

MICHIGAN

SUMMER 2020

# MUSICAL



SCHOOL OF  
MUSIC, THEATRE & DANCE  
UNIVERSITY OF MICHIGAN





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School of Music, Theatre & Dance  
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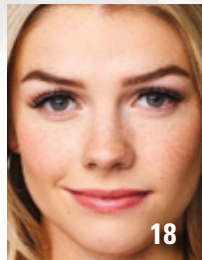
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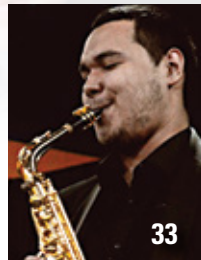
# M I L S T

10 2020 Award Winners

18 Moments and Milestones



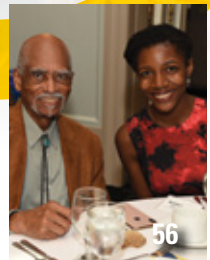
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## DEAN'S REFLECTION



**L**ike each of you, all of us at the School of Music, Theatre & Dance have been grappling with the profound implications of the pandemic, reordering the patterns of our daily lives and reimagining how to flourish in a world in which human interactivity — so essential to the university experience, and at the heart of the performing arts — is mediated and restricted.

In March, within a few short days, the campus transitioned to fully remote instruction, and our faculty and staff worked tirelessly to support every student's scholarly and artistic growth and paths to degree

completion. They made the necessary adaptations with positivity, resolve, and creativity, and our students displayed remarkable resilience. I am proud to be part of a community that responded so rapidly and so effectively to a series of unforeseen challenges.

While this moment has given us an opportunity to display some of our best qualities, it has also been exceptionally trying. Last spring, we had to cancel all public events, including much-anticipated concerts, productions, guest artist appearances, conferences, and more. Our talented students were poised for performances on the stages of Hill, Power Center, Mendelssohn, and Arthur Miller. They were prepared to give final recitals to audiences filled with

faculty, family, and friends. The disappointment and sense of loss was palpable.

None felt this loss more acutely than our graduating students, who had to forgo their culminating recitals, presentations, ensemble concerts, productions, showcases, and the last walk onto the Hill Auditorium stage during graduation. We can never replace those moments, but we did celebrate our 2020 graduates with virtual festivities on April 30 and May 1, and we continue to celebrate the Class of 2020 by dedicating this issue of *Muse* to them.

In these pages, you will read reflections from our graduates and see some of their favorite SMTD photos. We highlight our award winners, student speaker, and our scheduled commencement speaker, celebrated composer and SMTD alumna Laura Karpman. Our faculty also share a special tribute to the Class of 2020 with photos, well wishes, and encouragement for the future. Our graduating students are a remarkable group, and we are thrilled to be able to highlight them here.

As last semester came to a close, we turned our attention to planning for a public health-informed, in-residence fall semester. In April, I organized six working groups that focused on

the unique challenges we face at SMTD with regard to health and safety; delivering instruction in remote, hybrid, and modified in-person contexts; integration of technology; and more. Each working group collected information from our community (including a poll of our students), and kept an ear on the national conversation, as well. Their reports have directed our course of action for the upcoming semester and beyond.

While the crisis is driving our current focus on technologically supported modes of teaching and performing, we know that what happens in real time, in a shared space, is irreplaceable. We all look forward to the day when we can enjoy the full richness of our scholarly and artistic community in person. But the performing arts are needed more now than ever, and I have no doubt that SMTD will continue to be the dynamic and irrepressible creative hub that it has always been, and our students will learn and create and grow in ways that will inspire and delight us.

Stay safe and be well.

Dave Gier, Dean  
*Paul Boylan Collegiate  
Professor of Music  
School of Music, Theatre  
& Dance*



**Recent events have again shone a bright light on the historical, systemic inequalities that exist in our society. The following statement—shared with the SMTD community in June 2020—outlines SMTD’s commitment to anti-racism, alongside the ideals of equity, diversity, and inclusion.**

SMTD’s Commitment to Act Against Racial Injustice

We acknowledge and appreciate the feedback from SMTD students, faculty, and staff that was shared in the past few weeks, addressing actions that SMTD can and must take in addressing bias of all forms and, especially, racism.

In listening and learning during this time, we have been continuously humbled by the importance of recognizing intersectionality—learning how experiences dramatically vary based on each individual’s collective identities.

Systemic racism must stop, and as members of the SMTD community, we have the duty to take an active role in being a part of this societal change toward racial justice.

As a field, the performing arts is evolving and SMTD has a responsibility to prepare our students for careers that include diverse perspectives and skillsets. We are taking steps toward this change by developing three additional action areas that will be included in the updated SMTD DEI Strategic Plan. Each area was developed based on the feedback we recently received from the SMTD community:

#### **Elevating voices and representation of BIPOC in the performing arts:**

We are committed to elevating BIPOC (Black, Indigenous, and People of Color) voices within the SMTD community by addressing these issues with efforts that include the following:

- We will increase funding, marketing, and space for SMTD student-led School and University performances, research, and events that elevate and celebrate artists and scholars of color, artistic responses to racism and historic and ongoing oppression, and demonstrate the value of anti-racism, diversity, equity, and inclusion in the arts.

- Admissions and Enrollment Management will update audition/interview requirements and processes this year to ensure a more inclusive and equitable approach to admission into SMTD.
- SMTD leadership will engage in conversations about how we can expand our commitment to diversity, equity, and inclusion as it is expressed in the academic and artistic traditions we practice and present at SMTD. The goal of these conversations is to have an even greater diversity of repertory on our main stages.
- The SMTD DEI Office, in coordination with other School and University units, will launch a schoolwide training curriculum this year focused on inclusiveness in our culture and day-to-day practices in order to elevate the voices of the BIPOC community in the performing arts.

#### **Anti-Racism and Inclusivity in**

**Curriculum and Teaching:** We will be launching a new faculty workshop series this summer that supports faculty in designing inclusive syllabi, curricula, and teaching practices across SMTD. Additional efforts include the following:

- A faculty committee will be established this year to assess core undergraduate academic classes to determine DEI-specific goals and objectives for the curriculum.
- SMTD Faculty Affairs and the DEI Office will provide support for collaborative, anti-bias, and inclusive teaching. This approach will include opportunities for faculty to formulate syllabi and performance projects, and observe and provide feedback on each other’s classes, to ensure efficacy in student learning.
- Department chairs will be required to report on DEI efforts in their departments to ensure accountability and progress with SMTD’s DEI Strategic Plan.
- We will further recognize students, faculty, and staff who actively advance DEI efforts at SMTD.

#### **Education and Professional**

**Development:** We will require anti-racism education and professional development opportunities for all SMTD faculty and staff. Our commitment is to support continuous learning of the scholarship about systemic racism and implicit bias. It is also our

professional responsibility to ensure a safe and inclusive environment where everyone at SMTD can thrive.

#### **Examples of these learning expectations and opportunities will include:**

- We will provide guidance and best practices to equip our faculty and staff to tackle systemic issues of racism, inequality, and injustice in their departments and offices.
- We will require Strategies and Tactics for Recruiting to Improve Diversity and Excellence (STRIDE) training for all department chairs and faculty involved with faculty hiring to ensure a more inclusive and equitable approach to hiring within SMTD.
- We will offer mandatory bias mitigation training to faculty and staff that will include unconscious/implicit bias awareness training as well as harassment and discrimination prevention training.
- Along with sharing anti-racism learning resources (e.g., web-based resources, and monthly reading and discussion groups), we will require anti-racism training for faculty and staff beginning this summer (e.g., racial microaggression workshop offered during faculty and staff meetings).
- We will offer intercultural learning opportunities to faculty and staff that will encourage global, inclusive, and growth mindsets around difference. For example, we are reviewing intercultural learning tools including Intercultural Development Inventory (IDI), Cultural Intelligence and Cultural Values (CQ), and Intercultural Conflict Styles (ICS) rfv for implementation this year.

These are our next steps but will not be our last.

We commit to consistent and transparent communication to our community as these efforts progress. Our leadership will hold each other accountable as we aim to make greater change at SMTD, as well as in the performing arts. We also encourage you to continue to be part of the dialogue and SMTD’s efforts to change.

We will also listen more, learn more, and do more to promote a culture in which every person feels they belong, are respected, and valued at SMTD.



## VIEW FROM THE POND

### SMTD NAVIGATES A NEW VIRTUAL LANDSCAPE

In March, as the coronavirus spread through the United States, the University of Michigan quickly moved to remote instruction for the remainder of the Winter 2020 semester. While some classes had to abruptly end for SMTD students, most were moved online in a matter of days. Like the true performing artists they are, SMTD faculty and students got creative, holding Zoom lessons and courses, creating virtual performances using split-screen apps, and playing homemade instruments like the percussion studio's project "Soda Song," created by master's student Clark Hubbard, which



In May, the SMTD EXCEL Lab launched Virtual Visionaries, a 10-week series in partnership with several peer entrepreneurial programs at institutions across the country. This series brings together professionals from across the performing arts for weekly virtual discussions on Zoom. EXCEL selected a diverse group of leaders at various stages of their careers to engage in open conversations about topics ranging from personal finance issues to developing identity-driven work, along with a variety of entrepreneurial approaches relevant to young arts professionals. Each week, the guest speakers also author a blogpost, providing a sneak peek of the virtual sessions, and providing a basis for our virtual discussion.

In the absence of live events, SMTD worked with

University partners to create #SMTDPresents, a series of live watch parties on Facebook of SMTD past performances. The U-M Men's Glee Club presented "You Are Enough," in support of mental health awareness. UMMA and the U-M Chamber Choir showcased David Lang's Pulitzer Prize-winning work, *the little match girl passion*. The U-M Opera Studio and Baroque Chamber Orchestra's *La Descente d'Orphée aux Enfers* highlighted the culmination of a semester-long study of historically inspired performance practice by SMTD's voice and early music departments. The University Philharmonia Orchestra collaborated with the Departments of Conducting and Composition to present "An Evening of World Premieres," the annual concert of new works by student composers, led by student conductors, and played by student musicians. Throughout the

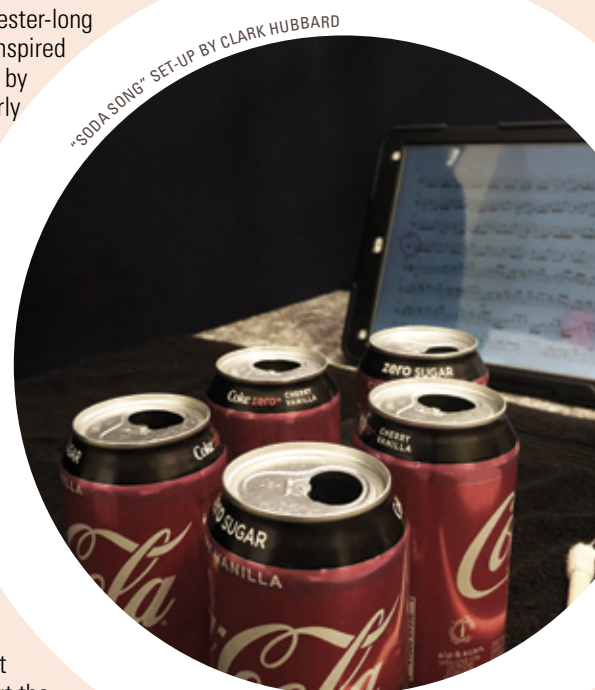
virtual premieres, faculty and student performers answered questions, explored the themes of each piece, and talked about the rehearsal process.

SMTD also asked its students and alumni to create virtual performances from their homes, to be shared on the School's social media channels as part of a project called #SMTDPerforms. The project included a kick-off challenge around the



encouraged students to create music using pop cans.

In addition to moving classes online, SMTD developed several new initiatives to engage virtually with the School community.





Michigan fight song “The Victors” that encouraged unique renditions of the fight song.

Faculty members have also been curating playlists on Spotify and SoundCloud for a new project called #SMTDMixtapes. Each week, a new playlist is created featuring 10-15 songs that showcase facets of music, theatre, and dance. A recent example was Prof. Christianne Myers’ playlist featuring songs about hats, which was a tribute to a hat design project completed

by students in her “Costume Crafts” course.

Hoping to offer students, faculty, and staff a few moments of peace, the SMTD Wellness Initiative hosted several online sessions of yoga, stretching, and meditation. Additional wellness classes and seminars focused on topics such as proper posture, warm-ups, massage, and beginner hip-hop dance classes.



VICTORS CHALLENGE GIL SCOTT CHAPMAN (MM '16, IMPROVISATION; BFA '13, JAZZ STUDIES)

## SMTD HIRES JULIO CARDONA AND SAVANNAH LEE COCO

This semester, after extensive searches, SMTD announced the hiring of Dr. Julio Cardona as assistant dean for Student Affairs and Diversity, Equity & Inclusion and Savannah Lee Coco as director of marketing and communications for the SMTD Office of Advancement.

Cardona has over 20 years of experience in higher education administration and has been recognized nationally for efforts to foster a diverse, equitable, and inclusive campus climate via data-driven solutions.

“Julio brings a wealth of experience to his appointment at SMTD,” said Dean David Gier. “We are so pleased that he is joining the leadership team — and I am looking forward to his impact on our community.”

Up until his appointment at SMTD, Cardona was the director of U-M’s Trotter Multicultural Center and previously served as assistant dean of students within the Division of Student Life, advisor to the Central

Student Government and WCBN-FM (U-M’s student-run radio station), and as a senior research associate for the National Center for Institutional Diversity (NCID) and the School of Education. Additionally, Cardona has held leadership roles at Stanford University; University of California, Santa Cruz; and California State University, Monterey Bay.

Coco joined the Office of Advancement after more than 10 years in higher education, including progressively responsible roles in integrated marketing and communications, digital and social media strategy, content creation, and project management.

Before her appointment at SMTD, Coco worked at Wayne State University for six years where she contributed to transformational projects including the launch of Pivotal Moments:

Our Campaign for Wayne State University, the first-ever marketing campaign for the School of Medicine admissions program; Wayne State’s Sesquicentennial; and the launch of the “Warrior Strong” brand campaign. She has also held positions at University Liggett School, Walsh College, and Meadowbrook Theatre.

“Savannah is a wonderful addition to the SMTD Office of Advancement team, and I am so happy to welcome her,”

said Gier. “She brings a solid background in marketing and strategy, having led and initiated marketing campaigns at Wayne State University, Walsh College, and Meadowbrook Theatre at Oakland University.”





## PROFESSOR EMERITUS WILLIAM MALM RECEIVES 2020 SPRING IMPERIAL DECORATIONS FROM THE JAPANESE GOVERNMENT

On April 29, 2020, Professor Emeritus of Musicology William Malm was bestowed the Order of the Rising Sun, Gold Rays with Neck Ribbon from the Japanese government in recognition of his contributions toward promoting academic exchange and strengthening the relationship between Japan and the United States.

"I entered Japan in 1955 as a UCLA graduate student and while there I wrote *Japanese Music and Musical Instruments*," said Malm. "Not a bad start for a graduate student whose PhD won a prize and was published."

Published in 1959, the same year Malm earned his PhD from UCLA, *Japanese Music and Musical Instruments* was the first English-language study on those subjects. Through this book, Malm introduced the western world to various types of Japanese music including religious music, folk music, gagaku, nohgaku, and

kabuki music as well as Japanese musical instruments such as the biwa, shakuhachi, koto, and shamisen.

"Bill has had a broad and lasting impact in the field," said Professor Stefano Mengozzi, chair of the Department of Musicology. "He laid the groundwork for the study of Japanese music in the West through several landmark publications, and training generations of future scholars in a most distinguished career."

In 1992, Malm was awarded the Fumio Koizumi Prize for Ethnomusicology, in recognition of his achievements in the ethnomusicological study of Japanese music. Malm taught music for half a century, including 34 years as a member of the University of Michigan music faculty, from which he retired in 1994.

"This fine award comes to me as an appropriate ending of my career," said Professor Malm.



## SMTD AND THE HAMPSONG FOUNDATION ANNOUNCE PARTNERSHIP

SMTD and Grammy Award-winning baritone Thomas Hampson's Hampsong Foundation have formed a new partnership to strengthen the work of both organizations in song research, vocal performance, and education at all levels. The partnership, called the Classic Song Research Initiative, is the formalization and expansion of many collaborations between Hampson and U-M.

"The School of Music, Theatre & Dance is thrilled to partner with Thomas Hampson and the Hampsong Foundation," said Dean David Gier. "Thomas has come to campus several times, and these interactions have been enriching for our voice students, and several of our faculty members have conducted research with the Hampsong Foundation. This new collaboration will strengthen previous work, allowing both organizations to amplify the preservation, study, and practice of song more broadly and in new contexts."

The partnership will expand existing projects between the two organizations and pave the way for new ones. As part of the agreement, Hampson will continue to lead master classes and other trainings for SMTD voice students. Research initiatives will also be explored and developed between U-M faculty and the Hampsong

THOMAS HAMPSON (2ND FROM RIGHT) VISITS SMTD IN FEBRUARY



Foundation such as projects from Professor Louise Toppin's class "African American Art Song," a course that has already contributed scholarly work to the Song of America project. Faculty members and the foundation are also working on a research project through U-M's Humanities Collaboratory.

"My collaborations with U-M since 2014, both personally and through the Hampsong Foundation, have been incredibly rewarding experiences and have created a strong foundation for this partnership," said Hampson. "U-M is the perfect environment to develop the existing multifaceted projects of the Hampsong Foundation with the strength of the University as a research institution and music school, and allow the three prongs of this partnership—performance, research, and education—to flourish and provide invaluable experiential learning opportunities to all involved."



## VIRTUAL CELEBRATIONS FOR THE CLASS OF 2020

Commencement weekend was quite different this year, as the coronavirus forced the University of Michigan to cancel all in-person celebrations. But the University and SMTD quickly pivoted to online celebrations for the Class of 2020 in order to mark this momentous occasion. SMTD held a weekend-long celebration of the graduates from May 1–3 that included a special commencement website with a virtual program book; a message from Dean Gier; virtual performances and speeches from student award winners; a tribute video by the SMTD faculty where they read the words to U-M's alma mater "The Yellow & Blue;" a performance of "The Victors" by musical theatre graduates; and more than 70 videos of congratulations from faculty and alumni. The video performances were also shared throughout the weekend on SMTD's social media accounts using #SMTDCelebrates. SMTD students also contributed performance videos to the U-M commencement celebration that were

shared across the University's social media channels on May 2, the date of what would have been the Big House commencement ceremony. Finally, SMTD asked graduates

to submit photos and reflections about their time at U-M; those were shared as spotlights throughout the month of May on SMTD's Instagram channel.



## COMMEMORATING SMTD TICKETED PRODUCTIONS IN THE WAKE OF COVID-19

Three SMTD ticketed productions were canceled this semester following University-wide measures to prevent the spread of COVID-19. In honor and celebration of the massive undertakings of students, faculty, and staff, SMTD's social media channels celebrated what would have been the opening nights of the University Opera Theatre and University Philharmonia Orchestra's *Die Fledermaus*, the Department of Theatre & Drama's *A Beautiful Country*, and the Department of Musical Theatre's *My One and Only*.

For the March 26 opening of *Die Fledermaus*, Caroline-Michele Uy, BFA '20 (*theatre design & production*), curated a student takeover on the SMTD Instagram account and took viewers behind the scenes of stage management. Guest director and scenic designer Grant Preisser offered a look into his decision to relocate the opera to a 1930s nightclub, guest costumer Suzanne Young

shared her costume designs, and Professor Kirk Severtson shared videos of the two casts performing during rehearsals.

On April 2, the Department of Theatre & Drama was set to open award-winning playwright and stage director Chay Yew's *A Beautiful Country*. The play chronicles 150 years of Asian American immigration history—including the internment of Japanese Americans in the 1940s—through dance, drag, drama, and documentary elements. Serving as director, Professor Matthew Ozawa shared a video about his connection to the work and Carly Behrendt, BFA '20 (*theatre design & production*), posted her costume designs. Professor Gary Decker and Angela Salazar, BFA '22 (*theatre design & production*), shared set design renderings. Additionally, sophomore Samantha Estrella (*directing*) took over SMTD's Instagram to highlight the role of an assistant director and express

the love the cast and crew had for the production.

*My One & Only*, featuring timeless tunes by the Gershwins, was set to be the spring musical theatre show. Directed by Professor Linda Goodrich with music direction by Professor Jason DeBord, the show was going to be heavy on tap dance, costumes, and set pieces. Senior

Roger Teng (*theatre design & production*) shared several of his costume renderings along with set designs by guest designer J. Branson. In honor of this work and the Class of 2020, DeBord and musical theatre student cast members Zan Berube, BFA '20, Neil McCaffrey, BFA '21, and Devon McCleskey, BFA '20, created a video performing the song "Boy Wanted."



SCENIC DESIGN FOR DIE FLEDERMAUS BY GRANT PREISSER



## 2020 EARL V. MOORE AWARD RECIPIENTS



"Jillian is an exceptional player, one of the very best I have encountered in 42 years of teaching. She is innately musical. She prepares with professional diligence. She makes everything sing. She enriches every situation in which she is involved. In short, Jillian is the model for the type of elite artistic excellence we hope to attract and develop within our School."

— Prof. Michael Haithcock

### JILLIAN KOUZEL, MM, (Oboe and Chamber Music)

Kouzel completed a double master's degree in Oboe and Chamber Music at U-M as a graduate student instructor under the direction of Nancy Ambrose King. She will continue her academic career at Michigan as a DMA student in Fall 2020. Kouzel aspires to cultivate a lasting career as a professor, orchestral musician, and chamber music oboist.

#### Academic and career accomplishments

- Competed in the final round of the SMTD Graduate Division Concerto Competition in Winter 2020
- Performed Beethoven's Octet with the University of Michigan Symphony Band under the direction of Professor Michael Haithcock in Winter 2020
- Participated in Oboe Band for Professor Nancy Ambrose King's Harold Haugh Teaching Award in Fall 2018
- Completed her master's solo recital in Fall 2019
- Hired for her first professional orchestra job with the Lima Symphony Orchestra (Lima, OH)
- Participated in the Sarasota Music Festival in Summer 2019
- Selected as the principal oboe for the New York String Orchestra Seminar in 2018 and 2019. Kouzel performed four sold-out concerts with the orchestra at Carnegie Hall

### SEAN GRIER, MM, (Music Education)

Grier completed a master's degree in Music Education and will begin his PhD, also in Music Education, at Michigan this fall. Before beginning his master's in the Fall 2018, Grier taught middle and high school choral music for nine years in Durham, North Carolina. Grier's teaching and research interests include examining music education's intersections with issues of equity and race; the musical, psychological, and emotional needs of adolescent males in choir; and the creation of safe and empowering music learning spaces rooted in social justice.

#### Academic and career accomplishments

- Served as a choral workshop leader for the Department of Music Education's partnership with Crescendo Detroit in the 2018–19 school year. Crescendo Detroit is an organization that promotes excellence in music, dance, and character building to Detroit youth ages 5 to 18.
- Served as curriculum director and program evaluation researcher for the Crescendo Detroit & SMTD Pathways Program during the 2019–20 school year
- Published an article about working with adolescent males in middle school choir in the *Michigan Music Educator* journal in 2019
- Presented a research poster at the Michigan Music Conference in 2019
- Collaborated with Dr. Kate Fitzpatrick on the course "Community Engagement in the Performing Arts within Underserved Settings" in Fall 2019
- Served as camp director for SMTD's MPulse Summer Performing Arts Institutes for high school students in 2019 and 2020



"Sean is a gifted teacher, administrator, and researcher who will become a strong leader and scholar in the field of music education. We have found him to be an exceptional student who is very deserving of recognition."

— Prof. Michael Hopkins



**HANNAH MARCUS**, BFA, (*Dance*)

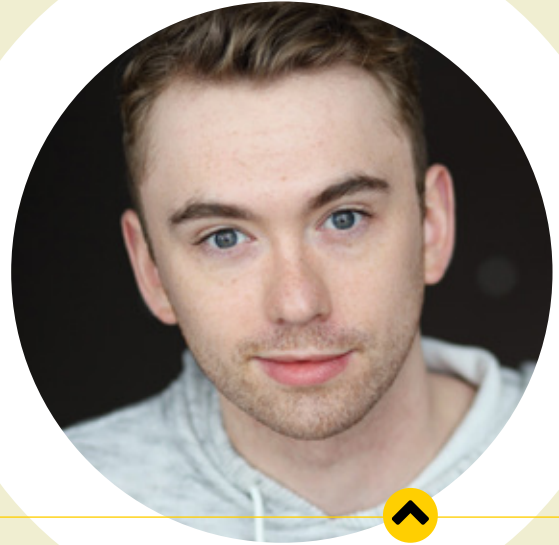
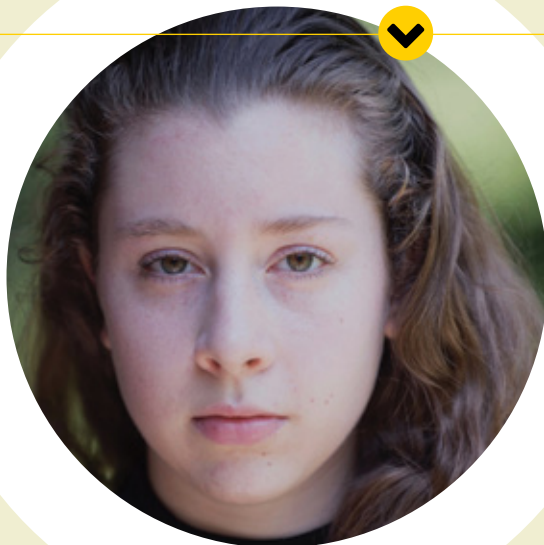
Marcus graduated with a Bachelor of Fine Arts in Dance and a minor in Performing Arts Management & Entrepreneurship. She enjoys collaborating across disciplines to create work that explores how physicality can be supported and deconstructed by visual design, theatricality, sound, and language.

**Academic and career accomplishments**

- Performed works by Rosie Herrera, Shannon Gillen, Ohad Naharin, Russell Lepley, Shay Kuebler, and Meredith Monk
- Choreographed for SMTD's *Collage Concert*, the U-M Museum of Art, and multiple events in the Betty Pease Studio Theater
- Studied abroad at the London Contemporary Dance School with Raymond Chai, Chisato Ohno, Baptiste Bourgoignon, Kate Price, and Rick Nodine
- Worked with Laro Chien at Jacob's Pillow Dance Festival for the inaugural Ann & Weston Hicks Choreography Fellows Program
- Served as vice president of the Dance Student Assembly
- Participated in dance programs in Chicago; San Francisco; Durham, North Carolina; Columbus, Ohio; Randolph, New Jersey; and her hometown of Oak Park, Illinois

"Hannah has been selfless in her dedication to improving the climate in the Department of Dance and consistently has given valuable hours to the department, to her peers, and to her own education and creative growth."

— Prof. Christian Matijas-Mecca



"Aaron possesses an extraordinary talent that is only exceeded by his formidable work ethic. This combination of talent and work, applied over four years of intense study and performance, makes him worthy of this award for outstanding achievement."

— Prof. Vincent J. Cardinal

**AARON ROBINSON**, BFA, (*Musical Theatre*)

Robinson earned his Bachelor of Fine Arts in Musical Theatre this spring. He sends heaps of love and gratitude to his family, friends, and educators—without whom no successes would be possible.

**Academic and career accomplishments**

- 2014 Kentucky Performing Arts Governor's School for the Arts winner in musical theatre
- 2016 National YoungArts Foundation Winner in theatre
- Played lead and featured roles in SMTD productions of *Sweeney Todd* (Adolfo Pirelli), *A New Brain* (The Minister), and in MUSKET's *Cabaret* (Herr Schultz)
- Performed several readings of new works, including *Shel* by fellow musical theatre alumnus Noah Kieserman and *James The Many* by Graham Russell and Air Supply
- Performed during the summers at the Lexington Theatre Company and with Stephen Foster Productions
- Performed as a featured vocalist for "Concert with the Stars" at the Lexington Theatre Company, at the Trentino Music Festival, and in a solo concert, "Now and Again," at St. Catherine Hall in Springfield, Kentucky



## 2020 EARL V. MOORE AWARD RECIPIENTS



"Mallory is a stellar human being as well as a gifted young actress. When she is cast in a play, it does not matter the size of the role: she brings everything to the rehearsal space and the stage. As a team player she is outstanding, with a true generosity and fearless curiosity. She is a gem and a sparkling asset to the theatre."

— Prof. Gillian Eaton

### MALLORY AVNET

Avnet completed a Bachelor of Fine Arts degree in Acting this spring. She would like to thank all the wonderful professors who challenged and cared for her during her time at SMTD, as well as her beloved classmates for their constant support, and her family, who raised her with so much love and joy.

#### Academic and career accomplishments

- Studied Greek theatre in the remote Grecian Mountains
- Trained in the classics at the London Academy of Music & Dramatic Art in their summer Shakespeare Intensive program
- Played lead roles in SMTD productions of *Merry Wives of Windsor* (Mistress Margaret Page), *You For Me For You* (Liz), *Twelfth Night* (Viola), and *Yerma* (Yerma)
- Played ensemble role in SMTD production of *The Grapes of Wrath* (December 2019)

## 2020 ALBERT A. STANLEY MEDAL RECIPIENT

### JACOB RYAN SMITH

Smith completed a Bachelor of Fine Arts degree in Musical Theatre and was one of the first-ever graduates to earn the new Musical Composition minor. He has been writing for over a decade, having written four full-length musicals; two short, 15-minute musicals; a short musical film; a song cycle; and hundreds of pop and standalone pieces of all genres. He is currently attempting to write a song a day, every day, for all of 2020 on Instagram (@the\_song\_smith).

#### Academic and career accomplishments

- Wrote *Painless: The Opioid Musical* in partnership with Michigan OPEN and Precision Health at the University of Michigan
- Performed selections from *Painless: The Opioid Musical* at University of Michigan and Harvard University's "Opioids Policy to Practice Summit" in 2019
- Performed "Stories of Me and You: The Music of Jacob Ryan Smith" with SMTD alumni and Broadway luminaries at Feinstein's/54 Below in New York City in July 2019
- Performed in roles at SMTD, including Frederic in *The Pirates of Penzance* and Gary Gauger in *The Exonerated*. Jacob's other SMTD acting credits include playing Andrew Jackson in MUSKET's *Bloody, Bloody Andrew Jackson* and performing in the dance ensemble for *Sweet Charity*
- Played the role of Gaston in *Beauty and the Beast* for Ann Arbor in Concert in 2019



"Jacob Ryan Smith's achievements at SMTD have been nothing short of extraordinary. From playing a lead role in a main stage musical to engaging in an interdisciplinary composition collaboration with Michigan Medicine, he has achieved excellence in whatever he has set his mind to. Jacob will be a powerful force for artistic and social change."

— Prof. Jason DeBord

# 2020 WILLIS PATTERSON DIVERSITY AWARD RECIPIENT

**MAYA IMANI ALWAN**, BFA (*musical theatre*)

Alwan completed a Bachelor of Fine Arts in Musical Theatre with a minor in Community Action and Social Change from the School of Social Work. During her time at U-M, Alwan advocated for diversity, equity, and inclusion as a member of the Musical Theatre Student Advisory Committee and as an SMTD DEI Ambassador. She was also a LEAD Scholar, a merit-based scholarship founded on the principals of Leadership, Excellence, Achievement, and Diversity.

## Academic and career accomplishments

- Directed and co-choreographed *The Color Cabaret*, an event that showcases the students of color in SMTD's Department of Musical Theatre. Also organized and facilitated roundtable discussions with the cast and audience members of after each performance
- Trained as an Intergroup Dialogue Facilitator through the Program on Intergroup Relation, a social justice education program through U-M Student Life and the College of Literature, Science, and the Arts
- Led a student town hall on race and ethnic representation at SMTD
- As a LEAD Scholar, Maya participated in the Detroit Partnership Day of Service and other peer mentorship programs
- Performed in roles at SMTD, including Kate in *The Pirates of Penzance* and in the ensemble for *Sweet Charity*. Also served as assistant choreographer for *The Pirates of Penzance*
- Dance captain for MUSKET performances including *In the Heights* and *Sister Act*

"Maya Alwan has been a leader in our department and has greatly enhanced the development and appreciation for our diverse community. When Maya was just a sophomore she was involved in drafting an open letter to the faculty about race and ethnic representation in the department, as well as leading a student town hall on the same subject. The discussions that came about as a result of her leadership have been integral to transparent communication and even curricular considerations that support our students of color."

— Prof. Linda Goodrich



## Past Moore Award Winners\*

### 2019

Julian J. Goods, Berrit Keller, Emilie Kouatchou, Emily Soong, Maddy Wildman

### 2018

Jesse Aaronson, Yoshiko Iwai, Natalia Kazaryan, Emily Kirven, Charles Patterson

### 2017

Luna Lemus-Bromley, Eleanor Howell-Shryock, Tzu-Yin Huang, Jordyn Norkey, Jacob Warren

### 2016

Hidemi Minagawa, Andreas Oeste, Lena Frieda Oren, Nora Marie Schell, Graham Ross Techler

### 2015

Arlo Shultis, Hillary Kooistra, Bobby Conte Thornton, Ruby Grammatico, Antonina Chekhovskaya

## Past Stanley Award Winners\*

### 2019

Thomas Laub

### 2018

Martijn Appelo

### 2017

Daniel Fendrick

### 2016

Nicole Erin Patrick

### 2015

Nathaniel Hoshal

## Past Patterson Award Winners\*

### 2019

Colleen Bernstein

### 2018

Anita Dumar

### 2017

Rikki Morrow-Spitzer

### 2016

Horacio Contreras Espinoza, Theven Brice Smith

### 2015

Immanuel Abraham

\*Winners from the last five years



## AWARD WINNERS REFLECTIONS



**JILLIAN  
KOUZEL,**  
MM (*oboe and chamber music*)

### Earl V. Moore Award

Throughout the duration of my studies at the University of Michigan, I was consistently blown away by the talent, support, and curiosity amongst my peers and educators. I quickly became inspired and equipped with tools necessary to become the best version of myself, not only as an oboist but as a person too. This university thrives on the ability to offer students

unparalleled opportunities through mentorship with world-class faculty, a diverse curriculum, and community engagement. I owe most of my growth to my professor and mentor, Dr. Nancy Ambrose King. She embodies what I believe every musician and performer needs in order to have a fulfilling career in this field: positivity, outstanding work ethic, and a healthy work/life balance. I'm thankful for her utmost trust in me, and I'm so honored to continue studying with her as a doctoral student.

My learning went far beyond the classroom, as I was persistently challenged to push myself further than what I believed was possible as a performer. I learned how to trust myself under immense pressure, setting aside fear and ego for the sake of serving both the music and audience. One of my most notable highlights included performing the Beethoven

*Octet in E-flat Major, op. 103* under the direction of Michael Haithcock with the University of Michigan Symphony Band in Hill Auditorium. For an oboist, this piece requires immense concentration and attention to detail (not to mention a near-perfect reed!), as we are essentially the leading voice throughout the duration of the work. I thank the leadership, professionalism, and confidence that Professor Haithcock instills into every member of the ensemble to create the highest form of artistry.

Amongst the diversity the School of Music, Theatre & Dance builds into the foundation of their curriculum, I had the opportunity to engage with guest teaching artists from around the world and in a variety of disciplines within the arts. Notable master class performances included: Allan Vogel (LA Chamber Orchestra), Dwight Perry (Cincinnati Symphony Orchestra), and Katherine Needleman (Baltimore Symphony Orchestra). Additionally, I enrolled in an arts leadership and entrepreneurial seminar instructed by former dean and Sphinx Organization founder Aaron Dworkin. Designed to provide access to the greatest leaders from the fields of performing arts, arts administration, arts leadership, and philanthropy, this course enabled us to take part in multifaceted, in-depth conversations with weekly speakers. During each class, I was ignited with inspiration from these incredible role models who are successful in their individual fields. This class sparked particular enthusiasm for potential ideas and motivations I would like to carry out as an artist, in addition to music making.

Another memorable highlight of mine included participating in the SMTD annual *Collage Concert*, both with the Symphony Band and as a soloist. Every act within the creation of this signature event involves captivating performances across a wide range of performing arts disciplines. While it is an honor to share the stage with my incredibly talented peers, I was most inspired by the unbelievable support and love from the University of Michigan community and the 3,000-plus individuals in attendance. I am so thankful to graduate as an alumna of this fine institution, and I hope to one day be in attendance for this concert supporting the School of Music, Theatre & Dance.

**SEAN GRIER,**  
MM (*music education*)

### Earl V. Moore Award

Two years ago, I made the difficult decision to leave my job as a middle and high school choral music teacher in Durham, North Carolina. For nine years, I wholeheartedly embraced and cherished my students and our experiences together. I decided to move forward from that position, not because I was disillusioned, or burnt out—but because I felt pulled toward the





chance to contemplate emerging issues in the music education profession on a broader level.

I chose to pursue my MM in Music Education at the University of Michigan School of Music, Theatre & Dance because I knew that I would have the opportunity to learn from some of the profession's top scholars, researchers, and pedagogues. The Department of Music Education faculty, and faculty throughout the School and University, have inspired, empowered, and nurtured my own identity as an educator, growing researcher, and future scholar. Their guidance and support have motivated me to deepen my investment in music education's past, present, and potential for the future.

Perhaps one of the most meaningful elements of my time at SMTD has been the opportunity to collaborate with undergraduate music education students in their coursework and field observations. As an aspiring 'teacher of teachers,' I love engaging with these students as they form their own passions and identities as music educators. It is a thrill to watch them work with a group of middle or high school students for the first time, and just as exciting to unpack and reflect upon that experience with them afterward. Further, I value the

moments in their undergraduate classes where we collectively engage in contemplative discussions about music education curriculum, pedagogy, and philosophy. We explore broad philosophical considerations, like those centered on building meaningful student relationships or social justice-based pedagogy, while also focusing on topics like creating impactful lesson plans or implementing vocal warm-up exercises for a middle school choir. These various moments of connection with the undergraduate students not only reinforce my passion for music teaching and learning, but further strengthen my commitment to a career devoted to working with burgeoning music educators.

Finally, it has been an immense privilege to be a part of the Crescendo Detroit and SMTD Pathways Program. On a collection of Saturdays over the past two years, undergraduate music education students and I have had the honor to be part of meaningful learning experiences with passionate K-12 students and their inspirational teachers from Detroit. The SMTD Crescendo Detroit Pathways Program, just one component of the broader Crescendo Detroit organization, is founded on expanding music learning experiences for K-12 students on the U-M

campus, while also giving undergraduates the chance to deepen their understanding of impactful and effective music teacher practice. It is in this program especially, standing alongside the Crescendo Detroit teaching team, their students, and our undergraduates, that I am reminded about the importance of developing music education spaces that are focused just as much on the humans involved as on the music itself.

I am beyond grateful for the many opportunities that I have been afforded over the past two years at SMTD. I deeply value the relationships I have cultivated with faculty and peers, and I am proud to be a part of the expansive musical, intellectual, and scholarly community that is the University of Michigan School of Music, Theatre & Dance. I depart this degree program feeling inspired, energized, and eager to see what's next.

**HANNAH MARCUS,**  
BFA (*dance*)

#### **Earl V. Moore Award**

I came to Michigan thinking I would produce an evening-length work by my junior year and establish an interdisciplinary company by my

senior year. I didn't do either of those, but boy did I gain a lot.

The highlight of my time at SMTD was the countless creative processes I was involved with. Whether they culminated in performances at the Duderstadt Video Studio, UMMA, the North Campus Research Complex, Hill Auditorium, Power Center, or the Betty Pease Studio Theater, each informed how I make my own work and engage with other people's. Seeing mind-



boggling performances from University Musical Society and SMTD departments on those same stages made me feel connected to the fabric of the arts community in Ann Arbor. I still laugh thinking about what it was like as a freshman to perform a duet of



## AWARD WINNERS REFLECTIONS



MARCUS PERFORMING AT UMMA

mine in the *Collage Concert*. My collaborator and I came on after one of the orchestras, where we were simultaneously plowed over and jolted by a high-energy piece that took place directly next to us before we had to dance.

Engaging in my own projects outside my degree requirements have been the most fulfilling. I've always valued the practice of making even if it's for nothing at all, so I initiated many collaborations with musicians and other dancers in an effort to keep generating material. Finding Sofia Carbonara—who became my friend, roommate, and artistic collaborator—was significant to my last two years of college. She taught me how to deeply engage with performance and creation in a way I didn't know I could do. We created myriad pieces for percussion and dance and also produced a triple bill in our Kerrytown basement.

Much of what I've gained from the Department of Dance stemmed from my commitment to following my interests, taking chances, and getting involved. I feel prepared to seek out opportunities, mentorships, and collaborations after school because I've already been exercising these facets at

Michigan. My department gave me the space to dig into my curiosities within the dance field, and I'm grateful that my values solidified because of it. To my dance faculty who exposed me to all that exists and all that should exist, I hope to funnel your knowledge back out some day. To my fellow Department of Dance undergrads, I encourage you to show up for yourself and those around you. I still can't believe I barely had to try that hard to convince Mary Cole to let me perform twice on roller blades in Studio A. Who knew it could be so easy? All I had to do was dream it and then ask.

The School of Music, Theatre & Dance provided me with the resources to craft my college experience the way I wanted it. And even when I sometimes felt these weren't enough, I learned how to seek out the tools and opportunities I needed to thrive. SMTD also taught me the importance of finding a creative community—to make with, share, and learn from. It took me some time before I found this and recognized my value within it, but I came to understand how significant it would be in defining my time in college. People who know me know that I am not one to be "school spirited." But it

seems appropriate now to say GO BLUE. It is an honor and privilege to be receiving this award!

**AARON ROBINSON,**  
BFA (musical theatre)

### Earl V. Moore Award

From the first moment I stepped foot on the University of Michigan's North Campus as a high school senior, I knew that I had found a home—the place where I wanted to spend the next four years of my education. I had been visiting several schools across the country where I wanted to study musical theatre, but none of them had felt so warm and inviting to me as Michigan. The professors and students I met when visiting for accepted students' weekend convinced me, in record time, that I had to be there with them, come the fall.

As I sit here today, having graduated, I haven't regretted my decision to go to Michigan—not for a single moment. Every day spent in

the School of Music, Theatre & Dance only served to reinforce my love for the School, the faculty, and the family I gained by coming to Ann Arbor. I feel so grateful for having been able to sit at the feet of such wonderful and brilliant minds as those in the Department of Musical Theatre faculty—I only wish I could have done it for longer than four years! I really and truly owe an eternal debt to those at the University of Michigan who believed in me, guided me, and entrusted me throughout my time as a student. It would be impossible to attempt to distill everything I've learned from my faculty over the past four years into a few brief sentences, so I'll stick to just talking about a single moment that stand out for me.



I'll never forget one particular moment in class, my second year. My classmates and I were doing some scene work in Professors Mark Madama and Jason DeBord's Sophomore Performance class. I remember feeling constrained and tight in my body. Something in the scene had required me to be a bit more physically engaged than I felt comfortable with, as I had recently had a major surgery to repair some cartilage and ligaments in my left knee



(at the time, the latest in a long line of congenital knee issues). Mark kept asking me to be more engaged and to “get out of my head.” I kept insisting that I had a bad knee and that I couldn’t do what he wanted, but Mark was quick to refute me. This is not to say that Professor Madama was telling me to perform without care for my joints, or asking me to do anything that might have physically injured me—but rather, he was urging me to live life fearlessly, without ego. I learned in that moment (and in many subsequent moments) that the only way to perform freely is to get out of your own way! By letting go of the tremendous amount of focus, a performer tends to put on themselves, they make room for their focus to go somewhere

else—hopefully the focus goes onto your goal in the scene, your tactics in achieving your goal, and how your scene partner affects that!

**MALLORY AVNET,**  
BFA (acting)

#### **Earl V. Moore Award**

I knew that I wanted to attend the University of Michigan when I came here for the first time to audition for the School of Music, Theatre & Dance.



That morning, I had woken up so nervous and unsure. I was about halfway through my college auditions and I hadn’t felt like I had made a connection yet. I was anxious that I had yet to have my ‘aha!’ moment. When I walked into the Walgreen Drama Center for the first time, that changed. Immediately I thought, “I have to go here.” The students at Michigan seemed genuinely excited to be there. They spoke of the challenging training and lifetime rewards that the theatre program was offering them. When I got my acceptance letter, I sent my response pretty much then and there. It was the best decision I’ve made in my life thus far.

During my time at Michigan I have made friends and connections that will last a lifetime. My time at SMTD has led me to places I would have never imagined. I studied

ancient Greek theatre in the secluded Grecian mountains. Last summer I spent abroad in London studying Shakespeare at the London Academy of Music and Drama. Despite the lengths I traveled, no matter where I was, I never failed to meet someone who had a connection to the University of Michigan. Even in the eight-person village I was living in during my time in Greece, there were fellow Wolverines. The alumni network is truly unparalleled.

I am so grateful for my four years here, despite my senior year being cut short by the COVID-19 pandemic. I fell in love with Ann Arbor and its people, I performed in shows that pushed me further as an actress, I learned from professors whose knowledge will stay with me for the rest of my career. Every day since I entered the Walgreen, I learned something new. To receive the





## AWARD WINNERS REFLECTIONS

Earl V. Moore Award is truly an honor. I feel changed by my time here at the University of Michigan in ways that I never would have imagined. I feel confident entering post-college life with the skills and mindset that SMTD has instilled in me. I am unbelievably proud to be a Wolverine. Wherever I go, I will always Go Blue.



**JACOB  
RYAN SMITH,**  
BFA (*musical theatre*)

### **Albert A. Stanley Medal**

The School of Music, Theater & Dance is a place for process and creation. Not just in music and art, at which we all know it truly excels, but in allowing a space where people can craft who they want to be. I came to Michigan a very different person than I came out of it, which is what you hope to say after graduation (and what your parents definitely hope to say after paying out-of-state tuition for four years). When I first arrived at Bursley Hall in the fall of 2016, I knew who I wanted to be in this new place, but not necessarily how to get there.

There's a misconception that you can redefine who you are once you move to college. I don't fully believe in it, or at least I don't believe it's as easy as people say. When you first

get to your new home you're still the person you were before, chock full of all of the fears, anxieties, and insecurities that guided you back in your old life. The only difference is now you're on your own and now you're with people who actually know what they're doing. Terrifying. And that fear is what starts the process.

See, I still knew who I wanted to be — that never went away. I knew I wanted to create. To make absolutely anything and everything I could. But I felt crippled when I heard my peers sing beautifully or saw them execute a perfect piece of choreography. Why couldn't I do the same? Instead of celebrating their successes, I took these moments as personal attacks because they were closer to the person I wanted to be than I was.

That year I got to see a piece entitled "The Process Project," a culmination of work written and directed by alum Gavin Creel that had an emphasis on the process that goes into creation rather than the eventual product. During the hour-long demonstration, I didn't just witness fantastic performances of this new work, but I also saw people tangibly change. The room had a spark to it unlike anything I had felt before because we were all learning in tandem that we were all still in the process. Even students three years my senior realized that we had all been creating since the first moment we arrived here, but it's so hard to actually identify creation until we deem it to be a finished product. And none of us were close to finished products yet.



It was thrilling and it was scary. Because learning — really learning — is always so, so scary. But that's what we were doing together in that room: learning through pain and discomfort and trial and error and discovery. That's what we were doing together in this school. We were all a part of each other's processes.

Creation is not something to be jumped into and it is not

something to take for granted. The beauty of creation is that the pieces had to come together in just the right way to make a brand-new thing, and that is a science that is not easily learned. It takes time and believing in the people around you. It takes trust and it takes encouraging others' successes. It takes seeing someone's accomplishment and allowing it to be a part of your growth

as well. It takes failure. And it takes time.

I am not a finished product. But the one thing I know is that in my time at Michigan, I learned. And I created. The process was difficult, thrilling, hysterical, sorrowful, lonely, heartfelt, and filled with so much good music. It was a process. And in the end, I created the person I wanted to be, as did all of my beautiful and incredibly talented friends. And we're still doing that as we leave to join the real world.

We will not stop creating, because the process never ends.

**MAYA IMANI ALWAN,**  
BFA (*Musical Theatre*)

**Willis Patterson Diversity Award**

In the musical theatre sophomore performance class, Professor Mark Madama advises students to approach

their time at Michigan as though they are an hourglass constantly being filled with sand. Each new experience, be it a performance opportunity or revelatory moment in class, success or failure, dumps a whole bucket full of sand into your hourglass.

Four years may seem long, but with the immense volume of experiences and knowledge acquired there is no way that we can expect to process it all in that time.



Instead, we should be patient and continually invite the learning process not just in school, but throughout the rest of our lives. In time, and perhaps unexpectedly, a grain of sand may pass through that hourglass and inspire an "aha!" moment, where a lesson from months or even years ago takes on new meaning.

As I reflect on my experiences in SMTD, I know that the true impact of these pivotal four years may not have hit me yet. In the whirlwind of undergrad, I've been spat out on the other side with a list of accomplishments miles longer than anything I ever thought I was capable of, and I attribute that to two aspects that exemplify the Michigan Difference: being a part of an institution with a standard of excellence and a community with a commitment to help you uphold it. I have been asked to step up to the plate by both peers and professors, and I somehow managed to rise to the occasion by abandoning my fears and learning to believe in

myself the way others believed in me. Before I knew it, I was taking on new challenges and embracing my position as a leader in my community. I am immensely grateful to everyone who was involved in that journey, because I have truly come to embody the Michigan spirit of being the Leaders and Best.

I say this not only because I feel it, but because it is reflected to me in the legacy I leave behind. On our unexpected final days of classes, the junior class of MTs were inspired to throw the seniors a last-minute commencement ceremony, complete with makeshift diplomas and paper-plate awards to honor our class. The evening was full of laughter and tears, saying our goodbyes as people prepared to leave town, and I was shocked by how many people came up to me to express the impact I had made on their time here, asking, "What will we do without you?" Without even thinking, I responded, "It's your turn." As peers we learn from each other in so many ways, and I know that the classmates I'm leaving behind are inspired by me in the same way I was inspired by those who came before me. In that moment, I was so proud to be a Wolverine. And while I may not be able to fully articulate everything that got me here, I will hold these experiences in my hourglass for the rest of my life. I look forward to the moments in the near and distant future where another grain of sand passes through, affirming that it's never too late to learn something new, and reminding me of all the great and painful and amazing and confusing and difficult and gratifying moments that made up my Michigan experience. Always and forever, Go Blue.





## CLASS OF 2020 COMMENCEMENT SPEAKER

### JOHANNA KEPLER

Johanna Kepler completed a BFA in Dance with a minor in Latino Studies. During her time at U-M, Kepler served on the Student Advisory Board for the Office of Diversity, Equity and Inclusion and was an SMTD Diversity, Equity and Inclusion Student Ambassador. Kepler also founded Arts in Color, a student organization committed to diversity, equity, and inclusion within the arts.

#### Academic and career accomplishments

- Founded the Power of the Performing Arts: Uniting Artists While Apart interview series to raise awareness of the COVID-19 pandemic's effects on the performing arts. The series has engaged 300 performing artists from around the country
- Founded Arts in Color a student organization within the Department of Dance that is committed to diversity, equity, and inclusion
- Choreographed a piece for *Latin Xpressions*, becoming one of the first students to have their work featured in the Department of Dance's annual show
- Created the multimedia original work "Through Our Eyes," which was featured as part of SMTD's *Collage Concert* in 2018
- Choreographed for the American Dance Festival's regional conference in 2019
- Received the Martin Luther King, Jr. Spirit Award in 2019 for her work with Arts in Color, the student organization she founded
- Selected for the UMS 21st Century Artist Internship, where she worked with Hubbard Street Dance Chicago in the summer of 2018
- Choreographed MUSKET's production of *Cabaret* in 2019

"Throughout her time at SMTD, Johanna Kepler has emerged as a dynamic, collaborative arts leader. Her ongoing commitment to the responsibility of synergizing art-making and artist citizenship is a quintessential example of what a Michigan education can represent, and her down-to-earth, grounded approach to leadership belies substantial grit and courage."

— Prof. Jonathan Kuuskoski

**Hello School of Music, Theatre & Dance Class of 2020, faculty, family, and friends. My name is Johanna Kepler and I am thrilled to be receiving a Bachelor of Fine Arts in Dance and a minor in Latino Studies from the University of Michigan. Like many freshmen, I came to Michigan, unsure of how I would fit in and how I would find my way. To be a professional dancer and choreographer was my dream, but what would be my path? For my whole life up until college, I had tried to fit into the boxes society tells us we must be able to check off. As an adopted girl from Guatemala, with two white lesbian moms, raised in a half-Jewish household, you can see how this may have been a challenge.**

From a young age, I had to navigate in a world that did not reflect me or my family makeup. From a young age, I was privy to the complexities of race and social dynamics because my family, identity, and story were constantly being called into question.

Entering U-M, I was not sure of where I would fit in or if my story would be accepted. I needn't have worried. In the School of Music, Theatre & Dance I learned the value of the voice, the power of a story, and how together we, as artists, can weave a fabric reflecting our diverse lives and points of view, while sharing a common experience. I would use my newfound knowledge of the importance of intersectionality in identity to help guide me in how I think about the performing arts and how I engage with the world around me. I am thankful for the strong sense of community that SMTD fosters and the exciting opportunities for cross collaboration of artistic disciplines. Over the years I saw my talented peers from all departments collaborating to create interdisciplinary works that told unique stories and changed the way I viewed the world.

I believe the performing arts has the power to create change in every sense of the word. The performing arts has the unique ability to bring people together from all backgrounds, to promote collaboration across discipline and identity, to challenge the social norms of our society in a tangible way, and most of all to create community

across difference. In a time of uncertainty and social distancing, it is often hard to turn on the news and to really process what is happening in our world. In many ways our lives and careers have been halted, stopped in our tracks from seemingly moving forward. However, during this time, I have seen the performing arts community rally together and arguably create a stronger community online than ever existed before.

The world may have stopped but as artists, we have not stopped dreaming, creating, and sharing. Daily on Instagram, I see numerous live classes happening. I open Facebook or YouTube to see free concerts by a wide range of musicians and orchestras from around the world. In many ways, the performing arts are more accessible now than they ever have been. Teachers and choreographers are teaching Zoom classes all across the world. I have taken class with top choreographers from Israel to Australia, all from my kitchen. Students who may not have the financial ability to take studio class or have access to a studio now have opportunities for world-class training with the tap of their fingertips.

I have also seen artists supporting other artists like never before. I have seen vulnerability in the work that people are posting. No longer must we create for a big proscenium stage or have a specific deadline to showcase a piece, we are just free to create. When else in our lives will we

have the privilege to create with this kind of time?

But with this opportunity comes responsibility. We must also notice and should take pride in the fact that so many people are turning to the arts to help them through this time of anxiety. People need entertainment. People need us. We must ask ourselves how can we help our very hurting world?

We can help by creating joy. As artists we have the ability, even if only for a split second, to take an audience away from the pain of today. Joy is powerful and the ability to create and share joy is a privilege. Spreading joy with the simple post of an unfinished dance in your living room or a clarinet solo from your kitchen could put a smile on the face of a nurse across the world. We, as artists, have the power to spread joy in a time of fear and uncertainty.

About five weeks ago, I started a project called the Power of the Performing Arts: Uniting Artists While Apart. Once our normal commencement ceremony was canceled and the world started to shut down, I realized there needed to be a way for artists to connect across all genres and styles. My goal was to make a platform through which artists could share their stories in the most authentic way possible, create community through technology, and raise awareness on how the COVID-19 pandemic is affecting artists in the U.S. and around the world. To do this, I have been interviewing performing artists, directors, choreographers, producers, and arts administrators from all across the globe.

One interview I did recently was with Kelly Ashton from Sleep No More. When asking about her work with physical theatre and environmental sustainability, she said: "Art was never made to change laws. Its purpose is to open up people's minds to

change how they vote, who they elect, and how they see the world and to teach morals, so it's our job as artists to find strategic ways to tell these stories that have underlying moral obligations for our future generations. For me, what I work on for environmental science is how can you have a basic moral story of good versus evil, add a layer of the environment and what's presently happening and examining past relationships with the environment, and then use the emotional vulnerability of movement to add the extra sense of all to that."

Just as working with my peers in SMTD did, each interview gives me hope for a better future in the performing arts. The story and artistic journey of each artist has one common thread: the hunger and drive to create and the goal to connect and build community. We did not choose the performing arts because we thought it would be easy: it is not. We chose the performing arts because we are passionate and we know in the hardest of times it is what we turn to for help. And now we see that it is what the world turns to. The power of a single story can move people to action. The power of shared stories can change the world.

In closing, I would like to give a special thanks to our parents and families who have supported us on our journey. Without you we would not be (virtually) standing here today. I would also like to thank the faculty and staff of the School of Music, Theatre & Dance for inspiring us, motivating us, supporting us, and helping to shape us into the artists and people that (virtually) stand before you today.

Now more than ever, the world needs the arts. The education we have received has given us the skill set to be agents of change and to shape a world that we want to live in, now we must go forth and do it.

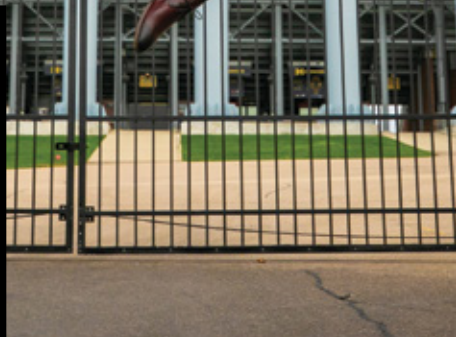


# MOMENTS AND MILESTONES

## A Celebration of the Class of 2020

The COVID-19 pandemic prevented the Class of 2020 from celebrating graduation in person, but the memories they have created over the years at the School of Music, Theatre & Dance will last a lifetime.

As an homage to the performances, classes, rehearsals, late-night study sessions, game days, presentations, and everything in between, our graduates submitted photos and reflections that collectively share their SMTD story. Across these pages, you will see what makes them unique, dedicated, and talented individuals who embody the Michigan spirit. They are poised for bright futures in the performing arts and beyond.







The most important thing I learned during my four years at this University is to have confidence in my abilities. Whether I'm writing a new song, producing, or simply playing music beside my amazingly talented best friends, I have the most fun when I am comfortable and surrounded by people who appreciate that music has the power to bring us together.

**Mira Housey, BFA (performing arts technology)**



This picture is special to me because the photo was taken just two days before the University switched to online courses. To be a part of this family has been one of my greatest joys as a student at Michigan, and I will carry its values and friendships with me through my future endeavors because I will forever Go Blue.

**Zachary Siegel, BM (trumpet)**







In my first year at SMTD, I felt honored to integrate the small group of female students in the Jazz Department. These amazing musicians and human beings supported, inspired, and welcomed me with so much love. Through them I learned that SMTD is not just an institution or a building: SMTD exists because of the hearts and talents of the students, professors, and staff who walk, dream, and create behind its walls every single day.

Darianna Videaux Capitel, MM (*improvisation*)

The best part of my time at SMTD was the incredibly talented, hardworking, and supportive studio I got to be a part of. There is no musical family I would have rather spent the past four years learning with than the Michigan Bassoons.

Peter Ecklund, BM (*bassoon*)



This is Amazin' Blue at Hill Auditorium being total goofballs after ICCA Quarterfinals 2020. Being able to make memories with my absolute favorite people in Amazin' Blue has been a big highlight of my time here.

Chan Yu Hin Bryan, BMA (*voice*)



I'll never forget the joy and privilege of collaborating with the phenomenal members of the University of Michigan Symphony Band, under the baton of Professor Michael Haithcock. I'll fondly recall performing as a featured soloist for the Harry L. Alford march "The World is Waiting For The Sunrise" as a highlight of my performance career.

**David A. Grayling, MM (euphonium)**



The students of the MT department are so wonderfully intelligent and curious—if I hadn't been surrounded by them every day for the past four years, my education would have been very different (and not nearly as exciting!). Learning from them has filled my time at school with so many discoveries I could never have made on my own. I'm so grateful for their camaraderie, creativity, and the LAUGHTER they have provided me day in and day out—even when we are miles apart in quarantine. I have Brent Wagner and Vince Cardinal to thank for them!

**Nina White, BFA (musical theatre)**



This photo is special to me because it was taken following my senior violin recital this February. Pictured with me are two of my amazing mentors who I have been so lucky to form lasting relationships with: Professor David Halen and Ken Fischer.

**Michele Ripka, BM (violin)**

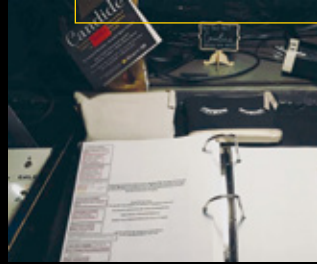






This photo was taken on stage after a long day in the theater rehearsing for *Latin Xpressions*, this year's annual Department of Dance Power Center show, and, unbeknownst to me at the time, the last show I would ever perform in at U-M. I don't know how I would have made it through these past four years without a cohort of such amazing peers and caring best friends, and I will never again take moments like this, surrounded by their hugs and exhausted affection, for granted.

Shea Carponter-Broderick, BFA (dance)



My favorite part of being here at Michigan was getting to immerse myself fully in the city of Ann Arbor. I spent every summer here and have such attachment and love for this city. I hold a little extra love for the Living Arts community that from the first day on campus shaped my relationships and experiences in an immensely positive way.

Bailey McMillan, BFA (design & production)





The best of my Michigan experience was when the MT Class of '98 came back for their 20-year reunion and talked to us about the many different paths they have taken. I was reminded of the legacy we are a part of and how important it is to relish these years of development and growth surrounded by this supportive group of extraordinary individuals.

**Joe Serafini, BFA (musical theatre)**



I would never pick favorite students...but I really miss being able to work with these kiddos! The opportunity to teach low brass students through the Music Education Department's partnership with Crescendo Detroit pushed me to grow as a musician and educator more than any experience on this campus and I wouldn't trade it for the world!

**Scott Watson, BM (trombone & music education)**



Working on *SHEL* was one of the top highlights of my time at UMich—getting to be part of bringing an entirely original musical from the ground up felt like true art-making. Not only was I helping to bring composer Noah Kieserman's, BFA '18 (*musical theatre*) work to life, but I've made lifelong collaborative friendships.

**Cole Abod, BFA (jazz studies)**







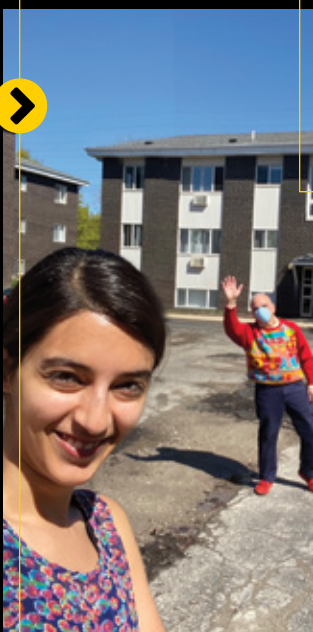
My favorite SMTD memories are with my studio mates, who I am lucky to be able to call both my colleagues and some of my closest friends. I am so thankful that I shared my time at Michigan with such talented, funny, and wonderful people.

**Cassie Nielsen, BM (clarinet)**



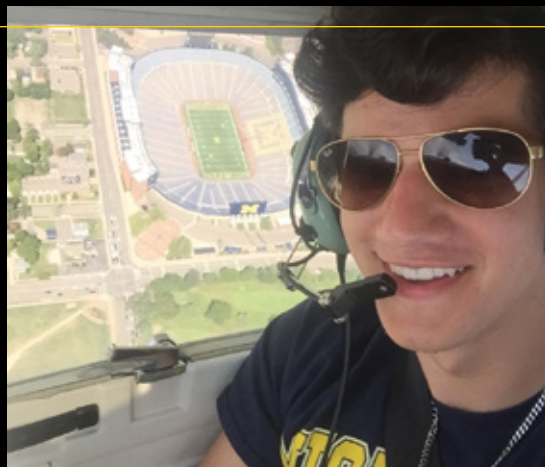
My professor, Martin Katz, came to my door, and brought me champagne and cake to celebrate my graduation! We had to keep a safe distance but I managed to take a picture before he flew to his next graduating student. I feel SO lucky to have been in his studio, pursuing my master's degree in collaborative piano, and have had so many amazing colleagues, collaborators, and exceptional opportunities here at SMTD. I'm happy that I'll be coming back in the Fall for a Specialist Degree and I am ever so grateful to Professor Katz for making all of this possible.

**Mahour Arbabian, MM (collaborative piano)**



This was my last Symphony Band concert at the University of Michigan. Everyone had just congratulated me and said goodbye in their own unique ways and one of the people in this picture screamed something rather explicit in Hill Auditorium, which elicited this response and candid picture. I think this picture very accurately represents the clarinet section of 2020.

**Katie Gu, BM (clarinet and music education)**





This photo is from a gig on the Diag with my trio, Su\$hi, with Eliza Salem and Mohan Ritsema. Making music with these cats was definitely one of the highlights of my time at SMTD.

Gian Perez, BFA (acting)



PHOTO: JAVIER SORIANO



An experience that I will carry with me for the rest of my life was performing in *Passing Strange* my junior year. This show allowed me for the first time to work with a director of color who was also female. Being in *Passing Strange* was also gratifying because for the first time, I had the opportunity to perform in a show about people of color like myself. This show has given me more confidence in trusting my work and knowing that I am good enough. I am beyond blessed that Michigan offered me this life-changing experience.

Brianna Stout, BFA (musical theatre)



This photo was taken in February by Mark Gjukich during the Chamber Choir's UMMA performance of David Lang's *little match girl passion*. Before the performance, I remember our conductor Dr. Rogers telling the choir to be present, to remember what it felt like to share this thing we had all worked so hard on together. I'm grateful for that reminder and will continue to hold those memories close for years to come.

Hayley Tibbenham, BMA (voice)



This photo comes from *Collage*, this past January. This year, I opened the show with my klezmer band, an incredibly adrenaline-inducing experience, and one of a lot of joy.

Aviva Klein, BM (bassoon)





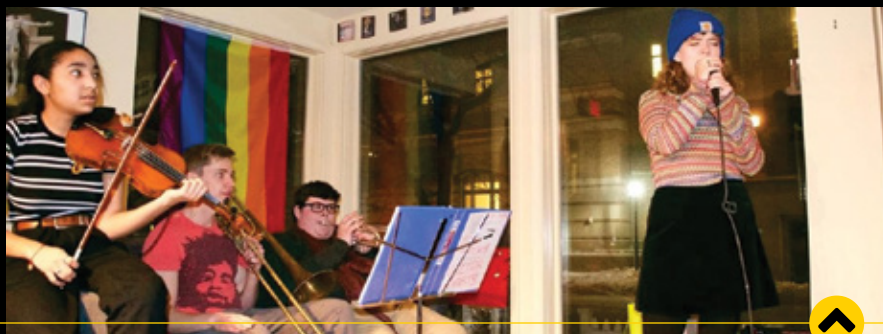


PHOTO: JULIA LAWSON

As a classical viola major, one of the best parts of going to SMTD was being able to play music with the fantastic jazz musicians at our School. David Ward started a ska band and I was lucky enough to sing with them a couple of times. This photo is from our concert at the Canterbury House in February 2018 with Ben Green on trumpet, Chris Kelley on trombone, Alex Levatter on violin, and me on vocals.

**Julia Foran, BM (viola)**



This is my favorite SMTD photo because the Wall to Wall Theatre Festival has been an integral part of my Walgreen experience. It was the first piece of theatre I ever saw at U-M when I was a prospective student, and I have been involved with producing the festival every year since.

**Kirsten Mossberg, BFA (acting)**



While attending the University of Michigan the last few summers, I've gained valuable friendships and lifelong connections that I value both personally and professionally. The Summer Music Education Masters program has allowed me to create positive, meaningful musical experiences for my junior high orchestra students while being professionally developed. Go Blue!

**Kathleen Schnerer, MM (music education)**



Anyone's very first Michigan football Game Day is hard to replicate. I'd never been part of such a massive community before.

**Natalie Kastner, BFA (musical theatre)**



This is my best friend from the Music School, who I met in my first class, freshman theory. She is eating some chips from the SMTD snack machine. To me this photo captures the pervasive feeling of being a music student: somewhat emotionally drained from practicing and feeling the constant strain, we joke around and stand in the sunshine during the brief amount of time we have to spend with each other, making ourselves almost late for class but not worrying about it. There wouldn't have been another way to get through such a taxing four years of hard, solo work, without a friend to share the struggle with

**Anna Golitzin, BM (musicology)**



Traveling with my studio mates for festivals and conferences was my favorite part of SMTD. I learned so much from collaborating with them and I am lucky to have been part of such a great group of people!

**Marina Sakellakis, BM (saxophone)**





# WELCOME TO THE ALUMNI NETWORK

## 2020 SMTD Commencement Speaker

Dear Class of 2020,

Congratulations on your graduation from the University of Michigan School of Music, Theatre & Dance. Your final semester was turned upside down by the spread of the coronavirus, and I want to acknowledge this loss and tell you that I share in your disappointment.

The circumstances of your graduation in no way diminish the years of hard work, determination, and excellence you have shown in the classroom, the performance hall, the theatre, and the studio. SMTD saw in you the potential to develop into the caliber of artist who changes the world. And the world needs artists like you now more than ever.

Our profession will look different in the coming months and years due to the pandemic, but you have the skills and drive to shape it and make it better than it was before. So go forth boldly, try things, collaborate, make your art, and share it with others. Reach out to your fellow alumni — we are here to support you and we want to work with you.

Congratulations again, Class of 2020.  
Stay strong and be resilient.

I look forward to seeing what you do in the future.

Forever Go Blue!

Laura Karpman

BM '80 (*composition and voice*)



## SMTD Alumni Society Board of Governors Chair

Dear Class of 2020,

On behalf of the School of Music, Theatre & Dance Alumni Society Board of Governors, I would like to congratulate you on your graduation! I realize that so many of you were unable to celebrate your special day in the way you may have imagined, but know that all of us alumni are cheering you on and are excited to welcome you into the “real world.” I hope you look back with pride in all you did throughout your time at SMTD—and you should be especially proud of your resilience during the pandemic in the months leading up to graduation.

While I remember my graduation well—the late Jessye Norman spoke and Dean Christopher Kendall shook my hand and smiled at my joyful tears—the importance of the actual ceremony has faded in my mind. The pomp and circumstance of a single day pales in comparison to the lasting glow, and overwhelming sense of pride, of being a graduate of the University of Michigan!

I graduated from SMTD in 2009 with my doctorate in music education, and I am proud to be part of an alumni body of incredibly talented performers, educators, and scholars. As chair of the SMTD Alumni Board, I am thrilled to welcome you to the alumni community and tell you about the ways the board will represent you as an alum. I joined the SMTD Alumni Board in 2014 because for years I’d been observing, and benefiting from, the depth and strength of the University of Michigan alumni network. I wanted to contribute in a tangible way to one of the groups that formally sustains these relationships: the SMTD Alumni Board.

The Alumni Board exists to foster fellowship and strengthen ties among alumni, students, faculty, and friends of SMTD. We aim to find meaningful ways of supporting current SMTD students, alumni, and leadership. We act as advisors to the School team, sharing our insights on key issues to SMTD while advocating for alumni interests and needs.

I hope you will consider nominating yourself or someone else to join the board in the future. We accept nominations at the beginning of each calendar year, and we are always excited to welcome enthusiastic new members. We hope that the board can continue to reflect the diversity of the SMTD alumni body and represent alumni voices across disciplines.

Again, congratulations on your graduation! I wish you all the best and hope to meet you in the future.

Go Blue!

Ann Marie Stanley

PhD '09 (*music education*)





## FACULTY REFLECTIONS ON THE CLASS OF 2020

### To the Chamber Choir graduating members of 2020:

Sofie Aaron	Shohei Kobayashi	J'ai Spell
Taylor Adams	Taria Mitchell	Jacob Surzyn
Alex Brassard	Nicholas Music	Hayley Tibbenham
Summer Brogren	Michelle Popa	Matthew Whitehead
Benton DeGroot	Eric D. Reyes	Alan Williams
Peter Kadeli	Jaime Sharp	

Thank you for an amazing year of music-making. May the memories we created together over the years live long in your hearts. We will miss your beautiful smiles and gorgeous voices around the SMTD and in our ensembles. Go forth in love, go change the world, and forever Go Blue!

### Shohei Kobayashi MM '17, DMA '20 (*choral conducting*)

Your presence in our school and community will be greatly missed. I am overjoyed by the impact I know you will make in the lives of your students at Reed College and in the field. During the last five years, you left your musical mark on almost every choral community in Ann Arbor (Chamber Choir, Orpheus Singers, University Choir, Men's Glee Club, Women's Glee Club, Arts Chorale, Residential College, First Congregational Church, and UMS Choral Union). Go forth, my friend, and continue to make us proud.

Go Blue!



KOBAYASHI, LANG AND ROGERS

### To Eric and Peter –

It has been a joy having you both as my first two MM choral conducting students who began at the start of my tenure at U-M as director of choral activities. I am so incredibly proud of you both, and know that there are many bright days ahead of you. Congratulations, and forever Go Blue!

[Eugene Rogers \(Choral Conducting\)](#)





**Isabella Amador** - Some of the highlights from her dynamic undergraduate degree at SMTD: Soloed with the Ann Arbor Camerata, with the Korngold Violin Concerto, chosen as a concertmaster of the UPO, and performed on the 2020 Collage with duo partner Malhar Kute.

**Michael Romans** - One of the USO concertmasters this year, has had professional orchestral success outside SMTD as well. He recently subbed with the New World Symphony in Miami, Florida, and was chosen as a concertmaster for the National Repertory Orchestra this summer in Breckenridge, CO.

**Megan Rohrer** - Innovative and really a go-getter! She has collaborated on a host of projects including the Contemporary Directions Ensemble, and was a soloist with the National Chinese Orchestra of Taipei on a concert featuring other faculty members. She also plays

in and composes for Virago and the Converge Quartet, her own ensembles.

**Kristina Zlatareva** - She has enriched the culture at U-M through every avenue. Performed on a Stradivarius from the violin collection at The Henry Ford Museum in the Fall of 2019 for a private donor event. Has inspired all kinds of students as a teacher through the Sphinx Overture Program in Flint for the past two years. She has also been building her interest in arts management and was selected to help manage Midori's Foundation tour of Cambodia in December 2019.

**Danielle Belen (Strings)**

To our dear 2020 graduating class: Although we couldn't be present to celebrate your accomplishments in person, please know that you are in our minds and hearts as you move on to the next step in your careers. A heartfelt congratulations and wishes for many exciting things to come.

**Daniel Gilbert (Winds & Percussion)**

Your ability to create and support each other during this challenging time demonstrates your strength and resilience. In these times of uncertainty, I know for certain that you are up for the challenge and are going to thrive!

**Jason DeBord (Musical Theatre)**

Congratulations, Class of 2020! You are truly a special group—not only are you extremely talented, creative, intelligent, and hard-working, but your resiliency, compassion, and determination have been tested and strengthened right in the middle of your well-deserved celebrations as you set out to engage with a changed world. And what a global picture you have! I have no doubts that every one of you will bring exciting and rich contributions to our world. You have our respect, admiration, support, and all best wishes for a rewarding future!

**Timothy Cheek (Voice)**

It has been an honor and a privilege to work with the University of Michigan Class of 2020, a truly exceptional cohort of musicians and scholars. May the next chapter bring exceptional imagination and ideas. Go Blue!

**Andrew Bishop (Jazz)**

To all the students who've majored in, studied, attended events of, and otherwise supported chamber music while at Michigan: you rock. It's been my privilege to see and hear your work, and it's inspired me to continually think bigger, better, and more passionately about how we connect with our audiences when we play in small groups. Keep kicking ass, keep dreaming, and keep questioning how you can make a difference. Because you already have.

**Matt Albert (Chamber Music)**

Life is in stages, and this is one of them. As you graduate today, it is not the end but the beginning of another stage. Take a moment to look back on your achievements. Each step has been a building block for your life.

Congratulations on your graduation!

**Julio Cardona (DEI)**

Congratulations to Ali on BOTH a Master of Music in Viola Performance (MM) degree and a Master of Social Work from the University of Michigan. You are poised to make a huge difference in this world with your dual degree. I'm so proud of you!

Congratulations Javier on earning your Master of Music in Viola Performance! Your infectious smile, positive energy, and lovely artistry has added so much to SMTD over the past two years. I'm so proud of you for winning the Cincinnati Symphony Orchestra/Cincinnati Conservatory of Music Diversity Fellow with the CSO viola section. Bravo!

Congratulations to newly minted DMA Joachim Angster! We've had a truly remarkable three years together, and I thank you for your intellect, curiosity, and artistry. You are taking this phenomenal DMA degree to your native country of France as the new co-principal viola of the Orchestre Philharmonique de Strasbourg. I am so proud of you!

Congratulations Julia on earning your Bachelor of Music from the University of Michigan! I have so enjoyed our four years together and am proud of your giving heart, your curiosity, and your desire to help others. Best wishes as you move back to your home state of Colorado to begin "ArtistYear," a national service for citizen-artists.

Go Blue!

**Caroline Coade (Strings)**



## FACULTY REFLECTIONS ON THE CLASS OF 2020



Congratulations to Organ Department graduates Dr. Emily Solomon (DMA Organ: Sacred Music), Kenneth Simon (MM Sacred Music), and Joseph Mutone (BM Organ Performance and Sacred Music). You set high standards through your performances and scholarship and contributed to our department in many ways, including our organ study tours to France, Germany, and the Netherlands. Now, in the past few weeks, you've met new challenges and opportunities with creativity, grace, and mutual support. How will you forge a successful, fulfilling career of artistry and service? You have all the knowledge, wisdom, and humanity to lead your generation in finding the answers. The future of our profession is in good hands.

**James Kibbie (Organ)**

Congratulations and best wishes to all the wonderful students graduating! Though it is a challenging situation currently, you have a remarkable advantage: your excellent education, musical training, and most important, your long future ahead, during which you will continue to develop and evolve your abilities. Going forward, it is time for you to demand the best from yourself and take what you have learned and build on it. Good luck!

**David Halen (Strings)**



These are photos of our wonderful grads in their first acting class as freshmen. They are even more beautiful and talented now than they were then—and I loved them on sight!

**Gillian Eaton (T&D)**

Congratulations to our pianists and all our students who are graduating in 2020. We are so proud of you, and have complete confidence in you and what we have given to you as you go out into the world to practice your art and effect the greatest good. I hope that we will stay in your hearts and minds as you will always be in ours!

**Christopher Harding (Piano)**

Nobody could ever imagine that we would be celebrating your graduation like this, but here we are and nothing can be changed. Your hard work will pay off in the future and you will be the only class who will tell stories like this—you are in that case REALLY SPECIAL! And you are special even without this coronavirus madness. You are starting a new chapter of your life, so you are ready to conquer the world—a little bit scary, I know, but you are ready. You ALL are young and talented people. Your potential is endless. All things are possible.

- 1) Always look at all things positively even if it doesn't seem right at that time
- 2) Take whatever opportunities you get; you never know where it will take you. Life is a detour, not a straight path: enjoy the ride, not the goal line! Always remember: this country is full of opportunities
- 3) Keep dancing, choreographing, and expressing your emotions and desires
- 4) Always follow your heart and/or ask it questions and you will find the right answer for everything
- 6) Your potential is endless. Trust and believe in yourself
- 7) Last but not least, stay in touch—we will be always happy to hear from you even if you are on Mars!

Much love and many hugs to you all. I will miss you!

**Slávka Jelínková (Dance)**

So here's a brief message for the graduating string players (and others):

The joy of making music is about the only thing that feels normal right now, and the creative juices have never been so in evidence and so NECESSARY. Because you have a direct line to this joy in a way so many in the world don't, SHARE IT, CELEBRATE IT, and heal with it. What a great way to start the next chapter in your lives—so real, so powerful.

Go Blue!

Your friends in the String Department

**Andrew Jennings (Strings)**

The future demands that you use your heads, hearts, and wills to make this world a better place. Go forth with courage and forever Go Blue!

**Priscilla Lindsay (Theatre & Drama)**

To the D&P students, all the best from the Design & Production faculty on this amazing achievement.

Congratulations on your graduation! The future is yours.

**Christianne Myers (Theatre & Drama, Design & Production)**

Congratulations to all of our wonderful Jazz and Contemporary Improvisation graduates! While this year did not end as any of us would have hoped, you handled it with resilience and grace. I know you will all make the world a better place through your music and your concerns for equity and social justice. Go Blues!

**Ellen Rowe (Jazz, Conducting)**

I am so happy that Jimmy Harbaugh is going out into the world to make his mark as a director and theatre maker. His work in the program, and with *Musket* and *Rude Mechanicals*, has been a joy to see. His senior thesis, an adaptation of William Golding's *Lord of the Flies*, with nontraditional casting was a tribute to his ability to make theatre for a 21st-century audience. He has become a wonderful collaborator and leader. I expect nothing but wonderful news of your future endeavors, Jimmy. Breathe deeply, take the leap, and be yourself!

**Malcolm Tulip (T&D)**

Dear BFA and MFA Dance class of 2020 — Although our world went a little upside down, depriving you of a celebratory sendoff at graduation, please know that I'm sending you strength and solidarity as you carve out your distinctive paths as artists and engaged citizens. The inventiveness and intelligence with which you approached your work here at U-M will carry you boldly and creatively onward. I'm sending you the wildest and warmest wishes for all your endeavors! Congratulations!!

**Amy Chavasse (Dance)**

Class of 2020 (Dance Students)

I have missed seeing you, yet I still hold you close. Your exceptional movements have stirred my heart again and again. Wishing you the best as you celebrate your graduation and move toward your exceptional futures.

**Anita Gonzalez (Dance)**



AMY PORTER AND AYANA TERAUCHI

I am happy for the successes already presented to the graduating UMICH Blue Flutes Studio. Maria Fernanda Castillo (DMA + Certificate of Entrepreneurship) has been appointed Assistant Professor of Flute, University of Tennessee, Knoxville. Ellen Sauer (MM, *flute performance*) will attend the Juilliard School to pursue her master's in Baroque Flute Performance. Ayana Terauchi (BM, *flute performance*) will attend the Colburn School to pursue her master's in Flute Performance. Ryan Koesterer is serving in the U.S. Army Reserve and taking auditions for a military ensemble position. Justine Sedky (MM, *flute performance*) is already a visual/virtual/live concert artist who produces and creates her own shows. Nicole Lawnicki (BM, *music education*) and Lisa Gudan (BM, *music education*) have secured positions teaching the musicians of tomorrow in our elementary and secondary schools. Go Blue Flutes! You will be as strong as your vision. Continue to shine!

**Amy Porter (Flute)**



AMY PORTER AND AYANA TERAUCHI



## FACULTY REFLECTIONS ON THE CLASS OF 2020



Congratulations and best wishes to the 2020 graduating class! I have been continually inspired and energized by your adaptability, resilience, creativity, and dedication to your artistry, especially during this extraordinary time. It has been my honor and privilege to work with many of you, and especially the phenomenal 2020 oboe graduates Jillian, Thomas, Ben, Mickenna, and Tom. I know that we will be hearing great things from you in the future as you go out into the world and make your mark—go get 'em and Go Blue!

**Nancy Ambrose King (Oboe)**



Congratulations to my wonderful graduating students! May the next chapter be filled with excitement and success.

**Stephen Lusmann (Voice)**

To our amazing graduates: your light shines so brightly, and you will change the world! Be confident in who you are, yet ever humble in how much there is always left to learn. To our graduating music educators: the world needs you and your work now more than ever—every child deserves the opportunity to experience the beauty of the arts as part of their school experience. Remember to teach people first, then music. Sending my love to you all.

**Kate Fitzpatrick (Music Ed)**

Warmest congratulations graduates! Here's to your dedication, resilience, and artistry. And, because you're the one and only Class of 2020, here's especially to your creative vision. The world needs you now more than ever. Looking forward to your next steps!

**Jessica Fogel (Dance)**

Congratulations Music Education graduates! We wish you all the best as you go forth and transform children's lives through music.

**Michael Hopkins (Music Ed)**

CONGRATULATIONS...all percussion graduates. So proud of your accomplishments and look forward to hearing about your future successes. RLRR LRLL...Go Blue.

**Michael Gould (Percussion)**

I am so proud of the amazing successes of our 2020 music education students. The future of P-16 music education is in good hands.

**Colleen Conway (Music Education)**

Congratulations on your many accomplishments and for the contributions made in shaping your department into a program that will leave its mark on the future of our field.

**Christian Matijas-Mecca (dance, chair)**

Congratulations on completing your degree, Marco Antonio. Build on your work at Michigan. Think deeply. Be an artist. And make this world a better place!

**The Music Theory Department**

Congratulations to all our talented PAT 2020 graduates. Wishing you all the best as you go forward in your creative lives. And please stay in touch!

**Andy Kirshner (PAT)**

## **RIISING SENIOR, SALVADOR FLORES (SAXOPHONE), SHARES THE HIGHLIGHTS OF HIS WINTER SEMESTER AND REFLECTS ON COVID-19**

From the world-class professors to the endless student resources, I knew the University of Michigan was the place to start building my career. I have tried to take advantage of everything available to me here and, in the process, have fortunately found much success in my undergraduate career. A big part of this success can be attributed to my performances in the competitive scene. As far as my competition success goes, my Winter 2020 term has definitely been one of the highlights!

Starting with the 2020 SMTD Concerto Competition, I followed my typical preparation routine, which includes lots of memory/detail work and several public/private run-throughs. In preparation for the finals, I had the privilege of working with both my professor, Dr. Timothy McAllister, and Professor Emeritus Donald Sinta, a legendary classical saxophonist and pedagogue. Each time I spoke to Professor Sinta, he would completely revolutionize the way I perceived and interpreted the act of performing with just a few words of advice. I took everything he said with me onstage and walked off with a sense of fulfillment like I'd never experienced before. Win or not, this performance had changed the way I would make music for years to come. Soon after, I was named one of the winners of the Concerto Competition.

Next up on the to-do list was the 2020 North American Saxophone Alliance Collegiate Solo Competition. My next two months were jam-packed with intense practice sessions, coachings, rehearsals, and a lot of late-night run-through sessions in various spaces. Taking from my positive experiences with memory in the concerto competition, this was the first time I would ever commit to a fully memorized competition program. In addition to this, I also always like to think of competitions as just another performance. If I happen to win over the opinion of the judges, even better. This mindset led to what was, by far, the most enjoyable experience I have ever had onstage. At the opening night of the conference, I was announced as the 1st Prize Winner of the competition.

This semester, I was also named a 2020 Yamaha Young Performing Artist. This honor granted me the opportunity to perform for thousands at the 2020 Music For All Summer Symposium, attend several career-oriented workshops and clinics, and connect with the incredible Yamaha Artist Relations Department. In addition to this, I have most recently been named the winner of the 2020 National Collegiate Solo Competition, granting me the opportunity to perform with one of the nation's premier ensembles: The United States Army Band "Pershing's Own." However, the recent coronavirus outbreak has caused both of these opportunities to be postponed. These are just two of several other projects I had planned this term, including a 3-Week European tour with the University of Michigan Chamber Orchestra, several recording projects, and many chamber/solo recitals. I have also been deprived of giving a proper goodbye to my graduating friends, many of whom I have known for the majority of my musical career. It has been very difficult to move forward at the usual pace, especially without the usual closure I am accustomed to each academic year. I am sure this outbreak came as a shock to us all. I sincerely hope everyone is doing well by the time you are reading this. Stay strong and stay healthy! Go Blue!

PHOTO: HARRY BUTLER PHOTOGRAPHY



# STUDENT NOTES



EPSILON CHAPTER OF PHI MU ALPHA

The Epsilon Chapter of Phi Mu Alpha advances music in America by producing an American Music Concert, a concert featuring performances of works written by American composers. This year, the Epsilon Chapter, led by president and senior **MATTHEW BAKER** (*tuba*), commissioned a work for brass quintet by Epsilon alumnus and former chapter president **NELSON GAST**, BM '16 (*composition and music theory*), MM '17 (*composition*). Unfortunately, due to COVID-19, the American Music Concert was canceled. However, the Chapter looks forward to premiering the piece at their next concert in the 2020–21 academic year.

Rising senior **ZOHA BHARWANI** (*directing*) was one of the Region III nominees for the National John Cauble Award for Outstanding Short Play for her play *Displace*. The winner of the award was to be announced at the National Kennedy Center American College Theater Festival in April, but that event was canceled. Additionally, Bharwani won the top prize of the U-M Hopwood Program in the drama category, taking home \$4,500 for *Displace*. The play also garnered her the Dennis McIntyre Prize for Distinction in Undergraduate Playwriting from the Hopwood committee.

Flute doctoral student **MARIA FERNANDA CASTILLO**, BM '04, SM '18, has been appointed

assistant professor of flute at the University of Tennessee, Knoxville. Castillo will begin her tenure-track position in Fall 2020.

Piano pedagogy and performance doctoral student **MELISSA COPPOLA**, MM '16 (*piano*), has been awarded a Rackham Predoctoral Fellowship for the 2020–21 academic year. This fellowship is "one of the most prestigious awards for candidates working on dissertations that are unusually creative, ambitious, and impactful." Coppola's dissertation work consists of researching the experiential benefits of interdisciplinary performance for young pianists through developing "Young People's Perspective," a new youth-led concert series.

DMA violin student **ARIANNA DOTTO** was named a winner of the 2020 SMTD Graduate Concert Competition held in January. She



MARIA CASTILLO



MELISSA COPPOLA

performed Jean Sibelius's *Violin Concerto, op. 47*.

Doctoral composition candidate **GALA FLAGELLO**, MM '19, is the festival director and cofounder of Connecticut Summerfest, a nonprofit contemporary music festival celebrating its 5th anniversary season in June 2020. The festival brings together talented emerging composers and the country's most innovative chamber music ensembles for a week of artistic exchange, culminating in nine world premieres. Connecticut Summerfest is proud to have proactively pivoted to an entirely virtual format for its 2020 season with the support of ensemble-in-residence the International Contemporary Ensemble and composition faculty members Phyllis Chen, Nathan Davis, Gilda Lyons, and Matt Sargent.



ARIANNA DOTTO



GALA FLAGELLO

**JULIA FORAN**, a senior in viola performance, will be moving to the Roaring Fork Valley in Colorado to serve as an ArtistYear AmeriCorps Fellow for the 2020–21 school year. ArtistYear is the first national AmeriCorps program that places teaching artists in Title I schools for a year of dedicated service. Foran has enjoyed many teaching experiences during her undergraduate degree as a Michigan Artist Citizen and a teaching assistant for the Sphinx Organization.

In January, masters student **JEREMY HOWELL** was the second-place winner in the classical saxophone category at the Vandoren Emerging Artist Competition.

Graduating masters student **PETER KADELI** is heading to Indiana University Jacobs School



JULIA FORAN

PHOTO: CATHERINE MOORE





PETER KADELI

of Music to pursue his DMA in choral conducting.

Doctoral candidate in choral conducting, **SHOHEI KOBAYASHI**, MM '17, accepted the position of assistant professor of music and director of choral activities at Reed College in Portland, Oregon.

DMA piano student **ALEKSANDRA KASMAN** was named a winner of the 2020 SMTD Graduate Concert Competition held in January. Kasman also served as a Young Artist-in-Residence of NPR's *Performance Today* program. She enjoyed working with Fred Child and the team at Minnesota Public Radio (MPR) in Minneapolis/St. Paul in November. While onsite, Kasman was interviewed and recorded a live performance for MPR.

Senior dance major **JOHANNA KEPLER** created a piece for the



SHOHEI KOBAYASHI

Department of Dance's *Latin Xpressions*. Kepler choreographed a piece about the current immigration crisis at the U.S./ Mexico border looking at the journey of asylum seekers coming from Central America. She was born in Guatemala City, and being an immigrant and woman of color in the performing arts gave Kepler a platform to tell the stories of her people who are often silenced, and whose history and stories are often erased in the U.S.

**AMANDO KUO**, a senior theatre student, created a limited series sitcom, "Woman In Training," that debuted on YouTube in May. This project was made possible through the support of SMTD, LSA, the Spectrum Center, EXCEL, and her fellow students.

**XIAOYA LIU**, currently pursuing a DMA in piano and studying with Professor Christopher



ALEKSANDRA KASMAN



KUO PROMOTING "WOMAN IN TRAINING" YOUTUBE SERIES  
PHOTO: MAYA ELENA PHOTOGRAPHY





ALFREDO CABRERA

## BREHM PRIZE

**ALFREDO CABRERA**, a master's student in composition, has been named the 2020 winner of SMTD's Brehm Prize in Choral Composition for his work, *Iridescent Porcelain*. As part of the prize, *Iridescent Porcelain* will be performed by the U-M Chamber Choir during the 2020–21 concert season.

"Winning the Brehm Prize in Choral Composition is an incredible honor and the most fantastic way to bring to a close my first year at the University of Michigan," said Cabrera. "My work, *Iridescent Porcelain*, bridges my Venezuelan heritage and passion for social justice, and I am incredibly excited to hear it come to life this fall."

The Brehm Prize in Choral Composition was established to encourage the composition of choral works by SMTD students. **WILLIAM** (BS '50, MS '52) and **DELORES BREHM** have generously funded the prize since 2011.



XIAOYA LIU

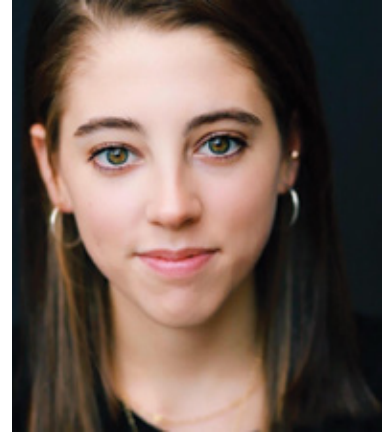
Harding, won a Silver Medal at the 69th Wideman International Piano Competition in Shreveport, Louisiana in December. Liu performed Prokofiev's *3rd Piano Concerto* as one of the six finalists chosen from 35 competitors around the world. In February, she performed the Ravel *Piano Concerto in G* with the Ann Arbor Symphony Orchestra under the baton of Maestro Yaniv Segal at Hill Auditorium, and was selected to perform with the Central Texas Philharmonic in 2021.

Rising junior viola major **BENJAMIN PENZNER** was a winner of the 2020 SMTD Undergraduate Concert Competition that took place at Hill Auditorium in January. Penzner performed the Viola Concerto by William Walton.

Theatre arts senior **ELI RALLO** won \$2,500 and was awarded the Leonard and Eileen Newman Writing Prize in Fiction for *Coming of Age* from the U-M Hopwood Program.



BENJAMIN PENZNER



ELI RALLO

**ERIC REYES**, a master's student in choral conducting, was appointed an assistant professor of music instruction and director of choral activities at Hope College in Holland, Michigan.

In January, SMTD was well represented at the Metropolitan Opera National Council Auditions, one of the biggest competitions in opera. Senior mezzo-soprano **JAIME SHARP** was the Audience Favorite Award recipient of the Great Lakes Regional Finals and winner of the Buffalo/Toronto District. Master's student and bass-baritone **ALAN WILLIAMS** was the winner of the Encouragement Award for the Detroit District.

Organ doctoral student **SARAH SIMKO** released a CD of solo organ music by living women composers titled *Living Voices, Volume 1: Sacred Inspirations*. All the pieces are from composers active in the United States, and all were written after 2000. The CD is part of a series funded by a grant from the Theodore Presser Foundation. The



ERIC REYES



JAIME SHARP

purpose is to create a resource for people who want to embark on a study of contemporary organ music.

The choreography by **KAITLYN SOLOWAY**, a senior dance student, was selected to represent U-M at the American College Dance Association Conference in March for her senior capstone concert, *vitaleyes*. The piece was performed at the conference by Soloway and SMTD dancers **SALLY BUTIN**, **CHLOE CHANDLER**, **STEPHANIE GENNUSA**, **OLIVIA JOHNSON**, **ROSE JANUSIAK**, and **ANNABELLA VIDRIO**. Professor Robin Wilson served as Soloway's mentor and played an integral role in making this piece come to life. Rock music by the band Clutch and the intense, athletic choreography created an exciting and energetic atmosphere.

Senior jazz studies student **ALAIN SULLIVAN** was named the third-place winner of the jazz competition at the 2020 North American Saxophone Alliance (NASA) Biennial Conference in



ALAIN SULLIVAN



SARAH SIMKO

Tempe, Arizona as part of the Collegiate Jazz Competition.

DMA composition student **ARI SUSSMAN** was announced as a winner of the 2020 New York Youth Symphony 'First Music' competition. He received a commission from the Symphony to write a new work for orchestra, which will be premiered at Carnegie Hall during the 2020–21 season.

Collaborative piano DMA **BERNARD TAN** has accepted a position as a Domingo-Colburn-Stein young artist pianist/coach at Los Angeles Opera beginning in Fall 2020. Tan will be involved as music staff in some of LA Opera's mainstage productions. In March 2020, Tan created Pinyin to Singing, a method of lyric diction for singers in the language of Mandarin Chinese. This summer, he continues to serve as a vocal coach in Veneto Opera Summer School, held in Bassano Del Grappa, Italy.



ARI SUSSMAN

## UMMA/SMTD SIGHT & SOUND COLLABORATION

Working with Chamber Music Department Chair Matt Albert and composition faculty member Roshanne Etezady, groups of students worked together to create new and original musical works, as well as new recordings of existing works, to accompany each grouping of art in UMMA's Collection Ensemble installation. The tracks were recorded, mixed, and finalized this spring. You can listen to the tracks as part of new video tours of the exhibition on UMMA's website.

### Works include:

*Void* (2020), composed by **MORGAN ELDER**, BFA '23 (*performing arts technology*)

*Expanses* (2020), composed and performed by **AISLINN BAILIE**, MM '21 (*bassoon*), and **EMILY YANG**, BFA '20 (*performing arts technology*)

*Wade In The Water* (2019), performed by the **U-M CHAMBER CHOIR**, conducted by Professor Eugene Rogers

*Sketches of Self* (2020), composed and performed by **JOSHUA CATANIA**, BFA '23 (*jazz & contemplative studies*), and **MEG BRENNAN**, MM '21 (*improvisation*)

*Speak No Evil* (2020), composed by **ARI SUSSMAN**, DMA '21 (*composition*), and performed by **JIMMY CUNNINGHAM**, BM '21 (*viola*), and **MEGAN ROHRER**, MM '20 (*violin*)

*Co-constructing* (2020), composed and performed by Virago—**SOFIA CARBONARA**, BM '20 (*percussion*), **WESLEY HORNPETRIE**, SM '18 (*cello*), **BETHANNE KUNERT**, MM '19 (*saxophone*), **MEGAN ROHRER**, MM '20 (*violin*), and **KALEIGH WILDER**, MM '19 (*saxophone*)

*Cross-section* (2019), composed and performed by **AKARI KOMURA**, MM '21 (*composition*), featuring **MATTHEW KOESTER**, DMA '22 (*saxophone*)

*Sunday, Sunday* (2020), composed and performed by **JOE CHRISMAN**, BM '23 (*composition*), and featuring **PHILLIP BUCHMAN**, BM '23 (*jazz studies*), **AARON SNYDER**, BM '23 (*jazz studies and saxophone*), **RYAN VENORA**, BM '23 (*jazz studies*), and **BEN WOOD**, BM '23 (*jazz studies*)

*Potential Confessional* (2020), composed and performed by **NOAH FISHMAN**, MM '20 (*composition*), and **JULIA FORAN**, BM '20 (*viola*)



## STUDENT NOTES



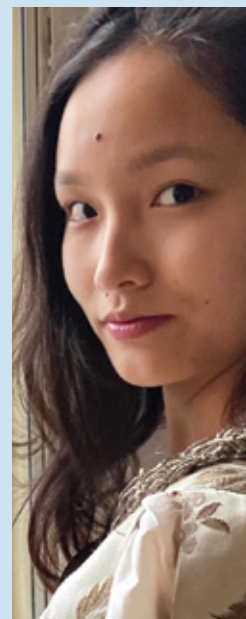
KAITLYN SOLLOWAY



HAYLEY TIBBENHAM

Senior voice student **HAYLEY TIBBENHAM** won \$2,500 and was awarded the Leonard and Eileen Newman Writing Prize in Dramatic Writing for *Salamander Six* from the U-M Hopwood Program.

**LEVANA WANG**, a rising senior acting major, studied abroad at the Royal Academy of Dramatic Arts in London, England, where she took the course "Shakespeare in Performance." While in London, Wang attended renowned theatre productions and explored London's historical art and culture scene. You can follow her journey through the series *#LevanaInLondon*, which aired on SMTD's Instagram account (@umichsmtld).



## EXCEL PRIZE WINNERS - LAMI

Doctoral candidates **MARIA CASTILLO** and **RÉGULO STABILITO** have been named the 2020 EXCEL Prize winners. The pair will receive \$10,000 in funding and continued mentorship from EXCEL, SMTD's entrepreneurship and career planning program, in support of the Latin American Music Initiative (LAMI), which they founded to convene a community of musicians interested in the study, understanding, and promotion




of Latin American music around the globe. Castillo and Stabilito will use the funding to help launch LAMI's first festival, *I LAMI Festival: From Latin America to the World*.

"We are extremely happy and honored to be the recipients of the 2020 EXCEL Prize," said Castillo and Stabilito. "We founded LAMI in 2018 with the mission to change the anonymity of Latin American composers and the invisibility of their works. We have already felt the importance of becoming an organization in service of our community and their needs."

Castillo and Stabilito developed LAMI's work around three areas called the *Alma*, *Ofrenda*, and *Siembra* branches. *Alma*, the Spanish word for soul, encompasses the discovery, editing, printing, and publishing of "lost-unedited" works from Latin America. *Ofrenda*, Spanish for offering or gift, focuses on the production of concerts and recordings. And *Siembra*, which means seed or plant in Spanish, focuses on educational activities and publishing an online magazine promoting Latin American artists and works.



A portrait of Omari Rush, a Black man with short hair and glasses, smiling. He is wearing a light blue button-down shirt under a tan blazer. The background is a warm-toned brick wall. The image is partially framed by a yellow and orange geometric shape on the left side.

Alumnus and executive director of CultureSource, **OMARI RUSH** MM '05 (*clarinet*), reflects on adapting to new realities in a world upended by COVID-19

In a recent dream—with vividness characteristic of pandemic times—I found myself transported back to music school a few days before I was to play my semester-ending jury. There was a problem, though: I had not touched my clarinet for many months and had completely lost my chops. I was bewildered and overwhelmed. It felt impossible to develop requisite muscle endurance overnight.

Before I reached in-dream resolution, I awoke shaken; though since then, I have relaxed into a state of introspection. The experience made me ask: How am I supposed to perform when I can't do it the way I know how to do it?

This is an essential question for everyone in this crisis environment.

Currently, I am the executive director of Southeast Michigan's arts service organization, CultureSource, and the governor-appointed chairman of the State of Michigan Council for Arts and Cultural Affairs. In accepting those posts, I implicitly enlisted in a movement to protect and advance creative expression. I feel my charge as a leader—more urgently than ever—is to be a beacon of resources in these dark days and clear channels to brighter futures.

As COVID-19 immerses me in deepening pools of service, it has also made my traditional tools for helping build our creative field inaccessible.

Again, as I asked after my dream, "What am I to do?"

To begin, I am relying on rote hustle for spurs of action. My years of making artistic plans, which I would execute in practice rooms and on concert stages, now make the process of digging into tasks an experience I can approach mechanically and efficiently—though hopefully not like a dispassionate robot.

This hustle shows up in multiple dimensions of my life, and in my CultureSource context, I believe it's boosting our staff team's ability to innovate in crisis and nurture our field's resiliency. In our organization, we are reimagining models of membership, forming new coalitions, and modulating toward futures that regularly blend learning and creativity in cyberspace and physical space. We are also seeing our cultural sector colleagues challenge assumptions about where performances happen, how audiences participate, the value of artistic experiences, and the role of artists in society.

This is all exhilarating. It is also fraught with moments of failure, long stretches of fatigue, and fading anchors of stability and safety.

Calibrating the balance of pragmatism and idealism needed to lead in this moment is difficult. However, we—as artists, curators, designers, producers, and creators—have an ability to live and thrive in the in-between spaces of that balance, spinning uncertainty into energy that powers each of our unique capacities to serve.

Now, post-dream, my awareness continues to grow that I have many tools to perform, many paths to impacts, energy to serve, and always the choice to wake up and act.

PC: DOUG COOMBE



## ALUMNI NOTES



MARTEN + SQUILLACE

SMTD alumnae **LARISSA MARTEN**, BFA '17 (*acting*), and **LEIA SQUILLACE**, BTA '17 (*theatre & drama*), were awarded a yearlong fellowship to create sustainable entertainment. The duo was named 2020 Sokoloff Arts Creative Fellows at Town Stages, in New York City, with their project "Pacemakers."

Inspired by Kenyan runner Eliud Kipchoge's pursuit to be the first person to run a marathon in under two hours, "Pacemakers" seeks to be carbon neutral, generating all the energy for the theatre from eight treadmills on stage.

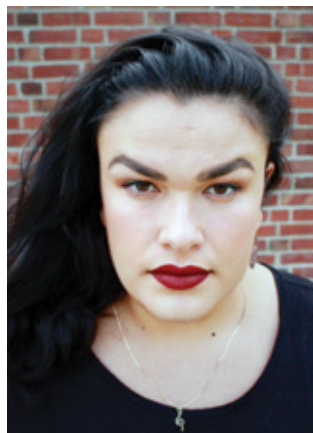
Marten and Squillace are also the codirectors of Herd, a community of sustainable entertainment makers in NYC.

### 2010s

On February 7, the **AKROPOLIS REED QUINTET** (**MATTHEW LANDRY**, BA '10, *music education*; **TIM GOCKLIN**, BM '12, *oboe*; **ANDREW KOEPPE**, BM '10, *clarinet*; **KARI LANDRY**, BM '11, *clarinet*; and **RYAN REYNOLDS**, BM '12, *bassoon*) celebrated its 10th anniversary with the premiere of *Storm Warning*, a concerto grosso by SMTD Professor Roshanne Etezady, with the SMTD Symphony Band. Akropolis also launched the first fully online music business intensive for emerging artists, called Akropolis Mastermind, taking place July 27–31, 2020. The Mastermind is a one-week intensive designed to help emerging artists turn their artistry into a thriving business. The SMTD EXCEL Lab is collaborating to sponsor the

tuition for up to three SMTD student-led ensembles to participate, thanks to the Meta Weiser EXCEL Fund.

In January, SMTD was well represented at the Metropolitan Opera National Council Auditions, one of the biggest competitions in opera. Soprano **ANJANI BRIGGS** (MM '19) won the Encouragement



ANJANI BRIGGS



AKROPOLIS

Award in the Washington District, countertenor **BRYCE MCCLENDON** (MM '19) was the winner for the South Carolina District, and mezzo-soprano **ANTONA YOST** (MM '19) was the winner for the Michigan District.

In April, **MATT BROWNE**, MM '13, DMA '16 (*composition*), and his friends Nora Barpal and Kelly Johnson presented a livestream reading of a new symphony for children called *Coda's Journey*. The work is a legend of the creation of the very first orchestra, accompanied by storytelling theatrics intended to introduce young audiences to the instruments of the orchestra and varied types of music such as classical, jazz, and world music. In performance, *Coda's Journey* is conceived as a collaboration between a symphonic orchestra and a theatre company. While

the music is still being composed pending funding, Browne hopes to share *Coda's Journey* while workshopping the piece to gauge interest from artists, administrators, and audiences.

Several SMTD alumni were nominated for Drama Desk Awards. **JANE BRUCE**, BFA '13 (*musical theatre*), was nominated for Original Music in a Play for *Original Sound*. **CATHERINE CORNELL**, BFA '12 (*design & production*), was nominated for Outstanding Scenic Design for a Play for *Mac Beth*. **DAVID ALAN GRIER**, BA '78 (*theatre*), was nominated for Outstanding Featured Actor in a Play for *A Soldier's Play*. **RYAN VASQUEZ**, BFA '14 (*musical theatre*) was nominated for Outstanding Featured Actor in a Musical for *The Wrong Man*.

BFA Performance alumnus **JONATHAN CHRISTOPHER**, BM '10 (*voice*), is in the D.C. cast of *Hamilton*, where he's in the ensemble and understudies Aaron Burr.

**ALISON COLEMAN**, BFA '14 (*dance*), appeared on ABC with Sting in November and on the Disney Channel in December.

In 2019, **TEAGAN FARAN**, BM '18 (*violin*), was a part of the inaugural cohort of Turn the Spotlight and awarded their Hedwig Holbrook Prize for her work with Red Shoe Company,



ANTONA YOST



MATTHEW FARMER

which started via the EXCEL Program. Faran spent the year in Buenos Aires, Argentina, on a Fulbright grant and was able to record her first solo album, *Little Things*. The album includes her own arrangements and compositions as well as premieres of new pieces by Argentine composers she worked with during her grant. Faran's plans for the future include using the award from Turn the Spotlight to produce a second album.

At an investiture dinner and ceremony in November, **MATTHEW FARMER**, MFA '11 (*dance*), was appointed the Dorothy Wiley De Long Associate Professor of Dance at Hope College, Holland, Michigan. Farmer currently serves as the chair of Hope College's dance department.

**BRIAN GIEBLER**, MM '12 (*voice*), released *a lad's love*, the tenor's solo recording debut. Giebler collected a stunning array of English songs from the early 20th century as a reminder that the composers and poets of that time were operating on multiple levels in the words and music they created, and that the beauty of their artistic statements still deeply moves us to this day. *a lad's love* brings us the beauty created by Britain's poets and composers in the face of lost youth, lost time, lost love,

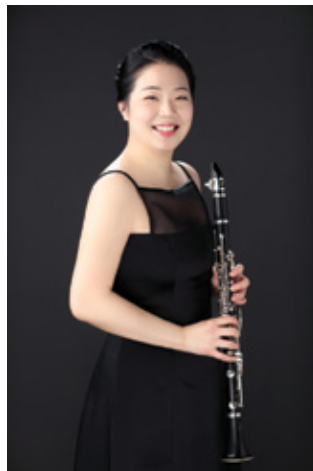


BRIAN GIEBLER

lost friends, and lost life in the turbulent years of the early 20th century.

**SEAN HOSKINS**, MFA '11 (*dance*), established shape // matter Movement Showcase in 2018; it consisted of two nights of outdoor performances in Ann Arbor's Liberty Plaza. shape // matter is an effort to highlight dance work being created in separate spaces around Ann Arbor, and concerts were held in August 2018 and 2019. This year, concerts are slated for August 27 & 28, though they might transition to another format in response to COVID-19.

**DR. CECILIA KANG**, DMA '11 (*clarinet*), joined the LSU School of Music in Baton Rouge, Louisiana, as an associate professor of clarinet for the fall 2020 semester.



CECILIA KANG



TIM KEELER

**TIM KEELER**, MM '14 (*choral conducting*), was named the next music director of the San Francisco-based men's vocal ensemble Chanticleer. Keeler, who is succeeding William Fred Scott, will take up his duties in the 2020–21 season—Chanticleer's 43rd. Chanticleer, known worldwide as "An Orchestra of Voices," is the winner of multiple Grammy and other awards including Musical America Worldwide's Ensemble of the Year.

This February, **MCKENZIE KURTZ**, BFA '19 (*musical theatre*) made her Broadway debut as Anna in the Broadway adaptation of *Frozen*.

Based in Chicago, **BRIAN LOCKE**, MM '14 (*collaborative piano*), was recently appointed music director for the Artists-in-Residence program at Opera Theatre of Saint Louis. Locke was also recently featured performing solo and chamber works of Francis Poulenc in Paris in conjunction with artists from the Conservatoire de Paris. He was also a recent concerto soloist with members of the Marine Corps "President's Own" orchestra in Washington, D.C. Locke is a frequent recital partner for Grammy-winning mezzo-soprano Kelley O'Connor, with whom he will perform a world premiere by Nico Muhly later this year.



The **VANGUARD REED QUINTET**, (**SAGAR ANUPINDI**, BM '18, *oboe*; **MICKAYLA CHAPMAN**, MM '18, *clarinet*; **SEAN MEYERS**, MM '18, *saxophone*; **JOSEPH SWIFT**, MM '17, *bassoon*; and **NICO CHONA**, *bass clarinet*), digitally released their debut album, *Red Leaf Collection*, in May, featuring six new reed quintet works. They commissioned the six pieces from SMTD composition alumni and current students **GALA FLAGELLO**, **DOUGLAS HERTZ**, MM '18, **KARL RONNEBURG**, BM '17, **NINA SHEKHAR**, BM '18, **KARALYN SCHUBRING**, and **DANIEL ZLATKIN**, MM '18. Each composer presented unique and interesting takes on the capabilities of the reed quintet. The works by Zlatkin, Flagello, and Shekhar were premiered at National Sawdust in August 2018.



BRIAN LOCKE



## ALUMNI NOTES



**IAN TADASHI MOORE**, BFA '01 (*performing arts technology*), wrote and illustrated *Tamaishi*, his second book for children. *Tamaishi* is a story of a tiny pebble that discovers the secret of the enormous boulder looming on the mountain. His first book, *Zosan* (2015), based on a Japanese folk song, tells the story of a curious elephant who finds there is more to his world than he ever imagined. For each book, Moore created an accompanying audiobook, recording and performing the voice parts, developing a sound design and composing a soundtrack. His third book, *Where All the Little Things Live*, is slated for a late 2020 release. Find out more at [iantm.com/books](http://iantm.com/books).

**ASHLEIGH (MILLER) LORE**, MM '18 (*music education*), recently published her first book, *The Music Educator's Guide to Grant Writing*. Whether new or experienced in grant writing, educators will glean valuable insight and strategies for the grant writing process. This guide simplifies preliminary steps that define terms and common cultural expectations in the grant world, provides drafting and editing solutions, clarifies expectations upon submission of a proposal, and suggests steps to take post-submission. According to reviews, "It's the perfect blend of maximum information without being too wordy. Consider it an easy investment in the future funding of your music program!"

**LARISSA MARTEN**, BFA '17 (*acting*), performed at the Museum of Modern Art in NYC, in a new devised play, *Dressing Up for Civil Rights*, with Pope.L. Additionally, a web-series Marten worked on, *On the Line*, is now streaming on YouTube.



ASHLEIGH LORE

Bass **ANDREW MUNN**, BMA '14 (*voice*), participated in a series of recitals with Rami Sarieddine that culminated at The Baller in Berlin. This performance featured music by Schubert, Wolf, Barber, and a world premiere by Munn's friend Conrad Wilson—along with a later performance as Sarastro in Oper Oder Spree's production of *Die Zauberflöte*. Munn was then invited to sign with Kartsten Witt Musik Management. Upon his return to the U.S., Munn made his Carnegie Hall debut with the Orchestra Now and Bard Conservatory's China-U.S. music initiative. Munn was also part of the world premiere of Chaya Czernowin's Heart Chamber at Deutsche Oper.

**JARITA NG**, BM '12 (*viola*), won the audition for co-assistant principal viola (co-soliste remplaçante) at Orchestre de la Suisse Romande in Geneva, Switzerland in October. Ng is currently a tenured member of the Houston Symphony and



JARITA NG

is expected to start her new position in September 2020.

Curated by Ishmael Houston-Jones, **MICHAEL PARMELEE**, MFA '16 (*dance*), performed with Doug LeCours in New York City at the Danspace Project as part of the DraftWork series. The informal Saturday afternoon performances offer choreographers an opportunity to show their work in various stages of development, followed by a discussion and reception with the artists and curator.

Composer **JULES PEGRAM**, MM '15, DMA '18 (*composition*), had his *Concerto for Alto Saxophone & Wind Ensemble* performed by renowned saxophonist Taimur Sullivan (PRISM Quartet) and the Northwestern University Symphonic Wind Ensemble (Shawn Vondran, conductor), at Northwestern on February 7, and at the CBDNA regional conference hosted by DePaul University in Chicago on February 22. Pegram's *Concerto* was recently awarded the Frederick



JULES PEGRAM

Fennell Prize from the American Society of Composers, Authors & Publishers (ASCAP), and the College Band Directors National Association.

*Beethoven Reimagined*, from **YANIV SEGAL**, MM '13 (*composition*), MM '10, DMA '13 (*orchestral conducting*), was released on March 27. Celebrating the 250th anniversary of Beethoven's birth, this album presents three works that reshape the composer's music for the 21st century. The *Sonata for Orchestra* considers how the Violin Sonata No. 7 would sound had it been written for orchestra, while *A Fidelio Symphony* transforms vocal lines into symphonic textures to take us through the entire arc of the composer's sole opera. Based on *Ode to Joy*, *BEETHOVEN9 Symphonic Remix* uses loops, grooves, and musical transformations to create a contemporary tribute to Beethoven's universal message.

Brooklyn-based alumnus **AUSTIN SELDEN**, BFA '10 (*dance*), is a Pilates instructor and licensed massage therapist who danced with Shen Wei Dance Arts from 2011–17. He met alumna **SARAH KONNER**, BFA '10 (*dance*), in the dance department in 2007 and the pair continue to make dances with each other. Selden enjoys ongoing collaborations with Professor Amy Chavasse, Anneke Hansen, Mimi Garrard, and other NYC-based artists.

PHOTO: R.R. JONES

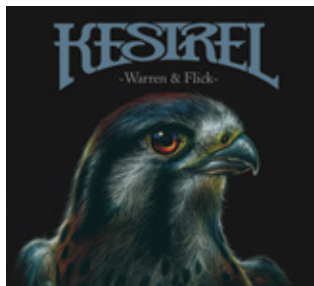


BRIANNA ASHLEY STUART

The **SINTA QUARTET** (**DAN GRASER**, DMA '12, *saxophone*; **JOE GIRARD**, MM '12, *saxophone*; **ZACH STERN**, BM '12, MM '14, *music education and saxophone*; and **DANNY HAWTHORNE-FOSS**, MM '14, *saxophone*) released their second album *Ex Machina* in February.

Alumna **BRIANNA ASHLEY STUART**, BFA '13, (*dance*), was commissioned to create an interactive performance for the Tomorrowland music festival in July 2019. That fall, she performed in Belgian/Congolese artist Nadine Baboy's piece *Les Culturelle Disintegration* at the KVS Theater in Brussels. In January, Stuart traveled and performed with Belgian Dance Company ZIKIT in Doha City, Qatar at the Global E-Games Opening Ceremony. Most recently, she served as the dance coach for Flemish Playwright's Dalila Hermant's Theater Piece titled *Her(e)*, which premiered in February at NTGent Theater in Ghent, Belgium.

**MELANIE ANASTACIA VAN ALLEN**, MFA '10 (*dance*), is a New York City-based choreographer, dancer, teaching artist, and emerging scholar of dance. In 2019, she completed her doctoral program in dance studies at Texas Woman's University. Van Allen's dissertation, "D-Cyphering the



Jit: Dancing Detroit History and Culture" maps the development of a largely unknown Detroit cultural product, the street dance Jit, which emerged at the same time the city was losing its dominance in the auto industry in the early 1970s. She was also accepted into the 2019 Dance Studies Association/Mellon Seminar for Emergent Scholars, where she presented her dissertation research.

In June 2019, **JACOB WARREN**, BM '17 (*double bass*), MM '19 (*improvisation*), was the third prize winner in the biannual International Society of Bassists Soloist Competition. Warren also released two albums in Fall 2019—one with his genre-blending progressive string band Westbound Situation titled *Pilot*, and another with his duo project Warren & Flick titled *Kestrel*. Both albums are available on all major streaming and music purchasing platforms.

## 2000s

**BRANDON BASCOM**, MM '08 (*piano pedagogy and piano*), recently published *Hymns of The Church: 12 Piano Arrangements from The Church of Jesus Christ of Latter-day Saints*, a book of sheet music of 12 hymn arrangements for solo piano. Currently, Bascom is a tenured professor of piano at Fresno City College.

This June, **CHRISTIAN CARPENTER**, BFA '08 (*jazz & contemplative studies*), released



GREGORY HAMILTON

a new EP titled *Levity*, under the name Trivial Shields on Bandcamp.

*House of Salt and Sorrows*, the first novel by **ERIN A. CRAIG**, BFA '05 (*design & production*), made the "Top 10 Best Books of 2019" from The Young Folks. Craig's book was also on *The New York Times* Best Seller List for YA novels. She has sold the screen rights to the book.

Director of sacred music at Holy Trinity Seminary in Dallas, Texas, **DR. GREGORY HAMILTON**, MA '90 (*musicology*), DMA '01 (*organ*), released two albums, *The Organ Music of Dom Paul Benoit* and *Hymns*. As a composer, he currently has over 100 works in print. His *Breath of the Spirit* for organ, flute, and two narrators was performed at the Cathedral of Notre Dame and many other venues. Recent performances internationally include *Hymn of Peace* at the Conservatorium Maastricht, *Rosary*, for two woodwinds and organ in Asturias, Spain; London, and the U.S. This year, Lorenz has published 20 of his organ works. Next year, Hamilton will be touring with a series of organ performances of the *Bach Art of Fugue*.

This January, **JOHN JARBOE**, BFA '08 (*theatre*), made his Lincoln Center debut as part of the American Songbook Series.

Jarboe wrote and directed the piece "Blythely Ever After" for world-famous mezzo-soprano Stephanie Blythe who reinvented herself as a tender tenor for a night of pop-opera crossover bliss that blurred all the boundaries.

In response to the Michigan stay-at-home orders, alumni **PAUL MOW**, BM '00 (*voice*), and **TODD BUONOPANE**, BFA '00 (*musical theatre*), were part of a "Virtual Cabaret" presented by The GhostLight Theatre in Benton Harbor, Michigan, on March 27.



**GEORGE STOFFAN**, BM '93 (*clarinet*), received a Fulbright Award to the Liszt Academy of Music in Budapest, Hungary, for the Fall 2019 semester. He performed a solo recital featuring American music, a chamber recital consisting of Hungarian and American music, researched lesser-known Hungarian works for clarinet, and interviewed prominent Hungarian clarinetists. *The Clarinet* will publish articles based on his work in its next two issues. Stoffan is chair of the Michigan Chapter of the International Clarinet Association and is currently an associate professor of clarinet at Oakland University.



## ALUMNI NOTES

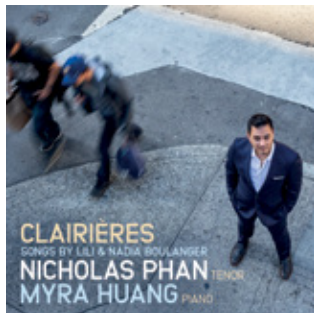


PAUL MOW



TODD BUONOPANE

In January, **NICHOLAS PHAN**, BM '01 (*voice*), released his sixth album, *Clairières*, a program of songs by Nadia Boulanger, and was featured on a recording of Stravinsky's *Canticum Sacrum* with Michael Tilson Thomas and the San Francisco Symphony. In addition to appearances this season with the New York Philharmonic, London Symphony, and Bavarian Radio Symphony, he also



curated *Emerging Voices*, a two-week-long exploration of song as an expression of identity with the Philadelphia Chamber Music Society, where he performed the world premiere of Nico Muhly's *Stranger*, a new piece for voice and string quartet ruminating on the American immigrant experience.

**DR. HEATHER SHOULDICE**, MM '09 (*music education*), presented sessions at the International Conference on Music Learning Theory, the OAKE National Conference, and the Michigan Music Conference. Her recent research was accepted for publication in the *Journal of Research in Music Education*, the *International Journal of Music Education*, and *Research Studies in Music Education*. Shouldice is currently working on her first book, tentatively titled *Weaving It All Together: A Practical Guide to Applying Gordon's Music Learning Theory in the Elementary General Music Program*.

Recent lighting design credits for **JOEL E. SILVER**, BTA '02 (*theatre arts*), include projects



HEATHER SHOULDICE01

for Ford and Lincoln Automotive at the Detroit, NY, Toronto, and Los Angeles auto shows. Additionally, Silver lit the recent international press event launch of the Ford Mustang Mach E in Los Angeles. Additional projects include work for SAP, HPE, America's Cup, Prada Cup, Cisco, and Salesforce as well as his continuing production of Blue Man Group in Berlin, Germany, and annual work on Paul Winter's *Winter Solstice* at the Cathedral of St. John The Divine in New York.

**DR. MINDY STREEM** graduated from Michigan in 2001 *summa cum laude* with a degree in Voice Performance from the School of Music and a degree in biology from the School of Literature, Science, and the Arts. She performed the National Anthem at U-M's commencement ceremony in 2001. She then attended Harvard School of Dental Medicine (HSDM) and served as its vice president,



KIRSTEN VOLNESS

earning her Doctor of Dental Medicine (DMD) degree in 2005. Streem then earned her Master of Science degree and certificate in orthodontics at U-M in 2008. She is currently in private practice at Parker & Streem Orthodontics.

**KIRSTEN VOLNESS**, MM '04, DMA '08 (*composition*), was awarded a 2020 OPERA America Discovery Grant to develop *Letters That You Will Not Get: Women's Voices From The Great War* with The American Opera Project and Opera Cowgirls, featuring a libretto by Kate Holland and Susan Werbe. *for Hypatia* was selected for Maggie Snyder's VIOLA2020 project, and Volness' electroacoustic music was presented on recent tours promoting albums by Transient Canvas' (WIRED) and clarinetist Andrea Cheeseman (*SOMEWHERE*). She is a visiting assistant professor of music at Reed College in Portland, Oregon.



*Art Without Frontiers*-Classical Dance and Music of India, the latest book by **SHARON LOWEN**, MA '73 (*dance*), was launched at the 2020 Jaipur Lit Fest in Goa, a western state of India, while she was there teaching an Odissi workshop. The book shares reflections on the transmission of tradition from seminars Lowen organized from 1990 to 2019 by eminent teachers, scholars, and performers, including many international exponents. The book serves as a great intro to understand what Indian performing arts are all about in today's world. At 70 years old, Lowen is still performing and training professionals around India after a Fulbright Program took her to the country 47 years ago after she completed her MA in Dance.

**DR. GREGORY X. WHITMORE**, BM '01 (*music education*), was selected to present his research, "Through the Looking Glass: Music Educator Values as Interpreted Through the Student Experience" at the International Society of Music Education's 34th World Conference in Helsinki, Finland. Whitmore was also appointed as an assistant professor of instrumental music education and conductor of symphonic winds at California State University, Fullerton.



JASON GEARY

A nationally recognized scholar in musicology, **JASON GEARY**, MA '98 (*musicology*), has been selected as the new dean of the Mason Gross School of the Arts at Rutgers University-New Brunswick. Geary, who assumed his new position on July 1, comes to Rutgers from the University of Maryland, where he has been the director of the School of Music, a professor of musicology, and special advisor to the dean for the arts in the College of Arts and Humanities.

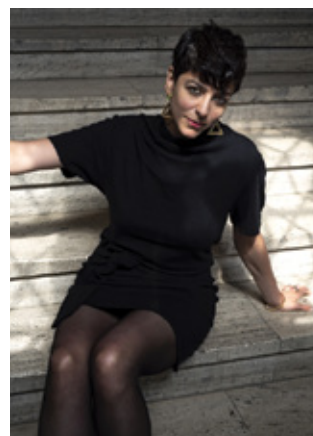
**SAMANTHA SHELTON**, MFA '94 (*dance*), was invited to guest teach at Houston Ballet and Duke University this year. She also started the Samantha Shelton Ballet Training Programs, a new ballet training program for pre-professional dancers. Shelton continues as a national adjudicator for American Ballet Theatre (ABT)



SAMANTHA SHELTON

National Audition Tour and as a faculty member for the ABT Austin Summer Intensive at the University of Texas.

**LEYYA MONA TAWIL**, BDA '97 (*dance*), was named the ISSUE Project Room Suzanne Fiol Curatorial Fellow for 2020 for her project called "Nomadic Signals." Her first program, featuring artists Porest and Las Sucias, took place in March at ISSUE's venue in Brooklyn. Tawil is currently a Gibney Dance-in-Process Resident



LEYYA TAWIL

PHOTO: CAMERON KELLY

## 1990s

**KYLE BRUCKMANN**, MM '96 (*oboe and jazz & contemporary improvisation*), joined the faculty of the University of the Pacific as an assistant professor of practice in oboe and contemporary music. His new album of solo electroacoustic works, *Triptych (tautological)*, is now available from Carrier Records. Recent performance highlights include residencies with Splinter Reeds at Boston University and Wesleyan; the premiere of Michael Gordon's *In a Strange Land*, commissioned by SFCMP and featuring Splinter Reeds alongside Roomful of Teeth; a recital (with percussion alumnus **CHRIS FROH**, BM '97, MM '98) at the Festival of New American Music in Sacramento; and an Ann Arbor homecoming to appear in *Edgefest*.



KYLE BRUCKMANN



This June, **BEN HENRI**, BM '06 (*music education*), who has enjoyed the last 14 years teaching choral music in Michigan schools, won the 2020 *Jeopardy!* Teacher Tournament.

"The rush of emotions was overwhelming," said Henri. "My family, friends, and students have given me so much, and I kept thinking, 'What on Earth did I do to be in this moment?'"

Henri, who teaches at Grosse Pointe North High School and at Parcels Middle School in the Grosse Pointe School District, took the online *Jeopardy!* test several times and made it into the contestant pool twice before appearing on the show. For this tournament, Henri took the online test in April 2019, did an in-person audition in August, and got the call that he'd been selected for the show in January 2020.

The *Jeopardy!* Teachers Tournament aired over two weeks from late May to early June. Henri vied for the top prize against Meggie Kwait of New York and Will Satterwhite of Virginia. Henri had a slight lead going into the final clue, "The title character of this 1726 novel reaches four different lands as a result of a shipwreck, a storm at sea, pirates, and a mutiny."

The answer, much to Henri's delight, was *Gulliver's Travels*. With the correct answer, he took home the \$100,000 grand prize.

"The whole experience is once-in-a-lifetime," said Henri. "I'm proud that I was able to represent teachers, musicians, and the University of Michigan on this large stage."



## ALUMNI NOTES

Artist, developing Lime Rickey International's Noise & Nation.

President of the Grammy Award-winning PARTCH Ensemble, **T.J. TROY**, BM '98 (*percussion*), pursues new collaborations with composers, dancers, and multimedia artists to produce works written for the ensemble. Troy is also a freelance percussionist, producer, and educator in LA. He is one of the foremost students of North Indian tabla master Pandit Swapan Chaudhuri, served as principal percussion in the orchestra MESTO, and toured with Persian artists such as Mamak Khadem, Shakira, and Sahba Motallebi. Troy created a brand new drum implement for special use on the cajon (box drum), now manufactured by Schlagwerk Percussion, bearing his signature, and is the mastermind behind the groundbreaking ensemble Run Downhill.

### 1980s

At his faculty recital at Boston University, **VARTAN AGHABAIAN**, BM '87 (*music theory*), premiered his *String Quartet No. 2*—a four-movement work that employs thematic material from various Armenian sources: folk songs and folk dances, church hymns



VARTAN AGHABABIAN



CATHERINE MCMICHAEL

and chants, revolutionary songs, and popular songs. Aghababian was also awarded the Commissioned Composer for 2019 from the Massachusetts Music Teachers Association. The commission resulted in a seven-movement woodwind trio, which premiered in October, scored for flute, clarinet, and bassoon entitled *Modal Dances*. Additionally, the San Francisco Bay Area artists Ann Moss (soprano) and Hillary Nordwell (piano) released a recording of songs cycles by Aghababian.

A prolific composer, with over 200 original works, 40 compilations, and six publishers, the music of **CATHERINE MCMICHAEL**, BM '72, MM '81 (*piano and chamber music*), is performed and recorded worldwide by touring concert artists, college professors, students, avid amateurs, and young musicians.

*Self-Quotation in Schubert*, the most recent book from Charles A. Dana Professor of Music Emeritus at Alma College **SCOTT MESSING**, PhD '86 (*musicology*), was published by University of Rochester Press this spring. It is his fourth book on Schubert and fifth with URP (*Neoclassicism in Music*).

**JOHN MORTENSEN**, BMA '88 (*piano*), is the author of *The Pianist's Guide to*



JOHN MORTENSEN

*Historic Improvisation* (Oxford University Press, 2020) which made its debut as the #1 New Release on Amazon in both the piano and music instruction categories. In 2020, with support from the Fulbright Global Scholar Award, Mortensen served as visiting professor of historic improvisation at the Royal Danish Academy of Music-Aarhus (Denmark), Jazeps Vitols Latvian Academy of Music (Latvia), the Lithuanian Academy of Music and Theatre (Lithuania), and Royal Northern College of Music (UK), and performed improvised concerts in Baroque styles at conservatories across Europe.

Costumes worn by **BARBARA NERI**, MFA '80 (*dance*), in her multimedia performance piece, *The Consolation of Poetry*, which premiered at U-M in the Duderstadt Center Video Studio in 2002, will become part of the Armstrong Browning Library and Museum collection in Texas. Neri has been a Fellow at the library twice. The costumes are historically accurate reproductions of what Elizabeth Barrett Browning wore in her 1859 frontispiece engraving in the fourth edition of her poem/novel *Aurora Leigh*, and in her Rome 1860 photograph.

After a 36-year career at the University of Louisville School of

Music, 21 of them as associate dean, **NAOMI J. OLIPHANT**, DMA '82 (*piano*), has begun a three-year phased retirement. She remains with administrative duties as assistant to the dean, special projects, and continues her teaching responsibilities as keyboard area coordinator.

Since retiring from teaching band and orchestra for 37 years in the Michigan Public Schools in 2017, **JIM OTTO**, BM '79 (*music education*), MM '85 (*wind instruments*), is in his fourth year as conductor and artistic director of the Capital City Brass Band. Under his direction, the CCBB won first place in their section at the North American Brass Band Association Championship in April of 2019.

### 1970s

**WENDY ELLEN (SCHACKNOW) COCHRAN**, MFA '78 (*dance*), never really took retirement seriously in 2014. Finally this year, she slowed down enough to smell the coffee and travel more. Cochran managed a trip back to U-M last summer to experience going through the town with her adult son. She continues to go back and forth from Oakland to San Diego between her two homes, and began dancing with a hula group two years ago.

In September, baritone **RICHARD GLAFKE**, BM '70, MM '74 (*voice*), was a soloist, singing in Mandarin, in *The Yellow River Cantata* by Chinese composer Xian Xinghai that was presented at Geffen Hall at Lincoln Center to celebrate 40 years of China-U.S. diplomatic relations. A large, mostly Chinese chorus, soloists, and orchestra presented the Puccini-like work, as well as works by Tchaikovsky and Bizet. Glafke has previously sung *The Yellow River Cantata* in five performances in China, including

one at The Great Wall and during a televised performance with the Beijing Symphony in Beijing, all under conductor Yao Xue-Yen.

Winner of a Pell Award for service to the arts and founder of the innovative Jump! Dance Company in Providence, Rhode Island, **MARY PAULA HUNTER**, MFA '78 (*dance*), changed the focus of her career and published her first novel, *Someone Else*. The novel, set in her hometown of East Lansing, exposes the underbelly of small-town America in all its charm and tragedy.

## 1960s

Recently published articles by **WILLIAM E. HETRICK**, BM '62 (*music education*), MA '64, PhD '68 (*musicology*) include "The American Piano-Supply Industry in the Nineteenth Century, with Particular Attention to the Manufacturing Methods of Joseph P. Hale," in the *Journal of the American Musical Instrument Society* and "Johann Herbeck's Edition of Choral Works by Franz Schubert: History and Analysis," in *Nineteenth-Century Music Review* (vol. 16, no. 3, December 2019). In addition, his critical edition of Johann Herbeck's *Mass in E Minor* was published in 2019 in the series "Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries" (vol. 74). His previous editions of Herbeck's choral music appeared in the same series in 2008, 2012, and 2014.



BARBARA NERI



## Presented by the School of Music, Theatre & Dance Alumni Society Board of Governors

### 2020 HALL OF FAME

PHOTO: CATHY CUNNINGHAM



**KAY KAUFMAN SHELEMAY**, BM '70 (*voice*), MM '72, PhD '77 (*musicology*), is the G. Gordon Watts Professor of Music, Professor of African and African American Studies, and faculty in American Studies at Harvard University. Shelemay has published numerous books, editions, and articles, including *Music, Ritual, and Falasha History: A Song of Longing: An Ethiopian Journey*; *Let Jasmine Rain Down: Song and Remembrance Among Syrian Jews*; and the textbook *Soundscape: Exploring Music in a Changing World*. Shelemay recently completed a study of the lives and experiences of musicians forced to migrate abroad by the 1974 Ethiopian revolution and who have founded diaspora communities across North America.

A national Phi Beta Kappa/Frank M. Updike Memorial Scholar for 2010–11, Shelemay is a fellow of the American Academy of Arts and Sciences, the American Academy for Jewish Research, the Ethiopian Academy of Sciences, and the American Philosophical Society. A past-president of the Society for Ethnomusicology, she has been awarded many fellowships and prizes, and held the Chair of

Modern Culture at the John W. Kluge Center of the U.S. Library of Congress in 2007–08. At Harvard University, Shelemay received the Joseph R. Levenson Memorial Teaching Prize, the Phi Beta Kappa Teaching Prize, and the Everett Mendelsohn Graduate Mentoring Prize.



Professor Emeritus **GEORGE BALCH WILSON**, BM '51 (*music literature*), MM '53, DMA '63 (*composition*), joined the University of Michigan in 1961 and served as director of the Electronic Music Studios from 1964 until his retirement in 1994. During his tenure, Wilson was responsible for the construction and ongoing development of the studios, aided by four successive grants from the National Endowment for the Arts in the early 1980s. He was a founding member of the Society for Electro-Acoustic Music in the United States, and in 1967, helped to found the Contemporary Directions Ensemble, which is dedicated to the performance of new music—primarily from students. Throughout his teaching career, Wilson was a powerful advocate for students, utterly devoted to their well-being and to the development of their talents.

Wilson's own compositions have been performed by such noteworthy performers as Pierre

Boulez and Gunther Schuller. He received recognition for his compositions from ASCAP (the American Society of Composers, Authors and Publishers), and has won the Walter Hinrichsen Award for Composers; a Society for the Publication of American Music Award; and the Rome Prize, among many others. He also received an award and citation from the National Institute of Arts and Letters.

### 2020 PAUL BOYLAN AWARD



**NERMIS MIESES**, MM '09, DMA '13 (*oboe*), is the associate professor of oboe at Bowling Green State University (BGSU), principal oboe of the Michigan Opera Theatre, and chair of the Gillet-Fox International Competition for oboe. She was the first American to place as a finalist in the prestigious Barbirolli International Oboe Competition held in 2014; received first place at the 2011 First International Oboe Competition in Santa Catarina, Brazil; was a finalist at the 2018 Matthew Ruggiero International Woodwind Competition; and received second place at the 2012 Society for Musical Arts Young Artist Competition in Ann Arbor. She has appeared in solo performances at the Kennedy

Center for the Performing Arts, the Cranbrook Music Guild Series in Bloomfield Hills, Michigan, has soloed with the Puerto Rico Symphony Orchestra, Michigan Philharmonic Orchestra, BGSU Philharmonia, BGSU Wind Symphony, and toured Denmark as a soloist and chamber music performer with the Thy Chamber Music Festival. Mieses has also presented multiple masterclasses and recitals throughout the U.S. and the Caribbean. Formerly a principal of the Michigan Philharmonic, she has also performed with the Ann Arbor Symphony, Sphinx, ProMusica Chamber, National Repertory Orchestra, Sewanee Music Festival, Idyllwild Arts, Festival of the Symphonic Youth Orchestra of the Americas, and the Rochester, Lexington, and Puerto Rico Symphonies. She held previous teaching positions at the University of Kentucky, Ohio Northern University, and Hillsdale College. While at SMTD, Mieses studied with Professor Nancy Ambrose King.

### 2020 CHRISTOPHER KENDALL AWARD



**RYAN HOURIGAN**, PhD '07 (*music education*), currently teaches music education and serves as director of the School of Music at Ball State University. In 2010,

he was named the Indiana Music Education Association Outstanding University Music Educator of the Year.

Hourigan is the coauthor of *Teaching Music to Students with Special Needs: A Label-free Approach*. This comprehensive text is now in its fifth printing. He also coauthored *Teaching Music to Students with Autism* with Alice Hammel in 2013. Hourigan has been published in most major music education journals, and his article "Teaching Music to Children with Autism" (coauthored with wife Amy Hourigan) was the most-downloaded article in *Music Educators Journal* for 2012.

In 2009, Hourigan cofounded the Prism Project—a program providing children with special needs opportunities to learn appropriate social skills through performing arts and direct engagement with their peers. The program also provides Ball State students an opportunity to gain skills in the area of teaching students with special needs. Since 2013, Hourigan has helped expand Prism to several additional cities including New Orleans and Baton Rouge, Louisiana, and Cedar Falls, Iowa.

Since 2012, Hourigan has provided a series of presentations for the John F. Kennedy Center for the Performing Arts. A member of the Kennedy Center's National Speaker's Bureau, his workshop "Reaching Students with Autism Through the Arts: Implications for Inclusive Arts Classrooms" is now on the national roster of presentations.

## 2020 EMERGING ARTIST AWARDS



New York-based actor, musician, and voiceover artist **EMILY BERMAN**, BFA '12 (*theatre*), has originated roles in world premiere productions of *Sense and Sensibility* (Chicago Shakespeare Theater, The Old Globe); *Miss Bennet: Christmas at Pemberley* (Northlight Theatre); and *Days Like Today* (Writers Theatre). Other regional credits include *Lost in Yonkers* (Riverside Theater), *The Bridges of Madison County* (Marriott Theatre), and *The Diary of Anne Frank* (Milwaukee Repertory Theatre). Her work at the Milwaukee Repertory Theatre was part of an Emerging Professional Residency. Berman has appeared on NBC's *Chicago Fire* and *Chicago PD*, and her voice has been featured in national campaigns for brands such as Trunk Club, Starbucks, Big Lots, and more. In 2019, she was nominated for a Joseph Jefferson award for her work in TimeLine Theatre Company's *A Shayna Maidel*, and released an album called *Train and Taxi* with her band, The Winchesters.

Performing music of all different periods and styles, soprano **AMY PETRONGELLI**, MM '11, DMA '16 (*voice*), has been lauded by The New York Times

for her "admirable fluidity." Her diverse solo performance career encompasses music from Haydn's *Creation in Carnegie Hall* to Berio's *Sequenza III* at the Radio Nacional Córdoba in Argentina.



Petrongelli has premiered new works for organizations such as the Houston Grand Opera, New American Voices, and AEPEX Contemporary Performance. Recent collaborations and premieres include works by composers Christopher Cerrone, Laura Kaminsky, and Julianna Hall. Petrongelli is a founding member of the Khemia Ensemble, a chamber ensemble focused on championing contemporary music through multimedia performances. To promote music and artists of the 21st century, she also cofounded Music in Bloom in 2018, an annual summer chamber music festival.

Petrongelli's commitment to musical collaboration has led to fellowships at summer programs including the Tanglewood Music Center, Eighth Blackbird Creative Lab, and Fall Island Vocal Arts Seminar. She has also been a featured performer for Five Boroughs Music Festival, the Casement Fund Recital Series, the Contemporary Undercurrent of Song Project, and the Great Lakes Chamber Music Festival.

Petrongelli is currently an assistant professor of voice at Baylor University in Waco, Texas, and taught previously at Eastern Michigan University, University of Akron, and Pennsylvania State University.



PHOTO: AMBIKA RAJIA

Based in Brooklyn, **TARA SHEENA**, BFA '11 (*dance*), is a dancer and writer. As a performer, Sheena has collaborated on recent projects with choreographers Catherine Galasso, Ivy Baldwin, Gillian Walsh, Ursula Eagly, stormy budwig, Marion Spencer, and fellow SMTD dance alumnae Leyya Mona Tawil, Nadia Tykulska, and Lindsey Dietz Marchant. Other highlights include the U.S. premiere of *The Miracle of Heliane* (Bard Summerscape 2019); the feature film, *Shirley*, released in June 2020, starring Elizabeth Moss and choreographed by Faye Driscoll; NYC restagings of major works by Merce Cunningham (NY City Center, 2013) and Steve Paxton (MoMA, 2012); and world/U.S. premieres by choreographers Molly Poerstel (Gibney Dance, 2016), Isabel Lewis (Dia Beacon, 2016), and Eddie Peake (Performa 13, 2013).



## RETIREMENTS



**JESSICA  
FOGEL**

After 35 years as a dance faculty member—including three as chair of the dance department—Jessica Fogel has retired. Fogel joined the School in 1985 following a decade in NYC, where she performed with several companies and was artistic director of Jessica Fogel and Dancers.

"When I arrived at U-M, I was thrilled to join forces with the department's esteemed dance colleagues and to mount dances on large groups of talented students for the ample Power Center stage," she said. "That excitement never waned, and I've valued the sumptuous support of designers and staff at University Productions and the Duderstadt Center."

In her first year at SMTD, Fogel and her colleagues formed Ann Arbor Dance Works (AADW), the department's resident company. "Forming the collective provided an additional fruitful resource to collaborate, perform, and choreograph locally and internationally with colleagues and guest artists," she said.

Fogel created a wide spectrum of multilayered interdisciplinary dances at Michigan, featuring unique collaborations and often merging movement, text,

music, and digital projections.

"Each new dance I've made has been a world unto itself, entered into with rigorous curiosity," she said. "The pleasures of interdisciplinary research and

collaboration underscored all, whether a chamber work for AADW such as *Where the Book Falls Open*, created with writer Martha Wiseman and artist Satoru Takahashi, or a large-scale site dance project, such as *Into the Wind*."

The latter brought together artists and scientists addressing questions surrounding the potential for offshore wind energy in the Great Lakes. Another highlight was a performance created with alumna Heid Durning in a temple garden in Kyoto, Japan, inspired by prints of women and children by Utamaro and Cassatt.

In 2009, Fogel spearheaded the department's *Dancing at 100* project, a centennial celebration of dance at Michigan. Her work included an essay on the history of dance at U-M for a commemorative book; choreographing a site dance with 30 students and alumni that traveled from Central to North Campus; and organizing lectures, master classes, concerts, and photographic exhibits.

Fogel's favorite teaching assignments were dancemaking with gifted students in repertory courses, and cultivating their creative processes, individuality, and collaborative skills in composition courses. She loved

launching dance majors in their initial composition course and guiding graduate students in site dance courses, and she felt privileged to mentor students in their senior concerts and MFA thesis projects.

"Seeing students' ongoing development, dedication, and success as artists in the field has been a continuous source of gratification," she said. "Their achievements—as performers, choreographers, artistic directors, educators, and administrators—are extraordinary."

In addition to the successes of her students, Fogel's legacy will be reflected in the new dance building that is currently under construction. It was during her tenure as department chair that she lobbied for and obtained the commitment from administration to build the much-needed facility, and she was a vital contributor to its planning. "The new building points toward a promising future for our department," said Fogel.

### JANE FULCHER

Jane Fulcher, professor of musicology, retired this spring after 13 years at SMTD.

A specialist in French music, Fulcher spent her career studying the relation between music and cultural theory from a sociological, anthropological, historical, and literary perspective.

Fulcher is the founder and editor-in-chief of the monograph series *The New Cultural History of Music* at Oxford University

Press. She is the author of four books published by Cambridge and Oxford University Presses, coauthor of a book published in Italy, and editor of three volumes published by Cambridge, Oxford, and Princeton University presses. Fulcher has also published more than 52 articles in multiple languages in musicological, historical, sociological, and literary journals. Outside of academia, Fulcher's work has been featured in *The New York Times* and the leading Parisian newspaper, *Le Monde*. She has also appeared in interviews on the BBC and was featured in a PBS documentary on French culture called *Paris: the Luminous Years*.

Throughout her career, Fulcher was awarded fellowships for individual research from the American Council of Learned Societies, the Wissenschaftskolleg zu Berlin (Institute for Advanced Study, Berlin), the Centre National de la Recherche Scientifique (Paris), and the National Humanities Center. She also received two fellowships from The National



Endowment for the Humanities and served as an Edward T. Cone Member in Music Studies at the

Institute for Advanced Study in Princeton, New Jersey.

Fulcher has given invited lectures and participated in conferences throughout the United States and Europe, and has been invited

"Within domestic walls, she has been a committed teacher and an inspiring mentor, attracting to our School many doctoral students who have since moved on to pursue successful careers. We have been blessed to have

Jane at our University for 13 years, and we thank her for her highly distinguished service. She will be greatly missed!"

### JESSICA HAHN

Jessica Hahn, professor of costume design, retired this spring after a 26-year career at SMTD which included

serving 18 years as the

head of Design & Production in the Department of Theatre & Drama. She designed over 50 shows — the last of which was 2019's *Sense and Sensibility* — and her costume designs were an integral part of the yearly productions of the Departments of Theatre, Musical Theatre, and U-M Opera Theatre.

Hahn earned her BA at the University of Illinois and MFA from Carnegie Mellon University. She also held faculty positions at the University of

Wisconsin-Stevens Point, and the Theatre School at DePaul University, and was also a visiting professor at the University of Wisconsin-Madison.

Hahn's professional career spanned nearly 40 years of freelance design experience, mostly in the Chicago area, and included numerous world premieres in drama, musical theatre, dance, and opera. She worked with acclaimed directors, designers, and choreographers throughout her career and her work has been seen at many prestigious regional theatres. Hahn received three of Chicago's prestigious Joseph Jefferson Awards and a Charles MacArthur Award for her costume designs. Additionally, her designs have been included in regional, national, and international theatrical exhibitions.

"I like doing musicals and big shows," said Hahn. "Some of my favorites were *Sherlock Holmes* with John Neville-Andrews, *Oklahoma* with Linda Goodrich, *City of Angels* with Mark Madama, *The Rover* with Malcolm Tulip, *Sweeney Todd* with Vincent Cardinal, and *The Beaux' Stratagem* with Priscilla Lindsay. One favorite smaller show was *Madmen and Specialists* with Mbala Nkanga because it was about a culture I had never explored before. Although I was at one time the resident designer for

Hubbard Street Dance in Chicago, I only did one main stage dance production with Peter Sparling at SMTD; though I did work with Jessica Fogel and Robin Wilson on other dance projects."

One of Hahn's SMTD highlights was designing costumes for *Playing for Time* by Arthur Miller — the opening show at the Arthur Miller Theatre in the Walgreen Drama Center in 2007. Miller's play is based on a harrowing autobiographical account by Fania Fénelon, a French Jewish cabaret singer who was sent to the Auschwitz death camp and forced to play in the women's orchestra there.

"*Playing for Time* was ultimately an uplifting experience both because of my Jewish heritage and because it was about the courage of the women's orchestra in Auschwitz during World War II," said Hahn. "I'm fascinated by the research aspect of design, and I already knew a lot about the history of the Holocaust that I brought to the designs in the show."

Hahn was a popular teacher whose classes included the "History of Dress" and the "History of 20th Century Dress" as well as several costume design courses for various grade levels. She also served as curator of the Historic Costume Collection which she often showcased in exhibits in the Duderstadt Center Gallery.

to be a visiting professor three times at the École des Hautes Études en Sciences Sociales in Paris. Prior to joining the University of Michigan, Fulcher was a tenured professor at both Syracuse and Indiana universities. A dedicated educator, she served on doctoral committees including at the Sorbonne (The University of Paris), Columbia University, and the University of Toronto, in addition to those at Syracuse and Indiana universities and the University of Michigan.

Fulcher received a bachelor's in music in 1972 from the Philadelphia College of the Performing Arts (since renamed The University of the Arts), and both an MA (1974) and a PhD (1977) from Columbia University.

"With her steady stream of widely acclaimed books, Jane has become a world-class scholar, and an authority in the field of modern French music, even among French scholars," said Stefano Mengozzi, chair of the Department of Musicology.



COSTUME RENDERINGS BY HAHN DURING HER TENURE AT SMTD.



## RETIREMENTS

"I love to design costumes, and I've enjoyed the one-on-one interaction with our talented students," said Hahn. "I often think designers are undervalued; there is so much work that goes into designing a show and working with your collaborators that audiences may not realize. One example is the work of the various University Productions and student artisans that bring those designs to life and create everything seen on our stages."

As Hahn transitions into post-teaching life, she is looking forward to exploring creative endeavors other than costume design. "During my last sabbatical I told myself I was going to paint more, but didn't get to it," said Hahn. "I have all these art supplies that I've accumulated for years, so I've been thinking about getting back into that. And sitting down with a good book is always on my list!"

### FRITZ KAENZIG

The Arthur F. Thurnau Professor of Tuba & Euphonium, Fritz Kaenzig, retired this spring after 31 years at SMTD. Kaenzig was honored in 2013 with the Thurnau professorship, which annually recognizes and rewards up to six tenured U-M faculty for outstanding contributions to undergraduate education. He was praised for "fostering a culture of responsibility, accountability, camaraderie, respectful competition, and mutual support" in his studio, with students describing his charismatic teaching as "sheer magic" and a "rejuvenating balance of substance and inspiration."



PHOTO: SOMYA BHAGWAGAR

Kaenzig was also a recipient of SMTD's 1999 Harold Haugh Award for excellence in studio teaching. He served two terms as chair of the Department of Winds & Percussion, and also served on the School's executive committee, citing both roles as highlights of his SMTD career.

With degrees from The Ohio State University and the University of Wisconsin-Madison, Kaenzig also studied extensively with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. Prior to his post at Michigan, Kaenzig taught at the University of Illinois and the University of Northern Iowa. As a guest instructor, recitalist, soloist with ensembles, and adjudicator, Kaenzig has made appearances at many high schools, colleges, universities, conferences, and music camps throughout the United States, Korea, and Japan, and with the U.S. Navy and Air Force Bands.

Kaenzig's SMTD tuba/euphonium studio is acknowledged as one of the finest in the country. "I'm so proud of all my students who have won performance positions in military bands and orchestras, and those who have been awarded professorships in universities, as well as those who have become leaders in

public school music education," he said.

Kaenzig was an active chamber music coach at Michigan, and led the U-M Euphonium/Tuba Ensemble whose performances included an annual "Octubafest" concert and appearances at numerous regional and international conferences.

Throughout his academic career, Kaenzig maintained a busy performance schedule, serving as principal tubist for both the Florida Symphony Orchestra and Chicago's Grant Park Orchestra in Millennium Park, a post he held for 34 summers. He has been substitute tubist with Amsterdam's Concertgebouw and the symphony orchestras of Detroit, San Francisco, Houston, Chicago, Los Angeles, and St. Louis, recording and soloing with several. "I've appreciated the encouragement that SMTD faculty receive to take short-term leaves of absence to perform with professional ensembles," he said. "It allowed me to perform and tour many times with my wife, Monica, in the Los Angeles Philharmonic through our 20 years of transcontinental marriage."

Kaenzig also expressed appreciation for the exceptional performance opportunities that SMTD provides. "Having my students rub elbows with so many similarly talented and intelligent peers has been very rewarding," he said. "The large ensembles' conductors give so many great experiences to our students with their organization,

leadership, and musical inspiration."

Kaenzig plans to remain in Ann Arbor but, when it is safe to do so, he and Monica are looking forward to traveling extensively and spending more time at their home in southwest Wisconsin, situated above the Mississippi River. With his newfound freedom, he also hopes to do more reading, gardening, and swimming.

### VINCE MOUNTAIN

As a tenured theatre professor of scenic design, Vince Mountain has shared his expertise with dozens of students over the last 26 years, while also designing two "main stage" productions annually in theatre, dance, musical theatre, and opera. But this spring he takes his career in a new direction as he retires from SMTD to pursue full-time work in film and television art direction.

At Michigan, Mountain designed a vast array of productions throughout his long tenure. Among them were many Shakespeare plays, including *Hamlet*, *A Midsummer's Night Dream*, and *Macbeth*; beloved musicals such as *Brigadoon*, *Kiss Me Kate*, and *Jesus Christ Superstar*; and operas that



PHOTO: PETER SMITH

ranged from the contemporary *Jackie O* to the 17th century *The Coronation of Poppea*.

"The process of designing and realizing shows is what I love doing, so there was always excitement for opening night, to see the realization of everyone's efforts on an intense collaborative work," said Mountain. "Designing scenery was a special opportunity afforded by my position. Every season was different, and every design assignment was a new opportunity to work with talented students and colleagues."

Throughout his academic career, Mountain also worked professionally as a designer for a range of theatres, including small experimental companies, regional theatres, opera companies, and commercial theatres. He's partnered with notable North American companies including the Geffen Playhouse, La Jolla Playhouse, Philadelphia Theatre Company, Seattle Repertory Theatre, Williamstown Theatre Festival, and Wolf Trap Opera Company, and many others.

Mountain says he appreciated the resources U-M provided him and his colleagues each season because it allowed them to bring shows to life. But he gives the greatest credit to the School's "fantastic" faculty, staff, and students. "At the end of the day, it really comes down to the people doing the work," he said. "Ours is a collaborative art, and having great collaborators—artists, technicians, scholars—made every production a great experience."

Mountain cites the annual Design & Production Portfolio Review, which showcases student design work, as a highlight of each year. "Everyone works so hard during the school year, and often events fly by very quickly," he said. "The annual portfolio weekend is an intense

two days, but standing back and taking in the entire exhibit was always an affirming moment—seeing how much growth and great work the students are capable of each year."

Over the last several years, Mountain's professional work has transitioned from theatre design to film and television, with credits as a set designer on ABC-TV's *Detroit 1-8-7*; Paramount Pictures' *Transformers 4*; the 2017 Sony Pictures remake of *Jumanji*; the much-anticipated *X-Men: The New Mutants*, produced by 20th Century Fox, which will be released this year; and as assistant art director, on the AMC series *Dispatches From Elsewhere*, which aired this spring.

Although he will stay in the Ann Arbor area for the time being, Mountain expects to work primarily on the East Coast. Ultimately, he and his wife hope to relocate to New England, an area that he especially loves for its easy access to both mountains and ocean.

#### GREGORY POGGI

Professor of Theatre Arts (Arts Administration) Gregory Poggi retired this spring after 15 years at SMTD. Poggi joined SMTD in 2005 as the chair of the Department of Theatre & Drama and served as a senior advisor to Dean Emeritus Christopher Kendall. Under his guidance, the minor in Performing Arts Management and Entrepreneurship (PAME) was integrated into the curriculum. Poggi also initiated and was director of MPulse, the first summer program at U-M for high school theatre students.

"Among the highlights of my time at SMTD, the founding of the PAME minor has been a big success, not only at SMTD but with students across campus,

including those at LSA and Ross," said Poggi.

"Then, I thought to myself, 'What lovely new facilities we have in the Arthur Miller Theatre and Walgreen Drama Center, why don't we see if we can have a summer program,' and that was how we moved toward MPulse."

Throughout Poggi's professional career, he successfully led resident professional theatres throughout North America, collaborating with many Tony Award-winning actors, directors, and designers. In 1972, he helped found the Indiana Repertory Theatre in Indianapolis, served as managing director of the Royal Manitoba Theatre Centre in Winnipeg, was the founding chairman of the Professional Association of Canadian Theatres in Toronto, and served as artistic and producing director of the Philadelphia Drama Guild at the Annenberg Center at the University of Pennsylvania.

Poggi's academic career flourished in Dallas, Texas, at the Meadows School of the Arts at Southern Methodist University (SMU), where he served as chair of the Division of Arts Administration for 15 years. That program, which offered both an MA and an MBA in Arts Administration, served as an inspiration for the PAME minor at SMTD.

"The PAME minor gives students more options—if you're interested in the business end of the performing arts and want to promote that aspect of the

PHOTO: STEVE CULVER, THE UNIVERSITY RECORD



field, it gives you the ability to get involved," said Poggi. "Working with our students in the minor and helping them with their internships was inspiring and something I'm very proud of."

After the COVID-19-shortened semester, Poggi relocated to Dallas, where his wife Allison is from, and where the pair met while he was the director at Meadows. "Although I'm 'retired,' the current dean of Meadows recruited me to return to SMU and be the chair and visiting professor of that dual-degree graduate program, so I'll be doing that full-time, at least for a year or two," said Poggi.

Though his plans are a bit different than he expected, Poggi still intends to enjoy his retirement. "I hope to read more, listen to more music, and hopefully one of these days be able to go to concerts at the Dallas Symphony, Dallas Opera, or Dallas Summer Musicals. Allison and I both want to do some travel, go to Europe, and get to Cape Cod where we have a place."





**JOLENE CRISLIP HERMALIN**  
1929–2019

Jolene Crislip Hermalin, died November 14, 2019, in Ann Arbor, at the age of 90. Hermalin served as director of development at SMTD from 1982 to 1995.

"SMTD will forever be indebted to Jolene Hermalin," said Paul Boylan, dean emeritus and professor emeritus of music theory. "I was a totally inexperienced dean at the time and she guided me in the 'art' of asking for gifts and establishing relationships with donors."

Hermalin's first post at U-M was as supervisor of advertising for books and seminars at the Institute of Continuing Legal Education (ICLE) in 1975. From 1977–79, she served as the director of development for the University Musical Society, working with "Encore," the Society's donor organization, and with publicity for concerts.

Throughout the years, Hermalin and her husband, Professor Emeritus of Sociology Alfred Hermalin, attended many performances at SMTD and were donors to the School.

"In addition to her advocacy for the School, she was a wonderful colleague, wife, and mother," said Boylan. "We can never repay Jolene for the legacy she created."



**LEROY E. LANE**  
1944–2019

A loyal U-M alumnus, Leroy E. Lane, aged 75, died September 27, 2019 in Carmel, Indiana.

At SMTD, Lane earned a dual degree in music education and tuba performance, studying with Professor Abe Torchinsky. He served as first chair tuba with the Symphony Band and Michigan Marching Band under the direction of Dr. William D. Revelli and George R. Cavender.

Born in Detroit, Lane spent five summers at Interlochen Center for the Arts studying tuba with Rex Conner. As a member of the camp orchestra, he was honored to have the chance to play at the White House for President John F. Kennedy in 1962.

Lane served as a band director in middle and secondary schools in Michigan and California, and was an adjunct professor at Western Michigan University and Point Loma Nazarene University. Before retiring from public school teaching, he received the San Diego City School David Paul Schuchman Award for Outstanding Secondary Music Teacher (2005) and the Paul Harris Fellow Award, from the Rotary International, for Outstanding Leadership in Teaching (2004) in the San Diego area.

Outside of teaching, Lane served seven years as band director for the Livingston County Concert Band in Michigan and played principal tuba for 13 years in the Grossmont Symphony Orchestra in San Diego. After moving to Indiana in 2006, he served as associate director of the Indianapolis Municipal Band (2007–16), playing tuba for them as well, and also played tuba in the New Horizons Band (2006–18).

While Lane's playing and conducting career was cut short after being diagnosed with Parkinson's disease and Lewy body dementia, his legacy lives on in the lives of his family, friends, and students.



**MARCUS R. WHITE**  
1988–2020

A movement maker, educator, social justice-fueled artist, community engagement advocate, and cultural worker, Marcus White, MFA '15 (*dance*), died May 14 in Arizona. He was 31.

An assistant professor of dance at Arizona State University's School of Film, Dance and Theatre, White served as the faculty lead of Urban Sol and the Come AZ You Are ball, while dedicating his career to working in the legacy of the Black radical tradition. He created

dance-driven work for stage and screen that was described as "bold" by *Dance Panorama* and "ingenious" and "vulnerable" by the *Chicago Tribune*.

White was the founder and creative director of the Detroit-based performance company White Werx and collaborated with artists from every imaginable discipline in Detroit, Ann Arbor, and at the American Dance Festival, where he trained and shaped his aesthetic. His work was recognized across the country—particularly in his home state of North Carolina, where he earned his BFA in 2010 from the University of North Carolina-Greensboro's School of Dance.

"Curiosity and imaginative problem-solving characterized everything Marcus did—dancing, performing, teaching, and choreographing," said Prof. Christian Matijas-Mecca, chair of the Department of Dance. "He energetically opened possibilities for his collaborators through a steady but sensitive stream of prompts and encouragement. Under his direction, the rehearsal space became alive and buzzing with possibility."

White's infectious energy inspired everyone he worked with, and he possessed a "flash" and "spark" that was exhibited in every detail of his work. His process supported the diverse histories and desires of his collaborators while prioritizing a queer sensibility to create beautiful and surprising outcomes.

"Marcus will be remembered as one who 'worked and played with an open heart,' and one who opened new paths for numerous artists at U-M," said Matijas-Mecca.

White's confidence, the integrity of his creative vision, and his generosity as a collaborator will be missed by many at SMTD.



# **DENNIS J. ZEISLER** 1947–2020

Dennis J. Zeisler, aged 73, died March 30 in Norfolk, Virginia, after a long battle with pancreatic cancer. Zeisler earned his BM, BME, and MM degrees in wind instruments from SMTD. While at Michigan, he was the solo clarinetist of the Symphony Band, under the direction of the renowned Dr. William Revelli. He also enlisted in the Army as a solo clarinetist in the West Point Band and went on to work with military musicians throughout the Virginia region, regularly training conductors for the Army.

Zeisler served on the faculty of the F. Ludwig Diehn School of Music at Old Dominion University (ODU) in Norfolk for more than three decades, serving as the director of bands, professor of clarinet and saxophone, and as the chairman of the music department for 15 years. While at ODU, he developed new degree programs, hired several faculty members, and helped develop the ODU Wind Ensemble into a premier performing ensemble. In 2009, Zeisler was awarded the University Professorship at ODU for excellence in teaching. Upon his retirement in 2018, the band room at ODU was renamed the Dennis J. Zeisler Rehearsal Hall to honor his legacy.

In addition to his work at ODU, Zeisler founded and conducted the Virginia Wind Symphony, served as the 77th president of the American Bandmasters Association, sat on the board of the Midwest Band and Orchestra Clinic, and spent his summers on the faculty of Blue Lake Fine Arts Camp in Michigan. In 1999, he received the Orpheus Award from Phi Mu Alpha for “significant and lasting contributions to the cause of Music in America,” and was awarded the National Band Association Mentor Award in 2004.

Zeisler’s lasting impact will be continued through the Dennis J. Zeisler scholarship fund to provide financial support for instrumental music majors at ODU.

## 1940s

**JEAN H. FRALEY**, MS ‘46 (*theatre*), died February 24, 2019

**MARGARET L. HILL**, MM ‘47 (*violin*), died January 26, 2020

**DORIS J. HOLBROOK**, BM ‘45 (*music education*), died February 25, 2020

**PATRICIA M. KELLEY**, BM ‘48 (*music education*), died December 10, 2019

**BETTY L. LUMBY**, MM ‘48 (*piano*), died March 22, 2020

**BETTE J. MARGESON**, BM ‘49 (*piano*), died December 9, 2019

**MARY G. SLACK**, AM ‘43 (*theatre*), died February 12, 2020

## 1950s

**JOHN H. DEVOE**, MM ‘51 (*music education*), died September 20, 2019

**MARY W. HAMMOCK**, MM ‘50 (*voice*), died April 28, 2020

**MARGARET W. KITE**, BM ‘50 (*music literature*), died October 28, 2019

**JIMMIE B. LOBAUGH**, BM ‘51 and MM ‘54 (*music education*), died November 9, 2019

**BRUCE A. MCCORMICK**, BM ‘57 in MM ‘58 (*music education*), died January 21, 2020

**GEORGE T. MCWHORTER**, MM ‘59 (*voice*), died April 25, 2020

**ELAINE J. PARKER-SHAW**, BM ‘50 (*music education*), died October 31, 2019

**DORIS B. ROBERTS**, BM ‘56 (*violin*), died May 29, 2019

**HELEN C. SIMPKINS**, MM ‘50 (*piano*), died February 19, 2020

**MADGE L. STANSBERRY ROSHOLT**, BM ‘54 and MM ‘55 (*music education*), died September 22, 2019

**ROBERT F. STASIUK**, BM ‘58 (*music education*), died October 28, 2019

**DOLORES O. SYKORA**, BM ‘51 (*music literature*), died January 12, 2020

**ELIZABETH G. WEINMAN**, BM ‘56 (*music education*), died August 29, 2019

## 1960s

**CHARLES E. BASHOR**, BM ‘68 (*music education*), died November 21, 2019

**WILLIAM J. CROSS**, AM ‘69 (*theatre*), died December 18, 2019

**JERRY L. DAVIDSON**, BM ‘66 and MM ‘68 (*piano*), died April 9, 2020

**FRANCIS P. GONZALES**, MM ‘65 (*music education*), died November 23, 2019

**NORMA J. KEHRBERG**, MM ‘64 (*music literature*), died October 6, 2019

**PAUL E. MEACHAM**, MM ‘61 (*music education*), died December 7, 2019

**RUTH E. PARSONS**, BM ‘65 (*music education*), died December 11, 2019

**JONATHAN C. PUMPLIN**, BM ‘65 (*music literature*), died November 22, 2019

**MARY A. TOPPER**, MM ‘65 (*music literature*), died November 14, 2019

**STEPHEN C. WALLACE**, MM ‘68 (*music education*), died October 17, 2019

**MARIANNE E. WOODSON**, MM ‘64 (*piano*), died October 14, 2019

## 1970s

**LOUIS R. DEVRIES**, MM ‘72 (*music education*), died December 20, 2019

**SHARON D. GLOWCZEWSKI**, BM ‘74 and MM ‘75 (*violin*), died January 23, 2020

**JERRY R. LANGENKAMP**, MM ‘57 and DMA ‘70 (*voice*), died April 15, 2020

**THOMAS W. MUSSON**, BM ‘63 and MM ‘71 (*music education*), died October 21, 2019

## 1990s

**LINDA J. VENABLE-BOEHK**, DMA ‘92 (*voice*), died January 11, 2020





PHOTO: SHAWN F. BLAIR

**Samantha Williams MM '20 (voice), reflects on the importance of donor support and how her scholarships emboldened her to become the artist she always wanted to be.**

I am so incredibly grateful to Maurice and Linda Binkow for establishing the George Shirley Scholarship, and to Helga and Jerry Bilik for their support through the Helga and Jerry Bilik Fund. These scholarships allowed me to complete my master's degree in vocal performance at SMTD, and my time at Michigan has been transformative as both a performer and an artist.

Being able to study with professors Louise Toppin and Freda Herseth, and attend master classes with Professor Shirley, has allowed me to grow into a holistic performer who is able to embrace my identity as an African American opera singer in 2020 without feeling that I need to check my identity and culture at the door in order to have a successful career.

Last year, the incredible faculty at Michigan allowed me to fine-tune my technique and prepare for a successful year. I also made it to the finals in the National Association of Teachers of Singing (NATS) Vocal Competition and played Lucinda in the west coast premiere of the opera *Cold Mountain* at the Music Academy of the West.

The incredible interdisciplinary opportunities that U-M provides also allowed me to receive a grant from the EXCEL Enterprise Fund, which is generously supported by the Weiser family through the Meta Weiser EXCEL Fund, to commission my own song cycle, "To Dream in Black Skin," about the Black female experience, which was written by a Black female creative team.

Earning my degree at Michigan has allowed me to grow into a confident, grounded, and marketable artist—one that I couldn't have envisioned before coming here. I'm so grateful for my time at U-M, and for the support scholarships provided me to access all of the opportunities I pursued while here.

Thank you,  
Samantha Williams

## INVESTING IN STUDENT SUCCESS

Building scholarship resources to support SMTD students remains our top priority. We extend our sincere gratitude to the following individuals who have recently established new scholarships or made significant gifts to existing funds.

**Lawrence Bell** (BS '68, MS '69, MBA '72) made a gift to the Merton J. and Gladys C. Bell Marching Band Scholarship Fund.

**Eugene** (BA '71) and **Kathryn Cheng** made a pledge to establish the Enid Cheng Scholarship Fund for piano students.

**Donald** (MBA '56, BBA '55) and **Betty Chisholm** (MA '60, BA '56) made a gift to the Chisholm Musical Theatre Scholarship Fund.

**Clifford** (MD '70) and **Kathryn Cox** (BA '68, MA '69) made a gift to support the Bill Evans Jazz Piano Scholarship Fund.

**The Deloitte Foundation** made gifts to the Marching Band Scholarship Fund and the Jeffrey N. Lutz – Deloitte Consulting Scholarship Fund for Michigan Marching Band students.

**Gretchen** and **John Jackson** made a gift to the Gretchen Neal Jackson Scholarship Fund which supports students across SMTD.

**The Presser Foundation** made a gift to the Presser Musical Scholarship Fund which supplies annual grants to outstanding undergraduate and graduate students in music.

The **Rislov Foundation** made a gift to the Sigurd I. and Jarmila H. Rislov Foundation Endowed Scholarship Fund which provides aid to vocalists and instrumentalists.

**Donald Shepherd** (BBA '58) made pledges to establish the Jeffrey Grogan Marching Band Scholarship, James Tapia Marching Band Scholarship, John D. Pasquale Marching Band Scholarship, and Jerry M. Luckhardt Marching Band Scholarship Funds.

## PROGRAMMATIC SUPPORT

We are grateful to the following individuals for their support of various programs throughout the School.

The **Paul M. Angell Family Foundation** pledged support for the Michigan Artist Citizens (MAC) Fund for SMTD's music education outreach program.

**Craig Brennan** (BGS '80) and **Erick Irigoyen** made a gift to support the Men's Glee Club Tour Fund.

**Center Stage Strings** made a gift to support the Center Stage Strings Scholarship Fund.

**Marc** and **Andrea Gershwin** made a gift to the Gershwin Operating Fund.

**Robert** (BA '62) and **Shirley Giles** (BA '63) made a gift to the Michigan Marching Band M Drumline Fund.

**H. David Kaplan** (BA '56) pledged support for SMTD's new dance building.

**Dr. S. Martin Lindenauer** and **Marilyn Lindenauer** (MPH '76) made a gift to support the Michigan Marching Band Elbel Club.

**Susan Meyer** (BBA '89, MAcc '89) made a gift to support the Michigan Marching Band Elbel Club.

**Sandra Reisman** made a gift benefiting the Music, Theatre & Dance Fund for general support.

**John** (BBA '64, JD '67) and **Marilyn Rintamaki** (BS '63, MA '66) made a gift to support the Michigan Marching Band Elbel Club.

**Shearwater Foundation** made gifts to the Early Music Ensemble and the oboe studio of Nancy King.

**Swordspoint Foundation** made a gift to support the Regent Andrea Fischer Newman and Frank Newman Fund for Theatre Showcase.

**Paul** (BBA '87) and **Sherrie Weller** made gifts to the Michigan Marching Band Elbel Club.

## PLANNED GIFTS

The following individuals have very generously included the School of Music, Theatre & Dance in their estate plans.

The estate of **Mary Jane Dempler** made an additional gift to the Mary Jane Dempler Endowed Memorial Scholarship Fund for music students.

The estate of **Kathryn Eskey** (DMA '63) made an additional gift to the Dean's Discretionary Fund for general SMTD support.

**Stephen** (BA '69) and **Priscilla Gehrig** (BSN '69) made a bequest to establish the Stephen D. Gehrig and Priscilla T-Niemi Gehrig Marching Band Scholarship for trumpeters enrolled in the College of Literature, Science, and the Arts.

The estate of **Jackson Hammitt** (MM '61, PhD '71) made an additional gift to support the Musicology Enrichment Fund.

**Michael Reed** (BA '08) and **Tyler Stickel** established planned gifts to support the Michigan Marching Band Elbel Club and Friends of Musical Theatre Funds.

The estate of **Stephanie Smith** (BA '64, BS '65) made a gift to the Allan F. Smith Endowed Scholarship Fund for Theatre & Drama students.

**George Valenta** (BA '55, MS '60) increased his planned gift to establish the George J. Valenta Endowed Scholarship Fund, which will provide need-based scholarships for SMTD juniors and seniors.

**Maurice Wheeler** (MM '82, MSI '87) made a bequest to establish the Maurice B. Wheeler Graduate Scholarship Fund to support graduate vocal performance students.

PHOTO: PETER SMITH







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