, specific quantities of dance when targeting health outcomes.”

NEA Director of Research and Analysis Sunil Iyengar commented, “The National Endowment for the Arts is pleased to welcome LAB:SYNC into the network of labs across the country that are doing important work in this very challenging year. UMass is

among research institutions that have pledged to investigate the impact of the arts on greater society.”

During the summer of 2021, McCullough worked with a transdisciplinary cadre of researchers from UMass Amherst and the Five Colleges to make the NEA Research Lab fully operational. Team members from UMass include Assistant Professor of Clinical Psychology Bruna Martins-Klein, Genomics Resource Laboratory Director Ravi Ranjan, and Director of Athletic Medicine Pierre Rouzier. They are joined by Five Colleges researchers Chris Aiken (Smith College), Barbie Diewald (Mount Holyoke College), Jenna M. Riegel (Amherst College), and Alexandra Ripp (Five College Dance director, Five Colleges, Inc.).

In March, McCullough and the UMass Dance Program hosted their second Dance Science Symposium, which had been rescheduled from 2020 due to the pandemic. The four-day event featured presentations via Zoom videoconference by Allison Seifert (Central Connecticut State University), Aviva Kornel (Trinity Laban Conservatoire of Music & Dance), Barry Parker and Jessica Sansone (Shenandoah University), and Peggy Gould (Sarah Lawrence College). The symposium, which was viewed by an international audience, culminated in a panel discussion with all of the presenters led by McCullough.



The NEA Research Lab is a project of the National Endowment for the Arts in cooperation with the University of Massachusetts Amherst.

Students

Saxophone student **Zoe Stinson '22** was one of only eight students to be recognized as a **Rising Researcher** by UMass Amherst this past spring. Launched in 2013, the Rising Researcher program recognizes undergraduate students who excel in research, challenge their intellect, and exercise their exceptional creativity in their chosen field.

Stinson, a music performance and music education major, was selected for her extensive historical research into repertoire for the baritone saxophone, her primary instrument. In her Rising Researcher profile, Stinson described her project as “a multipart research plan to explore the colors that the baritone saxophone can produce through my own practice and performance, to build a database of music and links to scores already written... and to begin a commissioning project for works for the instrument.” She posits that her research will extend well beyond her graduation from UMass, adding, “It could be a life’s work.”

Stinson was also this year’s recipient of the Theodore Presser Scholarship, the department’s highest award, and one of the winners of the 2020 Concerto Competition for soloists. She studies with Professor Jonathan Hulting-Cohen, who called Stinson “an exceptional saxophonist whose artistry and concern for the field are exemplary.”



Taylor Mickens '21, a student in our vocal jazz program, was one of the top three finalists in BroadwayWorld’s national “Next On Stage” competition last fall. The online contest, modeled after talent search competitions like *The Voice*, involved over 2,000 participants from high schools and universities around the country. During each of the five rounds, each contestant submitted a video performance of a different song, which was critiqued by a panel of renowned musical theater performers and directors.

Mickens’s five entries included songs from the Broadway hits *Grease* and *West Side Story*. In the final round, the judges raved about her “intimate and genuine” performance of the Bee Gees’ “How Deep is Your Love?” from *Saturday Night Fever*.

Mickens describes the experience as “exhilarating,” and feels that she gained valuable insights into “what goes into recording multiple songs, (and) how to trust your own artistry and voice while receiving and applying notes” from the judges. Vocal Jazz Director Catherine Jensen-Hole commented, “Coupled with her strong theater background, Taylor has developed her own unique voice, and I’m sure that we are going to see great things from her in the future.”

Ensembles & Studios



During the past year, students and recent graduates of the **UMass Voice Studios** had unprecedented success in the National Association of Teachers of Singing (NATS) competitions held in Boston, the New England region, and nationally. **Ryan Nash '21**, who studies with Jamie-Rose Guarrine, won first place at the NATS Boston level in February. The following month, UMass voice students claimed eight out of a possible 28 awards in their respective divisions at the New England Regionals: **Sean Campbell '23**, **Natalie Lewis '21**, and **Lachlan Miller '21** finished first in their divisions; **Sasha Moseley '23**, **Ryan Nash**, and recent graduate **Yinghui He '20** earned second place honors; **Kayla Gayton '22MM** and **Sarah Van Ells '21** were finalists. From that group, Lewis and He were selected to advance to the national semifinals in June, with He claiming second place from among hundreds of singers nationwide.

Voice students and alumni also had a banner year with respect to graduate school auditions. Natalie Lewis, a student of William Hite, received a full scholarship to attend Juilliard (see article on page 12), and Lachlan Miller has been



Sarah Van Ells

accepted to study at the Peabody Conservatory. In addition, three 2020 graduates, who elected to wait a year due to the pandemic, were accepted to prestigious institutions. Yinghui He, who studied with Marjorie Melnick, has been accepted to the University of Michigan; **Olivia Heinrich '20** will also attend Peabody; and **Caroline Lee '20**, who studied with both Melnick and Guarrine, will be attending Baylor University with a fully-funded teaching assistantship.

In commenting on these accomplishments, William Hite, coordinator of the Voice Studios, said, “The fact that these successes happened during the pandemic is a true testament to the tenacity and resilience of our excellent students. We wish all of them the very best as they move on.”



Yinghui He as Tamino in the UMass Opera production of *The Magic Flute*.



Late last year, the **UMass Wind Ensemble’s** newest CD, *Quicksilver*, was released on MSR Classics. The CD featured the premieres of works by Stacy Garrop (with Jonathan Hulting-Cohen as soloist), David Maslanka, and David Biedenbender (with the late Nadine Shank, soloist).



Six students from the **UMass Trumpet Studio**: (left to right) **Cristovao Fagundes '23**, **Ethan Cogswell '23**, **Helkin Sosa '23**, **Matthew Dao '21**, **Marcus González '23**, and **Thomas Gray '22** were awarded International Trumpet Guild (ITG) Conference Scholarships in March. The students, who study with Trumpet Professor Eric Berlin, received cash prizes and free admission to the 2021 ITG Virtual Conference. They were among only 45 total scholarships awarded nationally by the ITG, a worldwide organization of trumpeters with 5,000 members representing 64 countries.

Students from the **UMass Jazz and African American Music Studies** program once again were multiple winners of Student Music Awards (SMA’s) from *DownBeat* magazine, one of the top publications devoted to “Jazz, Blues, and Beyond,” as published in its June issue. This continues an amazing run by the JAAMS program, which has garnered close to 60 awards in multiple categories over the past four decades. The **Graduate Jazz Composers Ensemble**, led by Felipe Salles, was selected as the top Asynchronous Latin Group (graduate) category. The ensemble includes **Zach Robarge '16, '22MM** (flute/bari sax), **Kyle Murray '21MM** (tenor sax), **Mitch Gibbs '22MM** (trumpet), **Andrew Wilcox '22MM** (piano), **Liam Birkerts '21MM** (acoustic bass), **Pedro Gomes Lobato '22MM** (electric bass) and **Mark Walker '22MM** (drums/percussion).

The **Vocal Jazz Group**, led by Catherine Jensen-Hole, won the award for Outstanding Performance by an Asynchronous Small Vocal Jazz Group (undergraduate). The winning ensemble consisted of soprano **Hannah White '22**, altos **Emma Hagen '22** and **Alice Merville '21**, tenor **Jordan Kinder '22**, and bass **Michael O’Malley '22**. Jazz pianist **Coleman Hovey '23**, who studies under Jeffrey Holmes, was selected for Outstanding Performance by a Blues/Pop/Rock Soloist (undergraduate). In addition to his performance studies, Hovey recently had a new composition entitled, “Tribute Suite,” premiered by the UMass Jazz Ensemble I.



Vocal Jazz Group (left to right): Emma Hagen, Hannah White, Alice Merville (bottom), Michael O’Malley (top), Jordan Kinder



Without the ability to meet in person, the **Minuteman Marching Band** worked to re-create the experience of their rehearsals and performances virtually in an effort they dubbed “ZooMMB,” after the Zoom videoconference platform. The group contributed virtual performances to Multiband Pops, the university’s “Homecoming @Home” event, and the annual Merry Maple held by the Amherst Business Improvement District. In a new twist, the MMB met and practiced in socially distant fashion for their first-ever spring semester. They used the opportunity to film a video that was shown at the Commencement ceremonies, and gave their first public performance in over a year to welcome the national champion UMass Men’s Ice Hockey Team back to campus.

Minuteman Marching Band welcomes the UMass Hockey team back to campus.



Natalie Lewis

Juilliard Awards Full Scholarship to Voice Student Natalie Lewis

Kovner Fellowship will cover all tuition, living expenses for Lewis' graduate studies

When Natalie Lewis '21 sent out applications to graduate programs, her voice teacher, William Hite, encouraged her to apply to The Juilliard School. Lewis admits that she tried to remain realistic about her chances, and was unsure whether she could afford to attend even if she were accepted.

Therefore, Lewis was understandably elated to learn that she had been accepted and also awarded the prized Kovner Fellowship, the only scholarship program at Juilliard that provides full tuition and living expenses for the recipients' entire course of study. The Kovner Fellowship Program selects outstanding undergraduate and graduate musicians from around the world based primarily on their artistic merit; other factors include "a

successful academic history, a personal capacity for intellectual curiosity, commitment to the value of art in society, and potential for leadership in the field." The fellowship also includes professional enrichment experiences such as travel to auditions, competitions, and conferences, as well as recording and performance opportunities.

Lewis commented that she is "overjoyed" about her acceptance to Juilliard and cannot wait to move to New York City this fall. She credits Hite with helping to develop her talents and guiding her through the arduous audition process to attend Juilliard. Hite hailed Lewis' exceptional determination and resilience as a student and an artist, and noted that her "innate ability to tap into an instinctive connection to the musical material" will serve her well in what promises to be a bright future.

A graduate of Bedford (Mass.) High School, Lewis was primarily interested in studying jazz and musical theater, but developed an interest in classical music after taking private instruction with Katherine Parker from the Boston Conservatory at Berklee. During her time at UMass, Lewis has distinguished herself through her participation in the Chamber Choir, Vocal Jazz Ensemble, and in the UMass Opera production of Mozart's *The Magic Flute*. In the summer of 2019, Lewis was selected to participate in the American Institute for Musical Studies (AIMS) in Graz, Austria where she performed with the Festival Orchestra (pictured) and Spiritual Ensemble.

Earlier this year, Natalie took first place in the regional Student Auditions competition of the National Association of Teachers of Singing (Upper College Treble category). This summer, she is attending Houston Grand Opera's Young Artists Vocal Academy and will perform the role of Marcelina in Opera NEO's production of Mozart's *The Marriage of Figaro*.

Department Chair Salvatore Macchia described Lewis' receipt of the Kovner Fellowship as "a significant marker of a superb young talent, one which speaks to the bright future that Natalie has ahead of her. Natalie's achievements are of course her own, but they also reflect the splendid work being done by our voice faculty."

Eastman Selects Britney Alcine for Prestigious Leadership Academy

Britney Alcine '22MM, a graduate student in the department's orchestral conducting program, received a full scholarship to attend the annual Eastman Leadership Academy in June 2021. The Academy selects promising young musicians to take part in immersive learning activities and workshops on topics such as innovation in the arts, application of entrepreneurial thinking and business skills, and crafting a personal mission. Alcine was one of only 25 students from across the country selected to take part in this year's Leadership Academy.

Alcine is currently studying orchestral conducting under Morihiko Nakahara, and also assists with the Minuteman

Marching Band. A leader outside of the classroom, Alcine helped to found the Music Department Equity Group, a student-run organization dedicated to fostering an equitable environment within the UMass music program.

Alcine commented that she was looking forward to meeting other young professionals at the Leadership Academy and discussing how to display leadership within the music community. "I try through everything I program and teach to connect to the experiences of everyone involved, from the musicians I conduct, to the listeners we play for, and the communities we serve," she said. "I believe this opportunity to participate in the Leader-



Britney Alcine

ship Academy will give me more applicable ways of making that connection."

A native of New Jersey, Alcine grew up performing in a variety of ensembles, including pit orchestras, marching bands, and choirs. Prior to her arrival at UMass, Alcine served as a conducting apprentice with the New York Youth Symphony. She is currently the assistant conductor with the Eureka Ensemble in Cambridge, Mass.

Exciting Changes, New Opportunities

NEW STEINWAY FOR BEZANSON

With the generous assistance of the Provost's Office and Julie Hayes, former dean of the College of Humanities and Fine Arts, the department has purchased a stellar new Steinway D concert grand piano for Bezanson Recital Hall. Gilles Vonsattel, professor of piano, volunteered to help acquire the Steinway, and shared the following: *"I was thrilled to have the opportunity to pick our department's new piano from the Steinway factory in Queens, N.Y. With help from Eric Huebner, my good friend and colleague from the New York Philharmonic, we identified this particular instrument as clearly superior among 10 concert D's made available to us."*

"While the Steinway brand does stand for a certain overall high standard of quality, each instrument is quite different, and possesses individual characteristics that create opportunities and challenges for pianists. This particular piano has the major qualities we look for: a singing treble, a clear middle register, a powerful, warm bass, and a wonderfully responsive action. This piano is one of the finest New York 'D's' I have played in recent memory, and we are fortunate to have acquired such a world-class instrument. Our students and faculty will all benefit from the musical possibilities that this instrument will offer."

EXPANDED OPPORTUNITIES FOR BA CANDIDATES

The department has recently expanded our bachelor of arts (BA) concentrations. In addition to classical performance, BA degrees are now offered in Jazz and African American Music Studies (JAAMS), music history, and music theory. Traditionally, the BA degree structure allows greater flexibility for students interested in double majoring or those who are beginning a music degree later in their undergraduate studies. The JAAMS degree focuses on jazz performance within a liberal arts degree structure, while the new BA degrees in music history and music theory shift the curricular emphasis from applied performance to more in-depth academic study, while also providing a wide variety of ensemble experiences.



Pianist Amanda Huesmann performs on the department's new Steinway with violinist Frantz Kjoniksen.

NEW RECORDING, STREAMING EQUIPMENT

Bezanson Recital Hall and dance performance spaces in Totman Building are now outfitted with multiple cameras and enhanced video/audio recording equipment, allowing a portion of our spring recitals to be livestreamed for the very first time. The ability to capture high-quality video and sound is also a major boon for instruction, equipping faculty with valuable new tools with which to analyze technique and provide

feedback. In addition, the video content can be used by students for auditions and by the department for creating recruitment materials and content for social media. Discussions are currently underway with the Fine Arts Center to outfit the Concert Hall and Bowker Auditorium in similar fashion, opening up the possibility of streaming concerts by our large ensembles in the future.



Architectural rendering of Fine Arts Center bridge.

NEW AND ENHANCED SPACES

In addition to the newly-established Dance Science lab in Totman (see article on page 8), the department now has access to newly renovated spaces in the Fine Arts Center's fourth floor "bridge" area. Over the past two years, voice professor William Hite and other representatives from the department have worked closely with the project designers to ensure that students and faculty would enjoy the maximum benefit from

the new spaces, which include two natural light-filled classrooms, study areas, and a recording studio. The classrooms will be outfitted with up-to-date digital technology and plenty of room for movement and rhythm activities, all of which will be of particular use in music education instruction. The new recording studio will have multitrack recording capabilities and space to accommodate chamber-size ensembles and combos.

Alumni

Wendy Wood Barletta '86BFA produced the 17th Annual Dance Works Fundraiser Showcase in March, featuring the world-renowned troupe PILO-BOLUS, along with 125 dancers from studio performing companies, to raise funds for breast cancer and domestic violence. Barletta is the Dance Works founder, executive and artistic director, choreographer and instructor since 1999, and has performed, taught and choreographed for all ages and levels in the U.S. and abroad. Over the years, Dance Works has supported organizations, such as the American Cancer Society, the Joe Torre Safe At Home Foundation, March of Dimes, Make-A-Wish, the American Red Cross and others, and has raised over \$80,000 to help save and improve lives.



Wendy Wood Barletta

Karen Scanlon Brown '81BFA is director and choreographer at North Central Youth Ballet Company (Mass.); choreographer for theatre at The Mount in Gardner, Mass.; master ballet instructor at Sterling Dance; and ballroom dance instructor (and professional ski patroller) at Crotched Mountain, Bennington, N.H. She hopes her granddaughter, Charlotte, might one day be a third generation UMass dance major.

Yolanda Daelemans-Greaves '85BFA has stage-managed the holiday presentations of the Nutcracker at the Norwood Theater (Mass.) for four years with the Dancing Arts Center. She looks forward to resuming these performances this December after last year's cancellations due to the pandemic. (The Dancing Arts Center, Holliston, Mass., was founded by Karyn Edison '79BFA) Daelemans-Greaves is also enjoying her volunteer work, including a fourth term on the Ashland Select Board and her newly-elected position on the MetroWest YMCA Board.



Donna Davenport '84BFA studied both dance and psychology at UMass, yet her memories are solely about the Dance Program. Due to her UMass training and experience with the University Dancers, she became a professional dancer, choreographer, and professor. She teaches in the dance department of Hobart and William Smith Colleges in Geneva, N.Y., specializing in composition, performance, dance pedagogy, and the integration of dance and social justice studies.

Brendan Drake '09BFA is a Brooklyn-based dance artist. His newest work, "Community Exercises for Sanctuary Spaces," premiered last year at the Brick Theater and received a New York Dance and Performance Award (Bessie) nomination for Outstanding Performer. He is currently an artist in residence at Chez Bushwick and was a recent guest speaker at Columbia University and Muhlenberg College. This fall, he will begin pursuing his MFA in choreographic inquiry at UCLA.

Brendan Drake



Kristen Duffy Young

Erika Johnson-Narbonne '04 lives in Massachusetts with her husband, Kevin Narbonne ('04 Forestry), and two children. She is a physical therapist specializing in pelvic floor disorders, dance medicine and sports medicine. She retired from BoSoma Dance Company about four years ago and hopes to return to the studio to take classes again soon.

Beth Liebowitz '10BFA is a board-certified dance/movement therapist and licensed creative arts therapist in New York. She brings dance to those living with dementia and Alzheimer's to better their quality of life and address communication through nonverbal expression. With her dance and music company, Tiny Trip, she recently co-created a virtual performance as part of an arts residency at The Center at West Park on NYC's Upper West Side.

Kristen Duffy Young '00 was promoted to co-director of the Colleges of the Fenway (COF) Center for Performing Arts in Boston, Mass. Kristen founded the COF Dance program in 2006 and has worked to develop inclusive programming and increase participation to over 150 students per year. In this new role, she will oversee the dance, theater, and music programs and seek collaborative opportunities across member institutions: Simmons University, Emmanuel College, Mass Art, Mass College of Pharmacy and Health Sciences, and Wentworth Institute.

Current Dance Student News



Rachel Marchica

As part of her senior thesis project, dance major **Rachel Marchica '21** co-founded a weekly podcast series titled, "Movement for Change," designed to give dance students the chance to hear from professionals in the field on topics like injury prevention, mental health, fueling for performance, increasing accessibility in the arts, and more. Marchica and co-host Nicole Testa from Boston University are planning to continue to post interviews to the podcast, which has been downloaded close to 800 times so far. movementtowardchange.org

Dance Faculty News

Jazz Dance lecturer **Lauren Cox** continued her work as co-creator and choreographer of SPACES by Kaimera Productions, an international, immersive storytelling and dance project that started in Harlem, N.Y., and expanded to Oakland, Cali., and St. Denis, France. SPACES merges contemporary performance with the ancient art of storytelling, where audience members embark on a journey through music, dance and multimedia imagery, led by charismatic dancers who double as silent guides. In June, SPACES had sold-out performances in Oakland; the project moves on to St. Denis later this year.



Lauren Cox

Former Dance Faculty



Marilyn V. Patton

On December 12, the UMass Dance Program held a virtual "MVP 85th Birthday Gala Celebration" to pay tribute to its founder, **Marilyn V. Patton**. A longtime resident of Amherst, Patton served as the program's first director from 1965 through 1992, having built the program from a handful of classes originally based within the physical education department. She was also the first director of the Five College Dance program. Last year, the university honored her with the establishment of the Marilyn V. Patton University Dancers Endowment (see page 24 for information).

Departure

Associate Professor **Paul A. Dennis**, a Dance Program faculty member for 14 years, is leaving to become chair of the dance department at Hunter College in New York City. During his tenure at UMass, Dennis taught modern dance and served as director of the University Dancers ensemble, as well as the New York Professional Outreach Program (NYPOP).

A graduate of The Juilliard School (BFA) and Purchase College Conservatory of Dance (MFA), he was also Festival Director of the White Mountain Summer Dance Festival and a former member of the José Limón Dance Company. Most recently, Dennis performed Daniel Nagrin's seminal *Indeterminate Figure* in Dogtown Dance Theater's first limited capacity in-person performance in April/May 2021. He has served as master teacher for the American College Dance Association, Jacob's Pillow Dance Festival, Limón Dance Company, and Teatro Cantiere Florida, Florence, Italy.

Dennis has choreographed for various festivals and concerts as well as musical theater; he has reconstructed and restaged seminal masterpieces by Pearl Primus (*Michael Row Your Boat* and *Negro Speaks of Rivers*), José Limón (*A Choreographic Offering*, *The Traitor*, and *The Unsung*) as well as works by Ted Shawn and Doris Humphrey.

In recent years, Dennis has been deeply involved with the organization Movement Intervention for Neurodegenerative Disease (MIND), working directly with Huntington's Disease patients. He has given presentations at conferences and training programs, and provided dance therapy sessions at Tewksbury Hospital and Western Massachusetts Hospital in Westfield, Mass.

The UMass Department of Music and Dance wishes to express its gratitude to Paul Dennis for his contributions to the Dance Program, his dedication, creativity, energy and spirit. We wish him all the best in his new position.



Paul A. Dennis

In February, **Daniel Albert** gave presentations at the National Association for Music Education (NAfME) biennial conference (combined preK–12 music research and teacher education), including a research paper, “Influential Structural Components of an Education Program” and a practitioner session, “Creating, Responding, and Connecting in the Ensemble Setting.” Albert also presented at the NAfME Eastern Division Conference in April, and had a research study printed in the prestigious *International Journal of Music Education* in August of 2020.

Eric Berlin performed as guest principal trumpet with the St. Louis Symphony Orchestra in June under famed conductor Leonard Slatkin. Berlin played in performances of Puccini’s *Gianni Schicchi* and William Grant Still’s *Highway 1, USA*, after being called in at the last minute to play without any rehearsals. Berlin is also a member of the Boston Modern Orchestra Project, which recently received a Grammy nomination for Best Opera Recording for Norman Dello Joio’s *The Trial at Rouen*.

Cobus du Toit released a set of three CDs in 2019–20 on Naxos Records featuring the complete works for flute by 20th century French composer Jacques Castérède. The first of the CDs received a Critic’s Choice Award from *American*

Record Guide, the nation’s oldest classical music review magazine. Reviewer Todd Gorman wrote of du Toit, “He has a pure sound and plays fantastically well. These performances seem well thought out and would be difficult to surpass.”

In November, **Jeffrey W. Holmes** successfully produced the department’s 46th annual Multiband Pops in an entirely virtual format. Holmes was also quoted in *DownBeat* magazine’s article about remote learning during the pandemic. In discussing the approach of the UMass JAAMS program, he commented on how online learning has actually served to helped to foster a supportive and equitable environment in which to work and practice, adding that both faculty and students have in fact been “all helping one another” through the process.

Gary S. Karpinski’s influential book, *Aural Skills Acquisition*, was the subject of a special session celebrating the 20th anniversary of its release at the Society for Music Theory’s annual meeting in November. The session was chaired by Texas State University’s Cynthia I. Gonzales, who also presented along with Timothy Chenette (Utah State University) and Leigh Van-Handel (University of British Columbia). Published by Oxford University Press, the book has become one of the standard texts in ear training classes. In February, Karpinski was also the subject of an hour-long episode of the *Note Doctors* podcast, which highlights innovative practices with regard to teaching music theory in higher education.

Erinn Knyt had two articles published in prestigious musicology journals: “The Bach-Busoni *Goldberg Variations*” in *Bach Perspectives* 13 and “Ferruccio Busoni, the Boston Symphony Orchestra, and the Impact of Anti-Germanism around World War I” in *American Music* 38:3. She



Gary S. Karpinski

was also invited to present at many virtual conferences, including Birmingham Baroque, Teaching Music History Day, Music and the Moving Image, Nineteenth Century Studies Association, and the American Musicological Society, New England Chapter. In April, she coordi-



Erinn Knyt

nated the department’s biennial Bach Symposium and gave a talk titled “J.S. Bach’s *Goldberg Variations* Reimagined.”

Lisa Lehmborg served as a guest speaker for the 2021 International Fine Arts Education Symposium, which originated at Cumhuriyet University in Sivas, Turkey. Lehmborg’s research presentation, given via Zoom, was titled “Music Making and Connection in Older Adulthood.” During the 2020–21 academic year, Lehmborg

participated in the TIDE (Teaching for Inclusiveness, Diversity and Equity) Ambassador Fellowship program, working with the other 11 faculty fellows as catalysts for change through intensive professional development. The fellows explore ways to enhance students’ learning and academic success across cultural, social, and learning differences.

Evan MacCarthy has been elected president of the New England Chapter of the American Musicological Society (AMS) for a two-year term. The AMS is the nation’s foremost organization dedicated to musicology; the New England Chapter has 150 active members. In May, MacCarthy presided over chapter’s spring meeting, which was hosted online by the Department of Music & Dance. MacCarthy also serves as the Discipline Representative for Music for the Renaissance Society of America and on the Advisory Board of the Sewanee Medieval Colloquium.



Stephen Paparo

Stephen Paparo, along with Daniel Albert and PhD student Megan DiSciscio, presented research studies at the 2021 National Association for Music Education (NAfME) Music Research and Teacher Education Biennial Conference in February. Paparo presented a poster session entitled “Somatic Choral Pedagogy Professional Development for Teachers.”

In April, **Miriam Piilonen**, along with the organization Creation Global, brought an online workshop series entitled “Chicago Footworkology Music Edition” to UMass Amherst. Chicago Footwork is a music and dance style that was created by African American artists in Chicago during the 1990s. Piilonen writes, “As a music theorist, learning Chicago Footwork and



IN MEMORIAM

Nadine Shank (1954–2020)

On October 8, 2020, Professor of Piano Nadine Shank passed away at age 65. Her importance to the department is difficult to put into words. During her more than 40 years at UMass, Shank established a thriving Collaborative Piano studio and helped to institute the master’s in collaborative piano degree program. She also performed and recorded with a wide range of artists and ensembles, and served for 35 years as principal pianist with the Springfield Symphony Orchestra. She released 18 recordings on a variety of labels, including numerous “Play-Along” CDs of saxophone and clarinet literature for Open Loop. Her joyful “Nadine and Friends” recitals were a mainstay of spring semesters at UMass.

Salvatore Macchia, department chair, wrote, “She was beloved by her students, admired and respected by her colleagues, and dedicated to her role as teacher, mentor, and performer. Nadine was generous in every way to her students, her colleagues, and the department. She played numerous concerts with our undergraduate and graduate wind players; for many of them, this experience was the high point of their UMass career.”

In July of 2020, while she was still able to play at a high level, Shank organized a series of recording sessions in Bezanson Hall, which took place under strict COVID-19 protocols. With her typical mixture of courage, determination and grace, she recorded with longtime performing partners Lynn Klock (saxophone), Estela Olevsky (piano), current faculty colleagues Edward Arron (cello) and Gilles Vonsattel (piano), as well as with eleven-year-old Cynthia Tian (violin) and former students Hannah Berube (clarinet) and Roxanne Welch (soprano). Four months after Shank’s passing, the department aired a video of the recordings, titled “Celestial Graces: A Remembrance of Nadine Shank,” on YouTube. The recordings, many of which can still be viewed on the department’s YouTube channel, stand as a fitting tribute to Shank’s legacy as a performer, educator, and mentor.



Eric Berlin



Cobus du Toit



Gilles Vonsattel

giving back to the artists who created this uniquely emotional and highly technical form of music and dance has been one of the greatest gifts of my life. Sharing that gift with my students and peers is a top priority for my work at UMass.”

Emiliano Ricciardi had two books accepted for publication in Brepols Publishers’ *Epitome Musical* series devoted to early music. One is his monograph, *Singing Lyric Poetry in the Late Cinquecento: The Musical Legacy of Torquato Tasso’s Rime*; the other is a collection of essays (of which he is editor and contributor) entitled “*Qual musico gentil*”: *New Perspectives on Torquato Tasso and Early Modern Music*. Ricciardi’s Tasso in Music Project received honorable mention for the Digital Innovation Award of the Renaissance Society of America. In May, Ricciardi organized a final performance related to the Tasso Project by the world-renowned Italian vocal ensemble La Compagnia del Madrigale, which was presented via YouTube.

Gilles Vonsattel managed to maintain an active performance schedule despite the pandemic. Live appearances included those with the Bern Symphony Orchestra conducted by Mario Venzago (Strauss’ *Panathenäenzug* and Leimer’s *Concerto for the Left Hand*), as well as the Detroit Symphony Orchestra under Kent Nagano (Mozart *Piano Concerto K. 467*), Spoleto USA, and the Chamber Music Society of Palm Beach. Vonsattel also appeared live as soloist with the Augusta and Huntsville Symphonies, and created virtual content and livestreamed performances for the Chamber Music Society of Lincoln Center, Music@Menlo, Camerata Pacifica, Bridgehampton Chamber Music Festival, Great Lakes Chamber Music Festival, and more.

Departure



Roberta Montemorra Marvin

Roberta Montemorra Marvin, department chair from 2016–2019, officially retired from the university in January. During her tenure, Marvin spearheaded a complete review of the department’s curriculum, an effort which led to the establishment of new bachelor of arts degrees and an expansion of certificate program offerings, including a new professional performance certificate for graduate students. Last year, Marvin edited the new book, *Music in World War II: Coping with Wartime in Europe and the United States*, along with Pamela M. Potter and Christina L. Baade, and also wrote the book’s preface.

Former Faculty

In October, renowned composer, instrumentalist and teacher **Yusef Lateef** (1920–2013) was honored in memoriam on his 100th birthday by the Department of Music and Dance and the Fine Arts Center. A member of the department for 15 years, Lateef was a prolific, Grammy-winning musician who also explored artistic realms such as writing, philosophy, and painting. His many honors included his selection as a jazz master by the National Endowment for the Arts in 2010. The department posted a special page about Lateef to their website, which included remembrances from former colleagues Salvatore Macchia and Jeffrey W. Holmes, and also featured his music on the 40th Annual Jazz Showcase. The Fine Arts Center presented “Yusef Lateef: A Centenary Celebration,” featuring an array of performances, discussions, readings, and art exhibitions, along with video tributes by artists and friends. To view, please visit: fineartscenter.com/yuseflateef100.



David Sporny

This past spring, **David Sporny** received the 2021 Neill Humfeld Award from the International Trombone Association. The award recognizes outstanding trombone teaching while honoring the late Neill Humfeld. Professor Sporny was on the faculty at UMass from 1982–2010, leading the trombone studio, directing the Chapel Jazz Ensemble and Trombone Choir, and performing frequently in recital with the Faculty Brass Quintet and the Ancora Chamber Ensemble. As a performer, he has collaborated with such musicians as



Yusef Lateef

Yo-Yo Ma, Nancy Wilson, Aretha Franklin, Dave Brubeck, Max Roach, and Billy Taylor, and has recorded 12 albums and 19 CDs.

In April, the Library of Congress presented a virtual performance of **Frederick C. Tillis’** *Song for Sister Hokkaido* by the New World Symphony in a recording from the previous fall. On April 30, the department marked the one-year anniversary of Tillis’ passing with a video tribute aired on YouTube prior to the broadcast of the 40th Annual Jazz Showcase. Created in cooperation with Tillis’ daughter, Pamela Tillis, the video featured performance footage from a February 2020 concert at which Tillis was honored in person on his 90th birthday. The department is planning a multi-day musical and scholarly remembrance of Tillis and his work as a visionary educator, composer, performer, and administrator in the spring of 2022.



Frederick C. Tillis

A Most Notable Contributor to the Department and College Retires



Nikki Stoia

Nikki Stoia, who has loyally served the department in numerous capacities for the past 30 years, announced her retirement this past spring. Stoia’s contributions to our students and our programs are legion. In 1989, she enrolled as a graduate student at UMass at the suggestion of then-chair Ernest May. She studied piano with Estela Olevsky and took classes with Nadine Shank, and in 1991 became one of the first graduates from Shank’s newly established Collaborative Piano master’s program. By then, Stoia was accompanying the Springfield (Mass.) Symphony Chorus; she was eventually named the ensemble’s director in 2006, a position which she still holds.

Stoia began working for the department immediately after earning her master’s degree, accompanying students and faculty from a variety of studios in countless recitals. Her natural skills as a pianist and her talent for languages quickly made her an indispensable part of the music program. Trombone Professor Gregory Spiridopoulos, a longtime collaborator, commented, “Nikki is so many things to so many people at UMass, but first and foremost to me she is a musician of the highest caliber.” Her role with the department soon expanded to include teaching music appreciation, sophomore theory, and vocal repertoire as a senior lecturer, and also co-directing the Opera Workshop for several years.

Among her many contributions to the department and the UMass community, it is her work as an advisor that stands out. Stoia began volunteering at the former College of Arts and Sciences advising center in the early 1990s, and immediately found parallels between that work and her role in mentoring and inspiring students in preparation for their recitals. She later went on to become the department’s chief undergraduate advisor, bringing structure and focus to those efforts.

Her success as an advisor eventually led to her being named associate dean of undergraduate education for the College of Humanities and Fine Arts (HFA), while continuing to serve as the department’s primary advisor, the music honors program director, and also teaching and accompanying faculty and student recitals. Her dedication to her role as a mentor often meant scheduling advising sessions during evenings and weekends to accommodate students’ dense schedules. In 2006, the university presented Stoia with the Outstanding Academic Advisor Award in recognition of her efforts.

Despite this workload, Stoia’s trademark enthusiasm and positivity never wavered, even as she continued to work full time while undergoing seven months of cancer treatment; she commented at the time that she felt fortunate to continue doing such meaningful and creative work.

Department Chair Salvatore Macchia who has worked alongside Stoia for decades both at UMass and at the Springfield Symphony, called her a “force of nature,” a description that would ring true to anyone who has come into contact with her. “She has contributed mightily to the success of generations of talented students—the department is deeply indebted to Nikki for her many years of selfless dedication.”

Stoia is looking forward to returning to campus periodically to work on various HFA projects, perform in recitals, and continue as music director of the UMass Unions United Labor Chorus. She is especially happy to be donating a piano to the department’s new recording studio on the fourth-floor of the Fine Arts Center.

Congratulations to Ayano Kataoka, Lisa Lehmberg, and Gilles Vonsattel on their promotion to full professor, and to Jonathan Hulting-Cohen, Jamie-Rose Guarrine, and Josh Michal on being named associate professors with tenure!

Kirk Averitt



Kirk Averitt '15MM, who relocated to Los Angeles in 2019 with his partner Jason, is starting a new job as choral director and assistant director of the Vocal Arts Conservatory at California School of the Arts, San Gabriel Valley. He sings with Choral Arts Initiative, Westwood Presbyterian Church and C3LA. Previously, in the Boston area, he taught choral music at Beaver Country Day School, where he more than tripled choral enrollment, and workshopped with groups including The Choir of Trinity Wall Street and Berklee's Pitch Slapped.

Ira Baron '87 writes and produces the music for his wife Sharon Simon's young child music and movement program, Rattle & Roll in the Annapolis, Md., area. The duo recently won an award in the John Lennon Songwriting Competition for "Où Peut-on Trouver Les Poulets" (Chicken Hide 'n' Seekin'). Baron has also been writing for a "more mature audience, singer-songwriter style," and is "eternally appreciative of all I learned through my time at UMass."

Boston-based composer **Mike Caudill '14, '16MM** won third prize in the Emerging Composers Competition, commissioned by the acclaimed clarinet and guitar duo Jâca and sponsored by Vandoren and Potenza Music. Caudill's piece for clarinet and classical guitar titled, *The Wanderer*, won



Jess Huetteman

him a guaranteed recording and premiere of the work by Jâca and a chance at a publishing deal with Potenza. Jâca described the piece as "a catchy and exciting piece of music" that blends jazz, classical, and folk styles in the finest of American traditions. In addition to writing music for his own bands, Caudill composes original scores in several genres, including jazz ensembles, studio orchestras, concert bands, wind ensembles, and saxophone quartets.

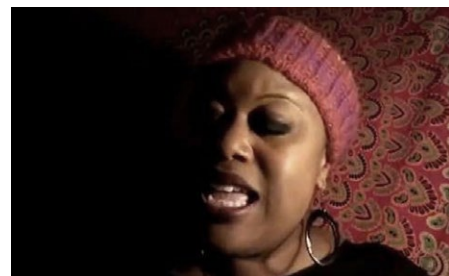
Since successfully releasing her newly self-published visual narrative, *Saratoga Soul Brandtville Blues*, **Carol Daggs '09MM** has given a number of Zoom book talk presentations, and has received several grant awards for community outreach and engagement from funding sources like the New York Foundation for the Arts: Keep New York Creating, and The Center for Law and Justice. A singer, pianist, and composer performing as Jazzage, Daggs was featured in April on the Troy (NY) Savings Bank Music Hall's *Music at Noon* series.

Joshua Harper '13MM was recently published in *The Choral Scholar*, a peer-reviewed, national publication for research surrounding choral music, published by the National Collegiate Choral Organization. "Drawing the Line: Caroline Shaw's Use of Baroque Dance Forms in Partita for 8 Voices" was based on his master's dissertation. In May, Harper made his professional debut as a guest conductor with the Arizona Philharmonic, alongside his newly formed professional choir, Quartz Ensemble. He is currently director of choral activities at Yavapai College in Prescott, Ariz.

Over the past year, **Jess Huetteman '17** enjoyed singing with VOCES8's USA Scholars, a program created by the popular British choral group. The ensemble

provides scholarships for up to 12 young singers interested in gaining valuable experience and contacts within the industry. Although her work with the ensemble was done largely remotely, Huetteman is "ecstatic" to be joining the program's soprano section for in-person workshops and performances in the fall. Huetteman lives in Providence, R.I., where she teaches voice at the Rhode Island Philharmonic Music School, sings with the professional choir *Collegium Ancora*, and directs the choir at Bell Street Chapel UU. Her forthcoming yoga teacher certification will enable her to further her practice of incorporating yoga and trauma-informed voice care into her teaching.

Kailimi (Shelley) Li '18PhD recently published an article in the peer-reviewed journal *Frontiers in Psychology*, with co-authors Linman Weng and Xueqiang Wang. The article is titled "The State of Music Therapy Studies in the Past 20 Years: A Bibliometric Analysis." Li is on the faculty at Shanghai University of Sport in China.



Carol Daggs



Violinist **Joanna Ruth Livioco-Tumpalan '17MM** recently opened the Play It Forward School of Music, a new community school with her husband, percussionist **Cyd Tumpalan '19MM** along with her sisters and brother-in-law. While the school began virtually, it now has a physical location in Pompton Plains, N.J., and its founders are excited to see their students in person in the fall. Alongside teaching, Cyd and Ruth also play as a violin-percussion duo and had the privilege to perform at a holiday gathering at the White House last December.

As director of strings at New Jersey City University, **Martha Mooke '88MM** has developed the first of its kind MultiStyle



Joanna Ruth Livioco-Tumpalan and Cyd Tumpalan at the White House.

Heidi Sarver with Fightin' Blue Hen drum majors.



Strings Program, an approach which "embraces all styles of music, technology and improvisation" to assist 21st century string players to develop their potential. Mooke also recently appeared with Phoebe Bridgers in the Virtual Tibet House Benefit Concert produced by Philip Glass, released the album, *Buzz: Music in Harmony with Nature*, and presented numerous workshops and livestreamed performances, including a virtual tour of Latin America presented by the Audio Engineering Society in collaboration with Eventide Audio. She recently published a collection of her unique string sounds on the Sonic Collective series of Splice Sounds.

Haneef N. Nelson '20MM is the instructor for Music Composition, Levels 1 and 2, offered by the Springfield (Mass.) Symphony Orchestra to members of their Youth Orchestras, and other 6–12th graders. A trumpeter, composer, arranger, and educator, Nelson has taught at Community Music School of Springfield, Hartt School of Music, Amherst College, Keene State College, and currently serves as professor of jazz history at the University of Rhode Island. He also teaches privately, offers masterclasses and workshops, and records and performs with many gospel and jazz artists.

Martha Mooke

Professor **Heidi I. Sarver '86, '88MM** and Assistant Professor **James P. Ancona '91** are director and assistant director, respectively, of the University of Delaware Fightin' Blue Hen Marching Band. On Inauguration Day, the two escorted the university's drum line and drum majors to Washington, D.C. to represent President Joseph R. Biden's alma mater, one of only two civilian groups invited to be part of the Inaugural Escort. (Also participating in the day's festivities was Lieutenant Colonel **Jason K. Fettig '97**, who leads "The President's Own" United States Marine Band.) Sarver and Ancona are both in their 26th year as faculty members at the School of Music at the University of Delaware.

During COVID-19, **Michael Stephan '04** has been performing on tuba with the Barbecue Brass, "the premier, private, pandemic performance band." They have been hired to perform in driveways, backyards, on boats, on public stages and on television. Stephan writes that the band "sets up 10 feet apart while the guests socially distance and dance in the streets. The amount of joy this has been spreading is infectious and contagious (pun intended)!"



Haneef Nelson

Alyssia Bree Wells '15MM published an article based on her master's thesis research at UMass. The article, published in the *Danish Yearbook of Musicology 44* (2020–21) is titled "An Educational Example: Hanns Eisler's *Das Vorbild* Revisited." She is currently completing a PhD in musicology at the University of Michigan, Ann Arbor.

New Recordings by Music Faculty in 2020–21

Last year, instrumental jazz faculty members **Jeff Holmes** (piano/trumpet), **Tom Giampietro** (drums), **Fumi Tomita** (bass) and **Felipe Salles** (saxophones) released a new CD of their original music on Summit Records, their first recording as a group. The CD's title, *...and then they played...* is taken from a composition of the same name by Holmes; the group dubbed their collaboration, "HGTS," which is an acronym of their last names. The CD includes nine original tunes by the four artists: "Not at All," "...and then they played..." and "Thornbush" by Holmes; "Again Says Julia" and "Faith Rewarded" by Giampietro; "Rowley Street" and "Minnesota in Montana" by Tomita and "Unintentional Hipness" and "Arrival" by Salles. Legendary jazz trumpeter and composer Randy Brecker wrote that the recording "is just a first-class endeavor, with wonderfully melodic yet some complex original compositions in different 'bags' by all, and great playing no matter what 'bag' they are in!"

In August 2020, hornist **Joshua Michal** released his first solo CD, titled *Ekphrasis*, on MSR Classics. The CD's title is taken from a work of the same name by Department Chair Salvatore Macchia. That piece and the four others on the CD are all premiere recordings of works for horn and electronics composed by Tyler Ogilvie, Mark Oliveiro, Gordon Green, and Peter Van Zandt Lane. Michal's wife, violinist Allyson Michal, and electronics performer Jazer Giles are also featured on the release. Joshua Michal commented that his intention in creating the new release was "to elevate the status of the horn as a relevant instrument in the electro-acoustic genre." Following the release, Michal performed music from the CD at the New York City Electro-Acoustic Music Festival and International Computer Music Conference in New York City and at the SPLICE Electro-Acoustic Music Festival at Miami University.

In late 2020, drummer **Thomas Giampietro** released his newest CD, *A Thru-Composed Life*, on Ear Up Records; his second recording as band-leader. The new release, which includes Jonathan Kreisberg (guitar), Gary Versace (organ) and special guest trumpeter Ingrid Jensen, features eight new instrumental compositions by Giampietro, all of which are autobiographical in nature. "The album as a whole represents a broad picture timeline of my life as I see it now," commented Giampietro in the CD's liner notes. He added, "The magnitude of our successes, failures, joys, sorrows, challenges and triumphs invariably change as we gain perspective—sometimes for the better and sometimes for the worse." Grammy-winning saxophonist Jeff Coffin described the CD as "a stellar, stand-out recording with some of the finest improvisors on today's scene."

In January, cellist **Edward Arron** and pianist Jeewon Park released a recording of Beethoven's complete works for cello and piano on the Aeolian Classics label. The two-disc CD was recorded, engineered and mastered by Adam Abeshouse, a Grammy Award winner (Classical Producer of the Year, 2000). Arron describes Beethoven's five sonatas and three sets of variations for cello and piano as "arguably the most significant contribution to the cello/piano duo repertory by a single composer," adding that the CD stands as the culmination of his and Park's first 20 years of work together on these pieces. The CD, which was funded in part by a Faculty Research Grant and the university's Office of the Vice Chancellor for Research and Engagement, received the Samuel Sanders Collaborative Artists' Award from the Classical Recording Foundation.

Violinist **Elizabeth Chang** released her new CD, *Transformations*, on Albany Records in April 2021. Like Arron's new CD, Chang's release was produced, engineered and mastered by Adam Abeshouse; pianist Steven Beck and cellist Alberto Parrini are featured performers. The CD features Leon Kirchner's *Duo No. 2 for Violin and Piano*, Roger Sessions' *Sonata for Violin and Duo for Violin and Cello*, and Arnold Schoenberg's *Phantasy for Violin with Piano Accompaniment*. The recording is rooted in cross-generational connections; at Harvard, Chang studied under Kirchner, who in turn studied with both Sessions and Schoenberg. Chang describes Kirchner as having had a "profound artistic and pedagogical influence" on her. Classical music reviewer Remy Franck lauded Chang's for her "virtuosic and brilliant" playing on Sessions' solo sonata, and her interpretation of his Adagio as "gorgeously tender, like a modern lullaby."

Also in April, saxophonist **Jonathan Hulting-Cohen** released a new solo recording, titled *Second Flight* on Innova Recordings. The CD is titled after a work of the same name by Joan Tower, who was inspired by the parallels between the limitless nature of flight and the saxophone's wide tonal range and flexibility. Hulting-Cohen describes how he worked with each commissioned composer and later with sound engineers "to illuminate the edges of timbre, genre, and aesthetic" to reflect the concepts of movement and soaring in flight. Other featured composers are Salvatore Macchia, Felipe Salles, Ingrid Arauco, Rudresh Mahanthappa, Stephen Rush, Annika Socolofsky, and Eric Wubbels. Joining Hulting-Cohen on the release are Nicholas Shaneyfelt '11MM (piano), Rudresh Mahanthappa (saxophone) and Dennis Sullivan (drums).

CULTIVATING THE NEXT GENERATION OF GIFTED MUSICIANS

This past spring, the UMass Amherst **Department of Music and Dance** held its inaugural **Young Artist Awards**, a competition for high school students in Massachusetts. The music faculty conceived of this event as a means of providing younger artists with assistance in furthering their classical music studies, as well as a chance to perform, compete, and receive professional feedback. Based on the success of this first endeavor, the department hopes to make the competition an annual event.

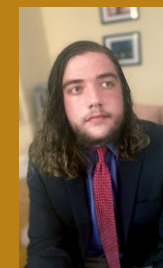
Conducted via video recordings submitted by the entrants, the competition offered first, second, and third place cash awards of up to \$1,000 in each of five categories. More than 120 students entered the competition, and all entrants received detailed written feedback on their performances from UMass music faculty and guest jurors. In addition, honorable mention prizes were offered by several sponsors of the event, including Stamell Stringed Instruments; S.E. Shires Co.; Virtuosity Musical Instruments; David French Music; Osmun Music; Gerry's Music Shop; Vic Firth Mallets; and Yamaha.

Violin Professor Elizabeth Chang, who helped develop and coordinate the competition, noted that the judges were impressed with the quality of the submissions and the state's rich pool of talent, factors which combined to make the task of choosing the winners all the more difficult.

First place winners



PIANO
Gaeun Lee, an 11th grader studying with Niva Fried



VOICE 1
(9th–10th grade)
Frederic Gondek, a 10th grade bass/baritone, studying with Elisabeth Gondek



STRINGS
Melanie Chen, a 12th grade cellist, studying with Andrew Mark



VOICE 2
(11th–12th grade)
Sam Higgins, a 12th grade countertenor, studying with Corey Hart



WINDS/BRASS/PERCUSSION
Emily DeNucci, a 9th grade flutist, studying with Greig Shearer

2021 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 2020–21 named scholarships:

Theodore Presser Scholar Award

Jonathan W. Decker ’22

Howard Lebow Memorial Scholarship

Zoe G. Stinson ’22

Friends of Music Senior Award

Anna Pless ’22

Susan Campbell Cunningham Outstanding Sophomore Award

Rachel S. Hertz ’23

Susan Campbell Cunningham Outstanding Freshman Award

Qeanu Smith ’24

Eugenie M. May Piano Award

Enoch Hsiao ’23

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Kyle J. Murray ’21MM

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Gabriel G. Palansc ’21MM

Julian Olevsky Memorial Award in Violin

Rebeca Rathlef ’21MM

Laura Klock Award in Horn

Sofia Sallaway ’21

Lynn Klock Award in Saxophone

Lynn A. Barszcz ’21MM

Ornest Undergraduate Award

Laura E. Francis ’21, Katherine A. Johnson ’21, Natalie T. Lewis ’21, Lachlan R. Miller ’21, Sarah E. Van Ells ’21

Philip Bezanson Graduate Voice Award

Rosemary Crimp ’22, Kayla M. Gayton ’22, Aizel I.P. Livioco ’22, Marcus C. Provost ’22

Russell E. & Janet R. Falvey Scholarship

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David W. Briggs Scholarship in Memory of Jean S. Briggs

Eliza G. Howells ’22

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Anna Stone ’21

Thom Hannum Percussion Scholarship

Nina Brian-Smith ’21

Band Alumni Scholarship

Beth Murphy ’22



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The Fine Arts Center fourth floor bridge now features natural light-filled classrooms, study areas, and a recording studio. (See article on page 13.)