



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

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School of Music, Theatre & Dance
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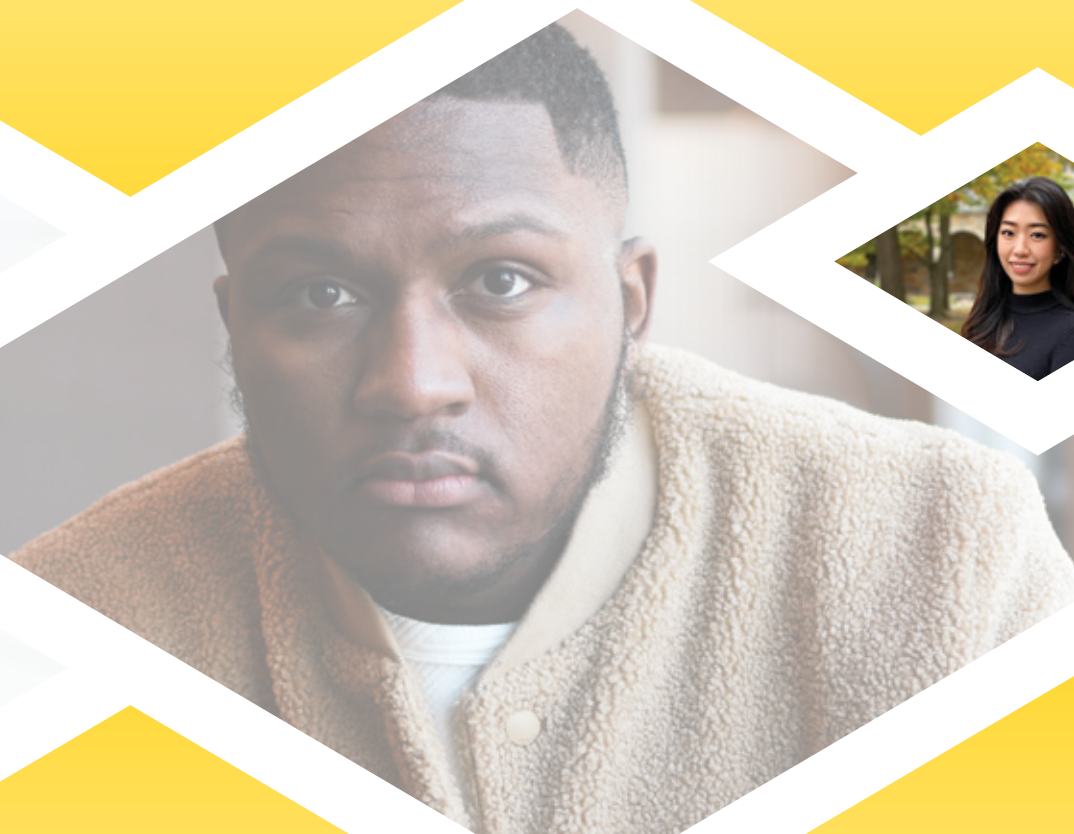
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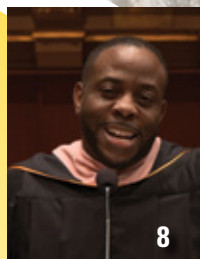
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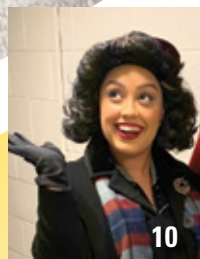


11 Class of 2021 Award
Winners

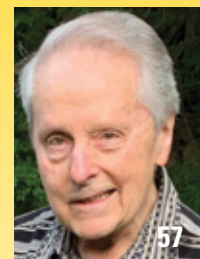
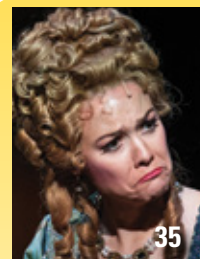
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The live performances that opened the 2021–22 academic year were, to put it simply, extraordinary. Sitting in Hill Auditorium at the start of A Grand Night for Singing, I was thrilled to be part of an in-person audience again, experiencing the pre-concert buzz, the grandeur of the space, and the anticipation of what was to come. The theme of the performance was “Grateful,” and it could not have been more appropriate. In those early weeks of the fall semester, we were grateful to be together again on campus, learning and working and performing alongside one another. And that night in Hill Auditorium, with students’ voices raised in song, Dr. Eugene Rogers masterfully conducting, and Musical Theatre chair Michael McElroy graciously hosting—and performing!—the sense of excitement in the house was palpable.

After so many months of existing in our virtual worlds—in circumstances marked by hardship and loss as well as resilience and courage—we share a renewed sense of appreciation for our SMTD community and what we can accomplish together. These difficult months reminded all of us how deeply essential the arts are in exploring and understanding our world, creating community and connection, and celebrating our shared humanity. With this in mind, our return to campus and to live performance was a moment bursting with opportunity and significance.

However, our return to campus has been far from a return to normal. We are all keenly aware that we remain in the midst of a pandemic, and that safety protocols like masks





and social distancing are still vitally important. We remain responsive to the ever-changing public health landscape, and will continue to implement safety measures for as long as necessary, to protect our community and ourselves.

We also realize that the ongoing impact of the pandemic extends beyond our physical health and safety. Many are still struggling with the impact that the crises of the past 20 months have had on mental health. And many in our SMTD—and the larger performing arts community—continue to struggle financially, as well as with the challenges of family care. We are certainly not through this difficult period yet, but we will remain steadfast in our support of one another.

While we've undoubtedly lost a great deal over the last year and a half, we've also gained a new perspective and developed new tools. Our expertise in livestreaming performances, for example—honed by necessity during the pandemic—has made the extraordinary talents of our students and faculty available to audiences around the world. And, for the first time in the School's history, we changed our admissions process to include a live virtual option for auditions and interviews, removing barriers for worthy applicants

who might otherwise not have applied. SMTD is carrying that change forward to ensure the greatest level of access for prospective students, and in 2022 we will continue to provide opportunities for both in-person and live virtual auditions and interviews.

This issue of *Muse* celebrates the most recent SMTD graduating class and who they've shown themselves to be: strong, passionate, creative, and incredibly talented artists and scholars. In these pages you will read about the many accomplishments and cherished memories of the Class of 2021, the virtual commencement ceremony held last spring, and the awards and honors conferred upon these remarkable graduates. As they make their way in the world, I am confident they will continue to act as agents of change and leaders in the performing arts—inspiring, challenging, and impressing us every step of the way.

Stay safe and be well.

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



Please consider supporting the School of Music, Theatre & Dance. Your support will have a very real impact on our students' ability to forge ahead on their educational paths and share their many gifts with the world. Thank you!

SMTD Navigates the Virtual World and Returns to the Stage in 2021

Since the onset of COVID, SMTD has worked tirelessly to bring the artistry of our community to the public. During the 2020–21 academic year, when in-person productions were impossible, the steadfast dedication of our students, faculty, and staff enabled SMTD to produce and share a multitude of virtual performances and academic endeavors. With the U-M campus opening up for the 2021–22 school year, SMTD made a joyful return to live, in-person performances, collaborating with local and university professionals to establish appropriate safety protocols for our performers and audiences. Here are just a few highlights from the past year and a half.

A Grand Night for Singing

One of the first virtual performances SMTD held during the fall of 2020 was *A Grand Night for Singing*, featuring an amazing evening of musical theatre, choral music, and solo voice performances. The performance focused on the themes of community and connection. The repertoire included traditional songs that speak to our need for communal singing, such as “I Was Glad,” by Sir Charles Hubert Parry, and “How Can I Keep from Singing,” arranged by Karen Thomas. It also featured new social justice songs—Alysia Lee’s “Say Her Name” and Melanie Demore’s “Lead with Love”—that sought to raise awareness about police brutality and anti-racism in the United States.

The 2021 edition of *A Grand Night for Singing* was SMTD’s first live performance with an audience since the pandemic began. Celebrating the power of the human voice, the evening was hosted by guest soloist **MICHAEL MCELROY**, a Tony Award winner for his work with Broadway’s Inspirational Voices and the new chair of the Department of Musical Theatre. Reflecting the spirit of the theme “Grateful” were performances from SMTD choral ensembles, the Men’s and Women’s Glee Clubs, and several small featured combinations of SMTD students.

University Productions

As the 2020–21 academic year approached with the pandemic still raging, **UNIVERSITY PRODUCTIONS**—the unit responsible for producing 10 fully-staged performances and two studio performances a year—rapidly pivoted to a stage/screen hybrid model. The goal for the 2020–21 virtual season was clear: to provide the same level of high-quality production-based education as in previous years—even if audiences had to watch on a screen rather than from theatre seats.

The resulting digital productions were presented to the public in two parts. The first digital season, which aired on YouTube starting in December 2020, included four presentations produced during the fall semester: *A Beautiful Country*, presented by the Department of Theatre & Drama; *MT Ghostlight*, a revue presented by the Department of Musical Theatre in three episodes; and *Opera One-Acts* and *Proving Up*, both presented by the Department of Voice with reduced orchestrations.

The second digital season premiered in May, also released in biweekly installments, and consisted of *Romeo & Juliet*, presented by the Department of Theatre & Drama; *Dance Despite Covid*, presented by the Department of Dance;

MICHAEL MCELROY

ROMEO AND JULIET



MICHIGAN MARCHING BAND

Don Pasquale, presented by the Department of Voice; *Playfest*, presented by the Department of Theatre & Drama; and finally, *Godspell*, presented by the Department of Musical Theatre and directed by guest Telly Leung (who appeared in *Godspell* himself on Broadway in 2012).

The digital format presented several new challenges for the students, faculty, and staff of University Productions, including staging for cameras instead of for audiences, but all rose to the occasion. Still, they could not have been happier to welcome audiences back into theatres for the 2021–22 production season.

Michigan Marching Band

In the fall of 2020, the **MICHIGAN MARCHING BAND** (MMB) participated in an all-virtual season, welcoming a brand-new freshman class completely over Zoom and making sure upperclassmen continued to have a great MMB experience.

The band produced two entirely virtual halftime shows: “Hail to the Frontline Heroes” and “No Place Like HoMe.” The first production was released online on November 27, during halftime of the Michigan–Penn State

game. The second was released on December 12, during what would have been the halftime of the Michigan–Ohio State game, which was canceled due to COVID-19.

Putting these productions together presented a challenge—merging over 300 individual records into one complete video is no easy feat—but it was nothing that the MMB couldn’t handle. Both halftime shows earned considerable praise and appreciation from fans across the country.

A virtual 2020 provided the MMB the opportunity to keep its momentum going and hit the ground running in 2021. Despite a high audition rate and two incoming classes of members experiencing the MMB for the first time, the staff handled the transition with grace and newfound excitement. This year’s MMB had a busy fall season, with four home football games in a row, each of which had a different and completely new halftime show. The fall 2021 halftime shows included a monumental tribute in lights to the 20th anniversary of 9/11 and a history-making Homecoming show: the first fully LGBTQ+-centric halftime show to be performed by a college band, in honor of the 50th anniversary of U-M’s Spectrum Center.



AFRICAN AMERICAN MUSIC CONFERENCE SEPTEMBER 18–20, 2020

CELEBRATING THE
90TH BIRTHDAY OF
WILLIS PATTERSON



SMTD Conferences

In September 2020, scholars, composers, and performers from across the United States came together for the virtual African American Music Conference, which celebrated the 90th birthday of legendary bass singer, U-M alumnus, and professor emeritus **WILLIS PATTERSON**. Professor Patterson was the first African American faculty member to join SMTD after two prior professorships at Southern University (Louisiana) and Virginia State College. Hired in 1968, he taught in the Department of Voice for more than three decades and served as the associate dean of the school for 20 of those years. The conference included a mixture of prerecorded and live conversations featuring some of the most prominent African American composers and scholars in the US—both younger and more established—who discussed Patterson’s pioneering work in the fields of jazz and African American concert repertoire.

The **DEPARTMENT OF ORGAN** hosted its annual Organ Conference virtually in October 2020 and as a hybrid of in-person and virtual events in October 2021. The 60th Organ Conference, “Creative Collaborations in a Time of Change,” explored how

organists, harpsichordists, carillonists, and performers of sacred music use art to come together, to build community, and to support, comfort, and heal. The conference addressed these themes through a series of livestreamed lectures and prerecorded performances. The 61st annual Organ Conference, “Passions and Visions: The Future of Organ, Harpsichord, Carillon, and Sacred Music,” featured distinguished guests, organ department faculty, and student performers sharing their hopes and aspirations for the future.

In October, SMTD hosted the 2021 American Liszt Society Festival, under festival director Professor **MATTHEW BENGTON**. The festival celebrated Liszt’s Hungarian roots and legacies and focused on the music of the Romani people and its influence on composers across Europe, both Hungarian and otherwise. The festival opened with a performance by the Gypsy Stringz, with violinist George Batyi. It also featured presentations by leading musicologists on *verbunkos* and the style of *hongrois*, Hungarian dance steps, and Hungarian chamber and vocal repertoire.



Collage Concert

Collage 44: A Virtual Concert Experience premiered in April 2021 on YouTube and featured performances by the Symphony Band, the University Symphony Orchestra, the Department of Jazz, U-M's choral ensembles, the cast of the opera *Proving Up*, the musical theatre class of 2024, and so much more.

"Watching this Collage Concert come together has been a source of deep inspiration and testimony to the enduring and persevering spirit of our students and their artistry," said Professor **MARK STOVER**, co-producer of this year's concert. "In a year where so much has been lost, what we have found is how our artistry is a true source of hope and catalyst for us to respond to the moment in which we find ourselves."

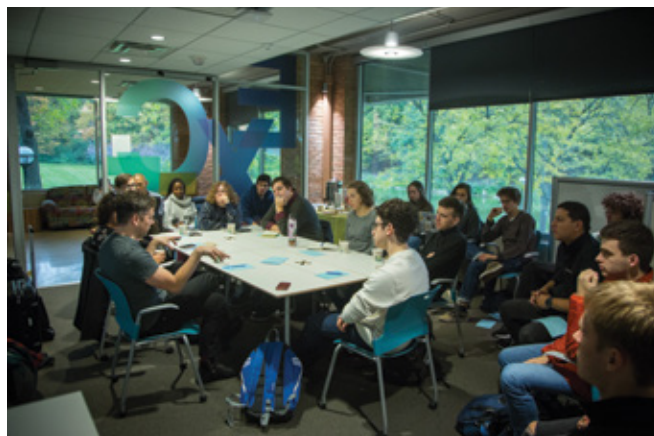
The virtual format allowed students and faculty to think beyond the traditional boundaries of Collage, something that co-producer Professor **RICHARD FREY** found uplifting for students and faculty alike during the pandemic.

"Collage has always been a virtuosic spectacle, but the context of our collective past 12 months gave this year's student performances an entirely new frame," said Frey. "Through the varied works included in the concert, the audience saw behind the scenes into what dance, theatre, and music-making

have been during the pandemic. Sometimes this means using technology to connect from various locations. Sometimes it's a large ensemble spaced widely across a familiar stage. Sometimes it's a soloist performing alone in a room. In each case, the joyful acts of creating, sharing, and connecting through our respective arts shone through these wonderful student performances."

Dance Building Opens

Those returning to campus in the fall of 2021 couldn't help but notice an impressive new building gracing the North Campus landscape. SMTD welcomed dance students to North Campus this year with the opening of the new Dance Building. With 24,000 square feet of performance and academic spaces, the building doubles the size of the Department of Dance's previous facilities. It features four large, flexible studios/classrooms, including a performance venue with seating for more than 100. The



COMPOSER NICO MUHLY WITH SMTD STUDENTS

building brings dance students together on North Campus with their music and theatre peers for the first time in SMTD's history. SMTD will formally mark the opening of the new building with a celebration in fall 2022. Check SMTD's website for more information on the opening celebration in the coming months.

EXCEL Celebrates Five Years

Over the course of its first five years, the EXCEL Lab has grown to offer an extraordinary array of programming in performing arts leadership, entrepreneurship, and career services. EXCEL launches student success through weekly workshops, one-on-one mentoring, and more than \$100,000 in student project and venture funding. To celebrate the fifth anniversary of EXCEL, its staff created *EXCEL 2020*, a special report to

chronicle its support of current and former students and to share their insights about how EXCEL programs have enriched their educational experience at SMTD. The report and the students' full stories can be found on the EXCEL page on the SMTD website.

George Shirley Inducted into the Opera Hall of Fame

GEORGE SHIRLEY, Joseph Edgar Maddy Distinguished University Professor Emeritus of Voice, was named one of the Opera Hall of Fame's 10 inaugural inductees. The Opera Hall of Fame recognizes the achievements of outstanding living American artists, administrators, and advocates who have strengthened the art form and the field. It was established in 2020 on the occasion of OPERA America's 50th anniversary, a celebration



GEORGE SHIRLEY

of the industry's progress over the past half-century.

"I was completely surprised by my selection for this honor," said Shirley. "Being included in a panoply of illustrious artists such as those receiving like recognition is a prize unlike any I could have ever dreamed of. I am grateful to have my career efforts acknowledged in such an astounding manner and will strive to continue to be worthy of this tribute."

An induction ceremony for the inaugural class will be held in early 2022 in New York City. An installation will be created to honor all the Opera Hall of Fame members in the Sherrill Milnes Honors Gallery at OPERA America's National Opera Center in Manhattan.



LEIA SQUILLACE

Tony Award Winners

SMTD was well represented at the 74th annual Tony Awards. After a 15-month delay due to COVID-19, the ceremony took place on September 26, 2021. Alumnus **DAVID ALAN GRIER**, BA '78 (*speech*), was awarded his first Tony Award for Best Performance by a Featured Actor in a Play for Sergeant Vernon C. Waters in *A Soldier's Play*. Grier had previously been nominated three times before for his roles as Jackie Robinson in *The First* (1981), Henry Brown in *Race* (2009), and Sporting Life in *Porgy and Bess* (2012).

Additionally, SMTD alumni **THOMAS LAUB**, BFA '19 (*musical theatre*), and **LEIA SQUILLACE**, BTA '17 (*theatre*), were part of productions and organizations awarded Special

Tony Awards. Laub serves as a producer for David Byrne's *American Utopia*, which was awarded a Special Tony Award and described by the Tony Award administration committee as "a jubilant celebration of live music, community, and connection." Squillace was honored for her work with the Broadway Advocacy Coalition (BAC). She serves as the associate director of curriculum and industry initiatives and is one of the core group members to receive the Tony. BAC is creating a new way to collaborate toward a just world and to combat systemic racism.

Jerroll Adams Recognition

Students in the Department of Organ presented a recital



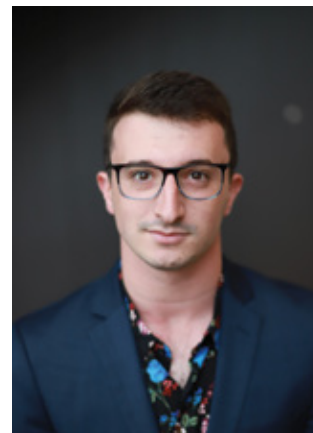
RICHARD HOUGHTON, JERROLL ADAMS, AND JAMES KIBBIE

on October 4, 2021, in Hill Auditorium honoring **JERROLL ADAMS** upon his retirement after 23 years of service as the university organ technician. During the recital—part of the 61st annual Organ Conference—Richard Houghton, Adams's friend and business associate, recalled his long involvement with the University and especially his work on the Frieze Memorial Organ in Hill Auditorium. Professor **JAMES KIBBIE** presented Adams with an engraved mantel clock and also unveiled a plaque, which has been placed inside the organ chamber in Hill Auditorium, recognizing Adams's service.

In his remarks, Kibbie said, "Jerry Adams's passion for the pipe organ and his vision for its future have been central to our students' success. Jerry has been an ideal colleague—invariably accommodating, positive, and kind. He maintained all 15 pipe organs on campus, but a large part of his work and love was lavished on the Frieze Memorial Organ here in Hill Auditorium. The technologies in this organ range from the 1890s to cutting-edge solid-state systems, and no one knows more about it than Jerry."



DAVID ALAN GRIER



THOMAS LAUB

A CELEBRATION OF THE CLASS OF 2021

For a second straight year, SMTD's commencement weekend took shape in a most unexpected way. In accordance with the health and safety protocols instituted at the University, SMTD opted for its first-ever virtual commencement ceremony, which was held Friday, April 30.

Thanks to the extraordinary efforts of our community, we were able to acknowledge and celebrate the immense talents and resilience of the class of 2021 in myriad ways. The following are just a few highlights.



Launch of Class of 2021 Website

Kicking off the weekend's events, SMTD launched the commencement website on Thursday, April 29. Along with hosting the commencement livestream, the website featured an opt-in, interactive list of the graduates, the official commencement program, a collection of social media posts using the #SMTDCelebrates hashtag, and all of the graduation award winners (see page 11 to learn more about this year's award recipients). The website can be accessed at commencement.smtd.umich.edu

Livestreamed Commencement Ceremony

Hosted on our YouTube channel, the virtual commencement ceremony featured some familiar sights and reflected the extraordinary year SMTD had. The video kicked off with Professor **JAMES KIBBIE** playing the traditional processional and featured a welcome from Dean **DAVID GIER**. One unique and positive aspect of the virtual ceremony was that SMTD faculty members were more involved than ever before. Faculty members from across the School read student names, honoring those they have worked with so closely over the years. Additionally, this year's student award winners chose a professor to introduce each of their performance videos. In recognition of the **WILLIS PATTERSON** Diversity Award, Professor Emeritus of Voice Willis Patterson recorded a special introduction, extolling the virtues of students who share his vision for a more equitable performing arts landscape and who are working toward this goal at SMTD.



Alumnus Damien Crutcher Serves as Commencement Speaker

SMTD was delighted to host alumnus **DAMIEN CRUTCHER**, MM '96 (*wind conducting*), as this year's commencement speaker. A native Detroiter and a graduate of Cass Technical High School, Crutcher studied horn with Professors **BRYAN KENNEDY** and Doug Campbell (Michigan State University, emeritus) and conducting with Professors **H. ROBERT REYNOLDS** and Ronnie Wooten (Northern Illinois University). As a music educator, conductor, and arts entrepreneur, Crutcher has had an extraordinary impact on the cultural and civic life of his hometown. He is the cofounder and CEO of Crescendo Detroit, a nonprofit that transforms the lives of school-age children by engaging them in intense instrumental music, vocal music, and dance programs that promote artistic excellence and character building. He also serves as the managing director of the Detroit Symphony Orchestra's new Detroit Harmony Initiative. Through a collaborative citywide effort, Detroit Harmony provides instruments to every K-12 public, private, and charter school student in the city who wants to learn to play music.

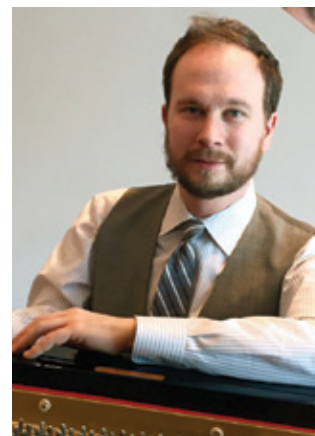
Alumni from around the World Congratulate the Class of 2021

From Ann Arbor to London to South Africa, SMTD alumni welcomed the class of 2021 into SMTD's vast alumni network of over 13,000 graduates in a special video released the day of graduation. Alumni from across the globe celebrated the new graduates as they entered the next chapter of their Michigan story. Many thanks to **KYLE ACUNCIOUS**, MM '12 (*chamber music*), SM '12, (*percussion*); **KATIE BANKS MCBRIDE**, BFA '03 (*theatre*); **BRITT BARON**, BFA '13 (*theatre*); **CÉSAR CAÑÓN**, MM '15, DMA '18 (*collaborative piano*); **ELIM CHAN**, MM '11, DMA '15 (*conducting*); **JONATHAN CHRISTOPHER**, BM '10 (*voice*); **JOSEPHINEX HANSIS**, BFA '06 (*performing arts technology*); **ANDRÉS HOLDER**, BFA '10 (*design & production*); **HEATHER KENDRICK**, BM '16 (*music education*); **STEPHEN LANCASTER**, DMA '08 (*voice*); **ELISE LAWRENCE**, BM '18 (*piano*); **GWENDOLYN MATIAS-RYAN**, SM '19 (*viola*); **CHARLOTTE POLITI**, MM '19 (*conducting*); **TESSA ROMANO**, MM '15 (*voice*); **BRANDON SCOTT RUMSEY**, DMA '17 (*composition*); **SOULTANA SCHIAVI**, BFA '18 (*dance*); **BEVERLY SHANGKUAN**, DMA '12 (*conducting*); **JANEL SPEELMAN-VAN ROOYEN**, MM '16 (*voice*); **BRIANA ASHLEY STEWART**, BFA '13 (*dance*); **SCOTT VERDUIN**, BM '11 (*percussion*); and **DIANE YANG**, BM '18 (*violin*), for participating in the video.



SMTD Performances Featured at the University of Michigan Commencement Ceremony

For the University of Michigan commencement ceremony at the Big House, SMTD produced two videos that were played during the event. The first video featured alumni **JANAI BRUGGER**, MM '09 (*voice*); **SEAN PANIKKAR**, BM '03, MM '04 (*voice*); **TAYLOR LOUDERMAN**, attended '13 (*musical theatre*); and **JONATHAN CHRISTOPHER**, BM '10 (*voice*), performing a new arrangement and orchestration by musical theatre professor **LYNNE SHANKEL** of "The Yellow and Blue." In the second video, the musical theatre class of 2021 performed "The Victors," with Professor Catherine A. Walker serving as music director; **CONRAD SAGER**, BFA '21 (*musical theatre*), as staging and video director; and August Eriksmoen as music producer and engineer.



Remembering DMA Student Michael McElvain (1985–2021)

As part of the 2021 commencement celebration, the faculty, staff, and students of SMTD paid tribute to DMA student **MICHAEL MCELVAIN**, who passed away on April 15, 2021 following a long illness. A gifted pianist, McElvain was a member of Martin Katz's studio and studied collaborative piano, after receiving his BM from Webster University in St. Louis and his MM from DePaul University in Chicago. Prior to his passing, McElvain was accepted into the prestigious Merola Opera Program in San Francisco. The remembrance included remarks from fellow student **TAYLOR FLOWERS**, DMA '21 (*collaborative piano*), and a video of an earlier performance of Charles Ives's "The Things Our Father Loved," featuring McElvain and classmate **OLIVIA ERICSSON**, MM '21 (*voice*). Michael's Yamaha grand piano was generously donated to the School during the summer of 2021. In October, the Michael McElvain Fund in Collaborative Piano was established by Allen Carl and Debra Mack Larson to help young musicians achieve their professional goals.

CLASS OF 2021 STUDENT COMMENCEMENT SPEAKER

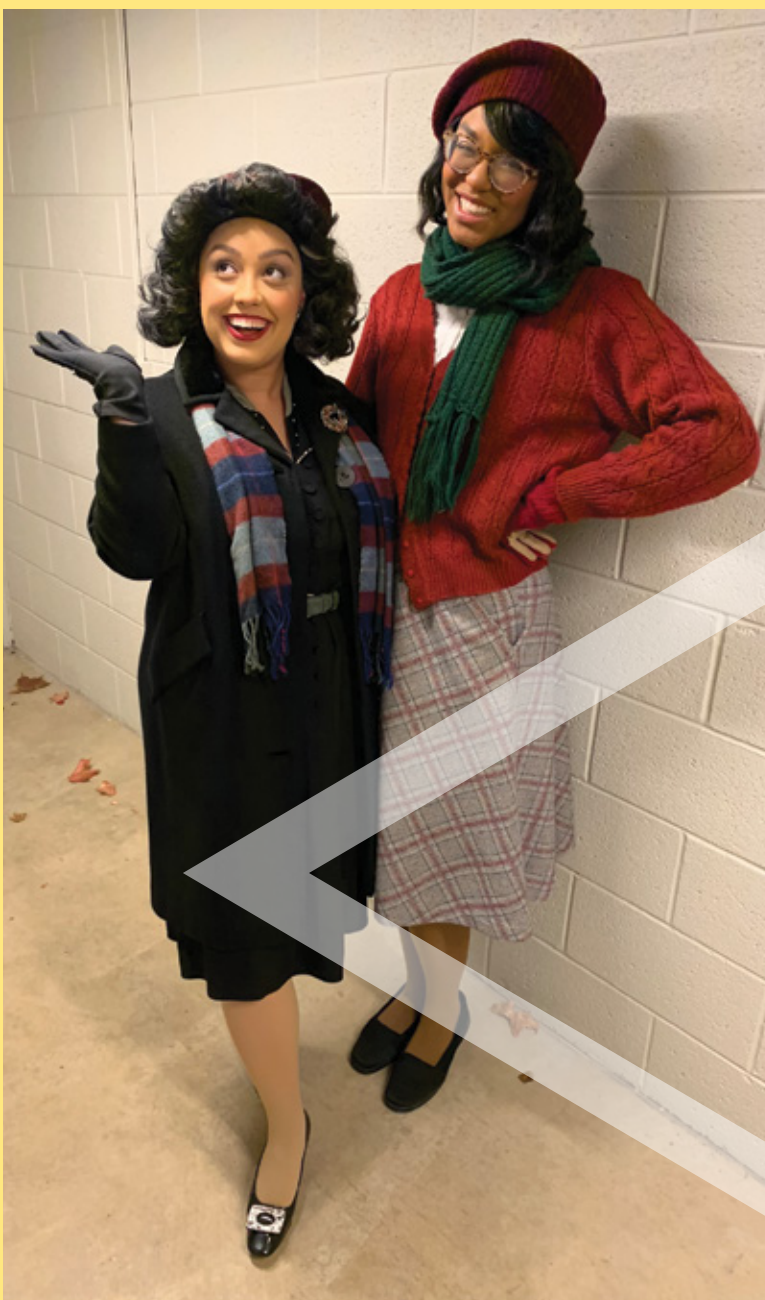


MAITRI WHITE, BM (voice)

Maitri White received her bachelor of music in vocal performance with a minor in performing arts management and entrepreneurship. She was fortunate to study with Daniel Washington while at SMTD. Originally from Marquette, Michigan, Maitri has always recognized that the arts and social justice are intertwined. She believes that to create a sustainable, fulfilling life as an artist, one must cultivate a community as well as a career. During her time at Michigan, she served as the executive director of Project SOAR, an educational outreach organization focused on the arts. She also had the opportunity to produce and perform several recitals featuring composers of the African Diaspora. During the summer of 2021, she returned to live performance as a part of the chorus for Michigan Opera Theatre's *Cavalleria Rusticana: In Concert*, further explored virtual performance as Third Wood Sprite in Dvořák's *Rusalka*, and served as director of development for Opera NexGen.

A Favorite SMTD Memory

"I will always cherish the Friendsgiving dinners that my fellow Black voice students and I would organize before Thanksgiving break. Taking the time to come together, share a meal, and be grateful for our little community always provided me with that extra boost I needed to finish the semester."



"It has been my privilege to be Maitri's voice teacher during her time at the school. She has a beautiful soprano voice, is intelligent, and always works diligently to improve and hone her talent. She is the kind of very special University of Michigan student that lives to excel and make a difference. She is hard-working, personable, responsible, supportive, and well-liked by all who know her. She has a warm heart and is always willing to help others. Her sense of self enables her to handle difficult situations with ease, with professors and peers alike. She is a fine person of high character and has definitely contributed positively to the social fabric of the SMTD and the University as a whole during her time here. She is an amazing young woman with limitless potential. We are all better for having known her."

— Prof. Daniel Washington



2021 Albert A. Stanley Medal

SALVADOR FLORES, BM (*saxophone*)

Salvador Flores hails from Houston, Texas. His performances have taken him from venues such as the John F. Kennedy Center for the Performing Arts, Hill Auditorium, and the New World Center, to concert engagements in Switzerland, Belgium, Mexico, and across the United States. Some of his most notable achievements include being named the first prize winner of the 2020 North American Saxophone Alliance Collegiate Solo Competition, a 2020 Yamaha Young Performing Artist, and winner of the 2020 University of Michigan School of Music, Theatre & Dance Concerto Competition. He also serves as the soprano chair of the Aero Quartet, which was recently named the first prize winner of both the 2021 Music Teachers National Association (MTNA) National Chamber Music Competition and the 2021 NOLA National Graduate Chamber Music Competition. An active soloist, Flores has performed with various ensembles, including the University of Michigan Symphony Orchestra, the United States Army Band "Pershing's Own," the Skokie Valley Symphony Orchestra, the Interlochen Philharmonic Orchestra, and the Ann Arbor Camerata. Starting in fall 2021, Salvador began pursuing an MM in saxophone performance at the University of Michigan, under the direction of Timothy McAllister.

A Favorite SMTD Memory

"From getting to perform as a soloist in Hill Auditorium to the not-so-sober nights in Switzerland with my studio mates, it is hard to single out a favorite memory from my time as a student here. The entire experience that SMTD gave me as an undergraduate student is something that I will cherish forever. I look very forward to seeing what all of my fellow Wolverines will be up to in the future! Go Blue!"



"I cannot be more thrilled for Salvador for receiving a distinction that places him among an elite group of alumni. I received the Stanley Medal upon my graduation from the SMTD, and there is no greater feeling than to see a pupil excel and follow in one's footsteps. I first heard Salvador during his teenage years, and I knew that great things would come for this outstanding young man. He has helped guide his saxophone quartet, the Aero Quartet, through major competition wins, and he himself was one of the youngest first prize winners of the North American Saxophone Alliance Collegiate Solo Competition. His work with emerging BIPOC composers has helped lay the groundwork for a fruitful career ahead, and his citizenship and sense of camaraderie is unparalleled."

— Prof. Timothy McAllister

CLASS OF 2021 AWARD WINNERS



2021 Willis Patterson Diversity Award

MALHAR KUTE, BM (*violin*)

Malhar Kute is a violinist with a passion for chamber music, new music, and the promotion of diversity in classical music. He studied with Andrew Jennings and Fabiola Kim at SMTD. His performances at Michigan have ranged from formal recital halls to tea shops to retirement homes, meaderies, art galleries, films, and more. He has performed in U-M concert series including Collage, String Showcase, and Student Composers Showcase. He has been a member of the Converge Quartet since 2017, performing numerous works by student composers and winning the Rosseels String Quartet Fellowship and the Binkow Grant. As a soloist, he has performed with the Atlanta Symphony Orchestra as well as several community orchestras in the Atlanta area. In the fall, Malhar began his PhD in materials science and engineering at Stanford University, with a focus on using computational methods to study electronic and energy materials with applications in climate-related problems. He plans to continue performing as a freelance musician in the Bay Area. In his free time, Malhar enjoys cooking, baking, and playing video games.

A Favorite SMTD Memory

"One of my favorite SMTD memories was recording and filming with Converge Quartet for Jung Yoon Wie's dissertation work, *Han*. The film was directed by Toko Shiiki and is available on Vimeo."



"Since his arrival here, Malhar, who has pursued not just a violin performance degree but also an advanced engineering degree, has sought out music by his peers, by his colleagues here at the university, and by underrepresented composers throughout our history, and performed them with great enthusiasm and great commitment. So I think he represents the ideals of what we would like to see in a future artist/scientist in our culture."

— Prof. Andrew Jennings



2021 Earl V. Moore Award

MARTY FLAKE, BFA (design & production)

In her time at U-M, Marty Flake has explored concentrations in stage electrics, scenic artistry, and sound design. Her designs for SMTD's University Productions include *Water by the Spoonful*, *A Beautiful Country*, and *Romeo and Juliet*. Additionally, she has worked professionally at the Spoleto Festival, USA.

A Favorite SMTD Memory

"One of my favorite memories as an SMTD student was witnessing my friend react to my sound design for *Water by the Spoonful*. Part of the show takes place in El Yunque, a Puerto Rican rainforest, and as I designed the soundscape for this location, I learned there is a specific breed of frogs called coqui, which only live in Puerto Rico. I included those frogs in the mix, and my friend, who grew up in Puerto Rico, was nearly brought to tears when he heard the frogs. He told me the sound of the coqui evoked a deep childhood nostalgia and many memories. This moment is what I love about sound design – committing to research and authenticity gives me the ability to make people feel and remember, deeply and unexpectedly."



"Marty has proven herself a superlative citizen of the department of theatre and drama and a true backstage renaissance collaborator. She is a painter, a welder, and a tie-dyer, and many other things as well. She has invested herself robustly into a full range of design and production endeavors, finding her artistic voice in sound design under the mentorship of Henry Reynolds. Marty continues to build her skills, clearly having fun while doing it. In the classroom, faculty have welcomed her insightful contributions, thoughtful feedback, and creativity. Within the design and production area, Marty has always modeled a warm professionalism, resilience, and a great sense of humor. Congratulations to Marty on receiving the Earl V. Moore award."

— Prof. Christianne Myers

CLASS OF 2021 AWARD WINNERS



2021 Earl V. Moore Award

CAROLINE GLAZIER, BFA (*musical theatre*)

Caroline Glazier grew up right outside Louisville, Kentucky. At an early age, she discovered she had a flair for the dramatic. A child who never stopped playing pretend, Caroline was introduced to children's theatre by her parents. She's been hooked ever since. What seemed like a pipe dream became reality when she was accepted into the musical theatre program at U-M. The musical theatre curriculum has shaped her as an artist, but the university itself and the family she has made along the way continue to challenge her and help her grow as a person.

A Favorite SMTD Memory

"I will never forget filming Senior Entrance with my musical theatre class the summer before the start of our final year together. When the pandemic hit and we were told so many of the opportunities we dreamed about we would not be able to do in person, my wonderful class immediately started planning for alternatives. The blood, sweat, and tears (literally) that went into putting together the finished product were all worth it in the end. I'm so endlessly inspired by my classmates and the ways in which they overcome every obstacle with grace and perseverance."



"Caroline and I have been on a journey together for the last four years, as I've taught her voice and voice pedagogy, and she has modeled patience and perseverance for me. And frankly, anyone who trudges through a couple feet of snow a half-mile from Walgreen to Stearns for a voice lesson and is still smiling and singing like a lark when she arrives is as committed as they come. These qualities have held her, along with her talent and soul, in a high regard among both faculty and students. She's graced the stages in our musical theatre productions, from the coloratura ensemble of *Sweeney Todd* to Mary Magdalene in *The Last Days of Judas Iscariot* and Amiens in *As You Like It*. *Godspell* was her last parable here at U-M."

— Prof. Ann Evans Watson



2021 Earl V. Moore Award

XIAOYA LIU, DMA (*piano*) & MM (*chamber music*)

Xiaoya Liu has captured the imagination of audiences worldwide through her profound interpretations and charismatic performances as concerto soloist, recitalist, and chamber musician. She has performed across Asia, Europe, and the United States, with orchestras such as the Fort Worth Symphony Orchestra, the Ann Arbor Symphony Orchestra, the Round Rock Symphony, the University of Michigan Symphony Orchestra, and the Global Summer Institute of Music (GSIM) Festival Orchestra, in venues including Carnegie Hall and the Kennedy Center.

A Favorite SMTD Memory

"One of my favorite memories from SMTD is performing Prokofiev's Third Piano Concerto with the University of Michigan Symphony Orchestra."



"Xiaoya represents the height of what we are looking for in our students. She is a superb pianist and a profound artist and has represented us well on the world stage. She won the grand prize in the 2019 Sicily International Piano Competition. She has many silver awards from competitions all across the world, and she has won many concerto competitions here in the US, which have led to performances all around the country, including with our own Ann Arbor Symphony, the Fort Worth Symphony in Texas, and an unforgettable performance of the Prokofiev third piano concerto with our University Symphony Orchestra here at Michigan, under the direction of Maestro Kenneth Kiesler. We will miss Xiaoya very much, but wish her every success as she heads into a bright future."

— Prof. Christopher Harding

CLASS OF 2021 AWARD WINNERS



2021 Earl V. Moore Award

COURTNEY ZIEGELMEYER, BFA (*dance*)

In addition to her bachelor of fine arts in dance from SMTD, Courtney Ziegelmeyer earned a bachelor of science in movement science from the School of Kinesiology. She enjoys combining her two passions of dance and anatomy to explore the artistic and scientific workings of the body, culminating in creative and intellectual growth, expression, and discovery. She aspires to pursue a career in dance and continue her education studying physical therapy.

A Favorite SMTD Memory

"As a first year in the Department of Dance, you are placed in FYTC (First Year Touring Company). As a class, the first years learned dances and traveled around Michigan to perform. One of our dances was a restaging of Yvonne Rainer's 1969 masterwork, *Chair/Pillow*. The sound score to this piece is Ike and Tina Turner's "River Deep Mountain High." By this time we rehearsed this dance and heard this song hundreds of times. During one specific rehearsal, though, our class had been in a two-hour rehearsal on a Friday; we were all tired but ready to go home after we did the dance one last time. During this run, our music cut out. We all knew the first rule of dancing is 'if the music stops, you keep going,' and that is what we did...we kept going. We danced in silence for a second before one solo voice picked up where the music cut out. One by one each dancer started shouting out the lyrics to "River Deep Mountain High," and we continued dancing. When we finished we all broke out in laughter and gave each other a huge group hug. That was the moment I knew I was right where I was supposed to be. I felt more connected than ever to my classmates."



"As she has pursued a BFA in dance and a BS in movement science, Courtney has demonstrated an enormous capacity for creative growth and intellectual discovery, integrating her two passions of dance and science. With a sparkling sense of humor, an explosive ferocity as a mover, and a compelling and charismatic presence on stage, Courtney has been a beloved and shining member of our dance community for the past four years. I can't think about Courtney without smiling....I have full confidence in her ability to represent the School of Music, Theatre & Dance as an artist, as an active and engaged citizen, and as a contributor to the field."

— Prof. Amy Chavasse



2021 Earl V. Moore Award

WALTER PUYEAR, MM (*saxophone*)

Walter Puyear won the 2020 Vandoren Emerging Artist Competition and competed in the 7th Adolphe Sax Competition in Dinant, Belgium. He is a member of the Aero Quartet, which recently received first prizes in the Music Teachers National Association (MTNA) chamber music competition and the NOLA Chamber Fest. Prior to studying at the University of Michigan, Puyear graduated summa cum laude from the University of Missouri–Kansas City Conservatory with bachelor's degrees in saxophone performance and music theory.

A Favorite SMTD Memory

"I think the thing I enjoyed most about my time at SMTD was getting to rehearse, record, and perform with my saxophone quartet that formed during my second year of my degree. Being isolated from all my friends and colleagues during the COVID shutdown made me realize how much I value making music with other people. My fellow quartet mates felt the same way and as a result we were able to have a very fulfilling and successful year together."



"I am thrilled to see this award go to such a hard-working and dedicated artist like Walt. Alongside his colleagues Salvador Flores, Matthew Koester, and Brian Kachur, he has helped guide his saxophone quartet, the Aero Quartet, through numerous performances and major competition wins this season, and earlier this year, Walt received first prize in the prestigious Vandoren Emerging Artist Competition."

— Prof. Timothy McAllister

MOMENTS AND MILESTONES

As an homage to the performances, classes, rehearsals, late-night study sessions, game days, presentations, and everything in between, the class of 2021 submitted photos and reflections on their favorite memories, to collectively share their SMTD story.

Across these pages, you will see what makes them unique, dedicated, and talented individuals who embody the resilience and passion needed in our world. They are poised for bright futures in the performing arts and beyond.



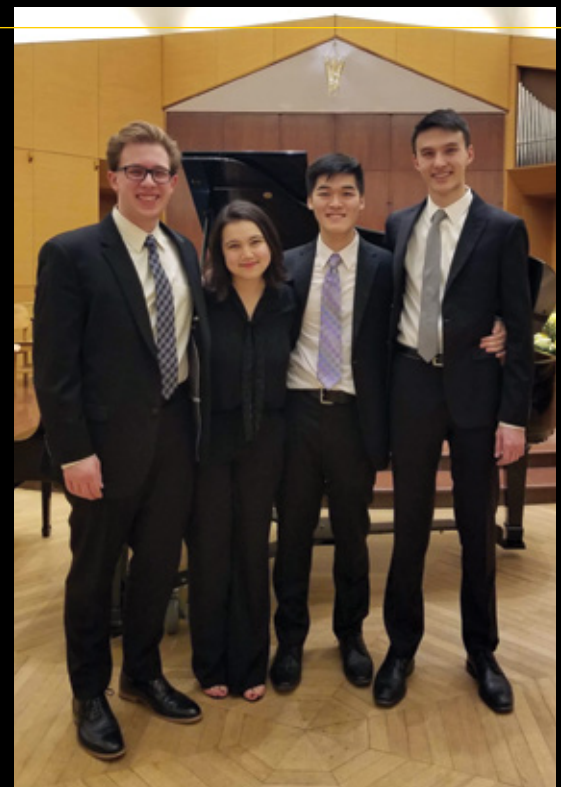
"One of my favorite memories is a collaborative project I worked on with a choreographer during my first semester. It was my first time to write a dance work as well as to include a fixed media part, so it was a challenging creative process, but it remains to be a very rewarding experience. The project also stimulated my interests in interdisciplinary works even more and prompted me to engage in more cross-disciplinary collaborative projects since then."

Akari Komura, MM
(composition)



"One of my favorite memories is from this past semester, when we all stepped into the Arthur Miller Theatre to film *As You Like It*. I hadn't been in the theatre since all my in-person classes had shut down a year previously; I never thought I'd get to be in that space again. To see the first-year cast members experience the space for the first time, while I was seeing it for my last, was simultaneously heartbreaking and reaffirming for me that life—and theatre—will go on, long after this pandemic and this period of time."

Chloe Castro-Santos, BFA (musical theatre)



"During my master's, on an uncharacteristically hot day in February, a huge group of friends from SMTD went to the Baits field to play soccer for four or five hours. That outing emphasized the amazing camaraderie we had, and I'll always remember that day."

Tal Benatar,
DMA (*orchestral conducting*)



"One of my favorite memories was performing for a sold-out crowd at Hill Auditorium for Collage 2020. Feeling the energy of a room that big was surreal, and doing it with my friends made it something I'll never forget."

Sean Segal, BMA (*jazz multidisciplinary studies*)



"I thoroughly enjoyed the sense of community I was engaged in. Whether it was the support and exchange of thoughts with my colleagues in the GSI office, the more leisurely conversations and moments of rest in the lounge, or the practice room 'pop-in' visits, I really enjoyed the time I shared with the people around me."

Christopher Hernacki, DMA (*trombone*)



"I cherish all the times where I got to watch my peers in acting classes and on stage. There was a level of commitment and generosity in everyone's work that generated inspiring creativity. I learned the most by watching everyone else. Even through the unexpected shifts of the pandemic, I was comforted to have this outlet to practice artistry, build community, and learn."

Ben Rodenmeyer, BFA (*acting*)

"I will never forget how inspiring my violin studio was during my two years. I sincerely admired each of my studio-mates and loved the community that was fostered amongst us. I will never forget the Belenials!"

Danielle Goodin, MM (violin)



"I always loved the Resonance Concert/Symposium that PAT holds as an annual celebration of women/non-binary artists in the electronic music community. One year, fellow PAT major Tessa and I pulled together what I can only describe as an improvisatory operatic screamo piece accompanied by piano and electronics, and it was one of the most cathartic performances I think I've ever done."

Heather Duff, BFA (performing arts technology)



"I have been given so many opportunities to create theatre with my friends here, and each one of them has been a dream come true. My friends here have opened my eyes to so many new possibilities and are always pushing me to be the best version of myself."

Henry Pedersen, BFA (theatre design & production)



"One of my favorite SMTD memories was our late-night performance of *Safety Pin*. The show was at 11 PM, the whole production team was exhausted, and we were on our last drops of Red Bull when, at 10:58 PM, half of the T&D and MT departments flooded the Acting for the Camera Studio. I've never felt so loved, empowered, and supported by my peers!"

Michelle Palm Martin, BTA (performing arts management)



"One of my favorite memories was creating the 'Senior Entrance' with my classmates and filming all around campus! People told us there was no way we could put together a 20-minute parody music video during the pandemic, but we made it work. I'll always cherish that time with my class and be proud of what we made together."

Erica Ito, BFA (*musical theatre*)



"The three days of performances in Hill Auditorium with the New York Philharmonic in 2017 were incredible, but the master classes, workshops, and surprise pop-up concerts were what really stood out to me. It was the first time I ever really got to see professional musicians as regular people like me rather than 'untouchable' beings that lived on the stage. That was a profound and inspiring realization that I was more like these musicians than I originally thought and that I could end up sharing the stage with them one day."

Nicholas Kneupper, BM (*French horn*)



"My junior year, I collaborated on a recital of African American art song and spirituals with my two best friends and colleagues Jaime Sharp [left] and Maitri White [right]. The repertoire was incredibly close to my heart and there is nothing like music-making with people who not only support you as a musician but as a Black woman and a friend. That recital will always be a highlight of my time here at SMTD. Also, not to brag, but the poster for that recital? Iconic."

Taylor Adams, BM (*voice*)





“One of the nice things of being part of a small studio is the closeness of my friendships with my studio-mates. During the beginning of the school year, the harp studio had a COVID-safe outdoor gathering around a bonfire where we told stories, ate great food, and enjoyed spending time with each other. I will definitely miss being part of the U- M harp studio.”

Cecilia Hiros, BM (*harp & music theory*)



“I loved experiencing the rehearsal process for *The Seer*, commissioned by Symphony Band and performed in 2019. It was such a special experience getting to work with Professors Erik Santos and Scott Piper, and the performance of the work was simply spectacular.”

Christine Lundahl, DMA
(*band/wind conducting*)

“My favorite SMTD memories have been attending all of the incredible shows put on by the SMTD community. The last live concert I attended before the start of the pandemic was a Luther house show featuring many of my SMTD peers, and while I’m sad that live music has taken a different form for the last few months, I’m grateful that I’ve had so many opportunities to see my friends and classmates perform!”

Benjamin Balas (right), BS (*sound engineering*)





"My favorite memories are from Professor Brissey's classes. They generally draw dancers and non-dancers alike and the exchange of ideas and work have been so rich. The diversity, talent, and openness that were present in the room/ Zoom were always inspiring."

Melissa Brading,
MFA (dance)



"My favorite memories all happen in the late nights of studying with my classmates for musicology and music theory. When a big exam was coming up, a bunch of my class would all go sit in the Duderstadt and study like crazy, and on occasion pull an all-nighter. It was stressful, but at the same time, those are the moments I remember most because in those stressful moments there were so many hilarious moments and random conversations that otherwise wouldn't have happened."

Caitlyn Fuller (right), BM (voice)



"One of my favorite SMTD memories was being a part of Grey Grant's opera *Michigan Trees: A Guide to the Trees of Michigan and the Great Lakes Region* in 2019. This production explores topics such as gender dysphoria, internalized transphobia, and nature. It was a powerful statement of agency and shed light on some experiences of the LGBTQ+ community. This project allowed me to make some new friends in SMTD, and I also made my opera debut!"

Samantha Kao (middle),
BMA (piano, multidisciplinary studies)

"The EXCEL Broadway Immersion trip is definitely one of my favorite SMTD memories. The chance to shadow pit musicians highlighted a professional avenue that I hadn't previously thought to explore. From getting a lesson from one of my favorite trombonists to catching a few late shows in Greenwich Village with my friends, the trip was definitely one of my favorite SMTD experiences."

Michael Gerace (2nd from right, 2nd row), BFA (jazz studies)



"Being able to produce *Newsies! In Concert* with MUSKET in a safe way given the pandemic is one of my favorite memories. It was inspiring to see how the producers were able to get creative and do something never done before for MUSKET. It was the most fun and inspiring production to work on!"

Dylan Genouw, BTA



"Being in the Chamber Choir under the direction of Dr. Eugene Rogers has been such a joy and privilege to be a part of for the three years that I was in the ensemble. I have always been a lover of choral music, but Dr. Rogers exposed my ears to some amazing works by composers new and old. One of my favorite pieces that we performed was *The Notebooks of Leonardo Da Vinci* by Jocelyn Hagen. Not only was the music fantastic, but the visual projections that accompanied the music were extraordinary. I had to keep from watching the videos myself while singing!"

Jack Williams III,
BM (choral music education)



"One of my favorite SMTD memories was watching *The Grapes of Wrath* for the first time, and being able to see my designs and craftwork on the stage. It was something I had been working toward since freshman year and it was so rewarding to see everything come to life during that performance!"

Katherine Shrader, BFA (theatre design & production)





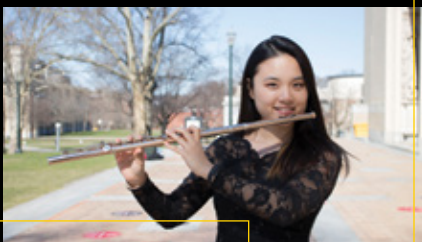
"My favorite memory is seeing students, faculty, and staff rise to fight against racism and discrimination not only through words but also through specific actions. I feel extremely honored to be part of a community of artists that is willing to face the challenges of our time with determination, resilience, and purpose."

Alfredo Cabrera Reyes (right), MM (*composition*)



"My favorite SMTD memory was performing in the University of Michigan Symphony Band. Being in that ensemble and working closely with Professor Haithcock was incredibly surreal because I used to always watch Symphony Band concerts on YouTube when I was an undergraduate at SUNY Potsdam!"

Isabella Kolasinski, MM (*French horn*)



"A couple of the most memorable events for me during my time in SMTD were the collaborations across disciplines, such as playing in the pit orchestra for *La bohème* and the annual Collage Concert in Hill Auditorium. Having the opportunity to perform in the same event with the other departments made me feel the wonderful sense of connectivity that is found in the arts."

Tiani Butts (center left), MM (*chamber music & violin*)





“One of my favorite SMTD memories was getting to work with the fellow women in my class to create *Emotional Creature*, a film that explores the lives of young girls growing into their adolescence. It was a great way to culminate our four years together and a wonderful learning experience as to how we can create art on our own!”

Levana Wang, BFA (acting)

“Getting to collaborate with and learn about artists from all disciplines, hanging out at the Walgreen at all hours to finish projects/rehearsals, and seeing late-night theatre were some of my favorite memories!”

Zoha Bharwani, BFA (directing)



“My senior recital, which took place on April 3rd, was by far my most favorite performance—nothing beats getting to share what you love with the people that mean the most to you. (The giant inflatable swan on the pond is a close second favorite memory.)”

Ryan McGee, BM (French horn)



"One of my fondest memories is playing with Sabbathical Bob, the absolute FUNKIEST band in Michigan. In particular, our sets at the Blind Pig were special, from the cohesiveness of the group to the energy of the audience."

Alain Sullivan, BFA (*jazz studies*)



"[One of my favorite SMTD memories is] traveling to New York City on the SMTD NYC EXCEL immersion trip. I had so much fun exploring the city, bonding with SMTD students of different disciplines, and learning about different arts organizations."

Efe Osagie (right), BTA



Eugene Rogers Named Artistic Director of the Washington Chorus

EUGENE ROGERS (*choral conducting*) was named artistic director of the Washington Chorus in 2020. U-M's director of choirs and founding director of Exigence Vocal Ensemble, Rogers is among today's most acclaimed next-generation conductors and musical thought leaders, working at the intersection of classical music and social change.

"I am overjoyed by this opportunity to lead and partner with one of America's leading symphonic choruses," said Rogers. "The Chorus' commitment to championing the great historic choral works of the past while fostering new voices and works from women and people of color make this a perfect fit and directly aligns with my life's work both as a conductor and teacher."

"We are thrilled that Dr. Eugene Rogers has been appointed as the next artistic director of the Washington Chorus, bringing a world-class choral conductor together with a world-class chorus," said Dean David Gier. "Eugene is an inspiring artistic and creative force here at Michigan, and we are excited to see both how his leadership will transform the Washington Chorus and how his experience in Washington will influence his work with our students here in the School of Music, Theatre & Dance." (*For the full article, visit the SMTD website.*)



RICHARD AARON (*cello*) was featured in the *Strad* magazine in an "Inspired to Succeed" teacher profile article listing cello teachers.

In 2021, **DANIELLE BELEN** (*violin*) and the MPulse summer program Center Stage Strings (CSS), welcomed 40 adult students in person while simultaneously hosting 35 young artists online. Young artists performed at numerous events both in person and virtually around the country. With the vision of **ALVIN HILL** and his team, CSS livestreamed these events with multiple cameras, enhancing production levels. CSS also offered

live-broadcasted technique classes, led by Belen, **FABIOLA KIM**, and other pedagogues, for its new summer offering, *CSS Sessions*, so musicians anywhere in the world could participate.

MATTHEW BENGTON (*piano literature*) recently released a three-course MOOC (massive open online course) series entitled Exploring Piano Literature: The Piano Sonata, in collaboration with the U-M Center for Academic Innovation. Available on Coursera, the series considers solo piano sonatas from the 18th through the 20th centuries. Learners



DANIELLE BELEN

will improve their knowledge of essential repertoire and gain a sense of the genre's compositional fundamentals and its stylistic evolution over time. Videos were filmed with musicians on harpsichord, fortepiano, clavichord, square and 19th-century pianos, and the modern Steinway.

AARON BEROFISKY (*violin*) and **KATHRYN VOTAPEK** (*violin*) returned to the Chautauqua Institution in New York in 2021 as chair of strings and chair of chamber music, respectively. They also joined the string faculty this summer at the Bowdoin International Music Festival in Maine.

During the summer of 2021, **VINCENT J. CARDINAL** (*musical theatre*) returned to the Tony Award-winning Utah Shakespeare Festival to direct Shakespeare's *Comedy*

of Errors, with this production set on a Greek island in the 1970s. Previously at the festival, Cardinal directed *Every Brilliant Thing*, which was honored as *Broadway World's* Production of the Decade, and *The Foreigner*. Musical theatre senior **ANDREW PLINIO** of Clinton Township, New Jersey, debuted at the festival starring as Dromio of Ephesus in *The Comedy of Errors* and as a pirate and tap-dancing policeman in *The Pirates of Penzance*.

In 2019, **AMY CHAVASSE** (*dance*) launched a choreography project with Luciana Acuña and Luis Biasotto, the co-founders of Grupo Krapp, a Buenos Aires company, with the working title *How to Stay in a Dream (or) Ratás de dos Patas*. U-M collaborators include **AUSTIN**



MATTHEW BENGTON



VINCENT J. CARDINAL



LUIS BIASOTTO

SELDEN, BFA '10 (*dance*); **NOLA SPORN SMITH**, BFA '12 (*dance*); and Mexican dance artist **PATY LORENA SOLÓRZANO**, MFA '15 (*dance*). Dance MFA student **DUODUO WANG** joined as costume designer. The group worked over Zoom, with funding from OVPR and SUCCEED, until the untimely passing of Luis Biasotto from complications of COVID. Biasotto's vision lives on in this project, performed online in November 2021.

TIMOTHY CHEEK (*voice*) is recording a CD of Czech songs for piano and voice with ArcoDiva, to be released in 2022, featuring baritone Adam Plachetka, tenor Peter Berger, soprano Olga Jelínková, and the Škampa Quartet. Other projects include consulting for a movie inspired by Janáček's *The Cunning Little Vixen*, to be released worldwide in 2022; an

appearance in a documentary by award-winning director Petr Záruba devoted to composer Vítězslava Kaprálová; and two books for 2022: *Reimagining Lyric Courses: Leading Change in the Classroom and Beyond* (Routledge Books) and *Perfect Italian Diction for Singers: An Authoritative Guide*, with Italian co-author/vocal coach/pianist Anna Toccafondi (Rowman & Littlefield).

Oxford Publications recently released three new paperbacks edited by **COLLEEN CONWAY** (*music education*): *Approaches to Qualitative Research in Music Education*; *Collecting, Analyzing and Reporting Data*; and *Models of Qualitative Research*. In 2021, Conway had articles published in the *Journal of Research in Music Education* and *Arts Education Policy Review* and three book chapters in *Critical Issues in Music Education: Contemporary Theory and Practice* (Oxford). She gave virtual papers at conferences for the American Educational Research Association, the Society for Music Teacher Education, and the National Association for Music Education.

ANTONIO CUYLER (*theatre & drama*) launched his arts consulting firm, Cuyler Consulting, LLC, in 2021. He moderated a panel at the

OPERA America conference and copresented a paper, "France and the Restitution of African Cultural Property: A Critical Race Theory View," at the Center for Cultural Affairs 2021 Biennial Research Conference and the Global Humanities Symposium. He gave keynote talks at the Florida North HOBY and at the 3rd Annual Giving Voice Collective Leadership Gathering. Cuyler's book, *Access, Diversity, Equity, and Inclusion in Cultural Organizations: Insights from the Careers of Executive Opera Managers of Color in the U.S.*, was reviewed in the *Journal of Arts Management, Law, and Society*.

During the COVID pandemic, **PAUL DOOLEY** (*performing arts technology*) created reduced versions of his works *Masks and Machines* and *Point Blank*, which were performed more than 100 times by socially distanced ensembles around the United States. Dooley remotely taught the courses Introduction to Electronic Music Production and Computer Music Composition and Arranging from a small town in New Hampshire. Dooley's orchestral music was performed and recorded by the Boston Modern Orchestra Project.

AARON DWORKIN (*arts leadership & entrepreneurship*) produced and directed his new film, *An American Prophecy*, which features frontline health care workers of the COVID-19 pandemic as they explore the human condition through Kahlil Gibran's 1923 renowned book of poetry, *The Prophet*. The film won a Michigan Emmy and awards at four film festivals, including Docs Without Borders, Denton Black Film Festival, the International Black & Diversity Film Festival, and the New York Lift-Off Festival. Dworkin also served on the jury of the international

Menuhin Competition and gave keynote presentations at NASA, Le Moyne College, InTempo Music, the Society for Arts Entrepreneurship Education, and the Association of Arts Administration Educators.

Associate Dean **KATE FITZPATRICK** (*music education*) recently published a research study in the *Journal of Research in Music Education* entitled "Finding the other half of me: Culture-based approaches to music education in Hawai'i." This past year, she gave two presentations at the National Association for Music Education conference as well as several lectures and presentations at such venues as the University of Georgia Hugh Hudson School of Music; the College Music Society; Clarke County (Georgia) Public Schools; the Detroit Public Schools Community District; and the Michigan Music Conference. Fitzpatrick is a 2020 winner of the University of Michigan Carol Hollenshead Inspire Award for Excellence in Promoting Equity and Social Change.

During the pandemic, **KAREN FOURNIER** (*music theory*) consulted with and was interviewed by HBO for a documentary, *Jagged*, to celebrate the 25th anniversary of Alanis Morissette's album *Jagged Little Pill*. In July 2021, Fournier presented a paper, slated for publication in 2022, at the University of Graz Symposium on Gender and Age/Aging in Popular Culture entitled "Gender, Age, and Rage in Alanis Morissette's 'Reasons I Drink.'" She gave a keynote address to Carleton University's Music and Culture Graduate Student Symposium in March 2021. Fournier also has an essay appearing in each of two forthcoming publications, *Media Narratives in Popular Music* and *Writing Herstories: Women's Rock Memoirs*.



TIMOTHY CHEEK (RIGHT) AND ADAM PLACHETKA

PHOTO: FACUNDO JALLI

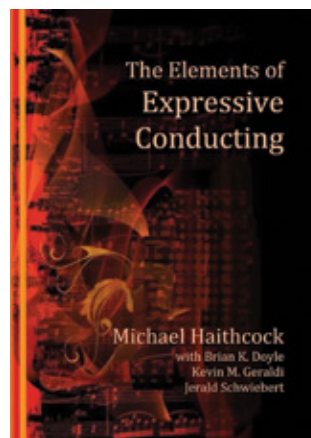
FACULTY NOTES

Justice in Motion, a film by **KRISLYN TONY FRAZIER** (*dance*), was shown as part of the Idlewild Film Festival. Dancers, artists, and MCs joined together to create this visual arts film focused on the Black Lives Matter movement. The film employs creative expression as an artistic response to systematic oppression and police brutality.

SHANNON GILLEN (*dance*) earned a U-M OVPR (Office of the Vice President for Research) grant for *Together Is Close Enough*, an outdoor dance performance that premiered in Ann Arbor in fall 2021. She premiered *Mother's Love* and led workshops at the b12 Festival in Berlin. Gillen also led workshops for SALT

Dance in Salt Lake City, for New Dialect in Nashville, and for Celebración JUNTOS in California/Guatemala. She choreographed for the dance company MUD Art and collaborated on the film *Kaduna*. Her nonprofit dance company VIM VIGOR hosted its annual programming in Ann Arbor, drawing 50 vibrant artists from across the country. VIM VIGOR performed a work in progress at the Dance Building in the fall.

MICHAEL HAITHCOCK, director of bands and Arthur F. Thurnau Professor of Conducting, has published two conducting books designed for use in a variety of conducting classes. *The Elements of Expressive Conducting* is a primary text for undergraduate classes and



features 36 video lessons that accompany the written material. *A Choral Supplement* provides a diverse set of excerpts to support the primary text's use for choral conducting students. Haithcock was a guest lecturer via Zoom during the pandemic for a number of institutions and state associations. He also initiated regular Zoom meetings with a collective of former graduate students to discuss best practices in dealing with COVID-19.

Music based on manuscripts at the Collections Department of the Auschwitz-Birkenau State Museum, researched by **PATRICIA HALL** (*music theory*) and arranged by Hall and doctoral candidate **JOSHUA DEVRIES** (*music theory*), plays during the climactic scene of Barry Levinson's new biographical drama, *The Survivor*. The film had its world premiere at the Toronto International Film Festival in September 2021. It includes a performance of "Die schönste Zeit des Lebens" (The Most Beautiful Time of Life), which premiered at U-M in November 2018, performed by members of the Contemporary Directions Ensemble and conducted by Oriol Sans.

CAROLINE HELTON (*musical theatre*) has spent the past year virtually educating singers and voice teachers about the value

of studying and performing art songs and concert spiritual settings by African diaspora composers. Along with Emery Stephens, DMA '09 (*voice performance*), (St. Olaf College), her colleague and collaborator on the "Singing Down the Barriers" project of 17 years, she lectured, led master classes, and facilitated discussions for participants from several institutions. Helton was also proud to be a faculty member of the inaugural iteration of the Singing Down the Barriers Institute, an adult learning summer program directed by world-renowned scholar and performer **LOUISE TOPPIN**.

In 2021, **ÁINE HENEGHAN** (*music theory*) held a fellowship in the School of Historical Studies at the Institute for Advanced Study in Princeton, New Jersey. Her research, supported by the Herodotus Fund, focused on the language of music theory as expressed in the writings of Arnold Schoenberg. During the 2021–22 academic year, Heneghan will continue research into the computational analysis of Irish traditional music, thanks to an ArtsEngine Interdisciplinary Faculty Research Grant. She is the incoming vice president of the Society of Music Theory, and will lead a peer learning program workshop at the annual meeting in November.

JOAN RAEBURN HOLLAND (*harp*) has been nominated to the board of directors of the American Harp Society. She spoke and performed for *Kids Commute*, a radio series produced by Interlochen Public Radio. Holland is the director of two summer harp institutes: U-M's MPulse and the program at Interlochen Center for the Arts. In October 2020, Holland performed as the harp soloist for "Ennanga," by William Grant

Yizhak Schotten Wins Prestigious Award from American Viola Society

Hailing him as "a treasure to the viola community," the American Viola Society (AVS) awarded **YIZHAK SCHOTTEN** the prestigious AVS Career Achievement Award for Distinguished Contributions to Viola Performance and/or Teaching in 2020. Schotten, who has been teaching viola students at SMTD since joining the faculty in 1985, was honored for his "strong legacy of teaching, important recordings, and orchestral training materials."

One of Schotten's students, **BENJAMIN PENZNER**, BM '21—winner of first prize in both the solo competition and the orchestral excerpts competition at the 2021 AVS Festival—paid tribute to Schotten, saying, "Professor Schotten emphasizes creating a beautiful sound that is very specific to the viola."

Speaking about his teaching philosophy, Schotten said, "In general, I teach my students to teach themselves, and although I play for them to demonstrate beautiful sound, phrasing, or artistic slides, I encourage them to explore their own musical ideas and find technical solutions for challenging passages, so they can think for themselves." (*Adapted from an article by Claudia Capos; for the full article, visit the SMTD website.*)



Stills, in a concert at Interlochen celebrating Black composers. She also continued to seek out new works for harp and viola, including piano transcriptions of Florence Price and Rebecca Clarke, performed in a duo recital with violist Renee Skerik.

MICHAEL HOPKINS (*music education*) completed commissions for Dexter and Zeeland High Schools and had several new pieces published by Alfred and Kendor. During the pandemic, he presented virtual sessions for several state music educators associations, the Minnesota chapter of the American String Teachers Association (ASTA), the University of Memphis, and UNC Greensboro. Hopkins is president of the Michigan ASTA chapter and was elected in 2020 to the editorial board of the *Journal of Music Teacher Education*. He co-authored articles in the *American String Teacher* and the *Journal of the Society for Social Work and Research* and co-authored a chapter in the *Oxford Handbook of Preservice Music Teacher Education*.

BOHUSLAVA (SLÁVKA) JELÍNKOVÁ (*dance*) achieved certification in Progressing Ballet Technique, an innovative conditioning and strengthening program for dancers and athletes. This certification aligns with her combined expertise in sports massage and dance.

MARTIN KATZ (*collaborative piano*) was thrilled to convert last summer's Zoom work to actual, in-person teaching and playing in the summer of 2021, beginning at the Collaborative Piano Institute, where even sweltering Louisiana could not dampen his spirits. He takes special pride in this endeavor, as it was founded by two Katz studio alumnae, one of whom will receive the Paul Boylan award in January. The rest of

his summer was in California, teaching the fellows at the Music Academy of the West in Santa Barbara and coaching the lucky singers and pianists at San Francisco Opera's prestigious Merola program.

JAMES KIBBIE (*organ*) is featured on a new DVD from the Czech Republic, *25 Years of the International Organ Festival at St. James Basilica in Prague*. In October, he performed and discussed newly authenticated organ works of J. S. Bach in a presentation for the organ department's 61st Annual Organ Conference. Kibbie will perform the complete organ works of Bach in a series of 18 recitals at SMTD in 2022–23. He recently performed a virtual recital for Christ Church, Grosse Pointe, Michigan, and "Virtual Nightnotes" for the Detroit Chamber Winds and Strings. In October, he appeared as soloist in Samuel Barber's *Toccata Festiva* at Hill Auditorium.

NANCY AMBROSE KING (*oboe*) released recordings of Dirk-Michael Kirsch's *Meditations et Caprices* for solo oboe, as the dedicatee of *Caprice #1*, as well as music for oboe/viola by female and underrepresented composers, with violist Juliet White-Smith of The Ohio State University. She served on the faculty of the Swanee Winterfest, Round Top Music Festival, and Advanced Double Reed Institute of Texas, and she performed at the Michigan City Chamber Music Festival and with the American Viola Society and Detroit Chamber Winds & Strings. King presented master classes for several music festivals and university orchestras. She is the subject of a chapter in the new book *Great Oboists on Music and Musicianship*, Oxford University Press.

During the summer of 2021, **STEPHEN LUSMANN** (*voice*) celebrated his 20th season as a principal voice teacher at the



NANCY AMBROSE KING (LEFT), AMY PORTER, AMY I-LIN CHENG, JEFFREY LYMAN, AND CHAD BURROW

Seagle Festival in New York State, the oldest summer vocal training program in the United States. In addition, fully staged productions of his abbreviated musical adaptation of Giacomo Puccini's *La Bohème* were performed for live audiences and livestreamed on YouTube at the Seagle Festival and Savannah VOICE Festival.

JEFFREY LYMAN (*basoon*) welcomed two Guntram Wolf baroque bassoons into the studio this year, and he debuted them this past April with the University of Michigan Baroque Chamber Orchestra, directed by **JOSEPH GASCHO**. The group recorded the Concerto in C Major by Johann Friedrich Fasch, and their performance is available on Lyman's U-M bassoon studio YouTube channel. Lyman returned to the modern bassoon in a performance of John Williams's concerto *The Five Sacred Trees* with Kenneth Kiesler and the University Symphony Orchestra in the fall. Over the summer, Lyman performed at the 2021 virtual conference of the International Double Reed Society.

MARIE MCCARTHY (*music education*) spoke at the plenary session of the 2021 conference of the National Association for Music Education. She authored three book chapters: "The Artist-Teacher as Cultural

Mediator" and "Strong Voices for Sociology in Music Education in Mid and Late Twentieth-Century America" (both for Oxford University Press) and "The Cultivation of Hope in an Uncertain World: Engaging with a Pedagogy of Hope in Music Education" (Routledge). With the Irish World Academy at the University of Limerick, McCarthy coordinated a virtual teacher workshop on Irish traditional music, and she convened a panel on oral history for the PASMAE (Pan African Musical Arts in Education) Virtual Conference.

CHRISTIAN MATIJAS-MECCA (*dance*) was promoted to professor and became the chair for the Department of Dance. His second book, *Listen to Psychedelic Rock!: Exploring a Musical Genre*, was published by Greenwood in 2020. He



JEFFREY LYMAN



Louise Toppin Honored

LOUISE TOPPIN (voice), received a Distinguished Faculty Achievement Award for 2021. These awards honor senior faculty for outstanding achievements in the areas of scholarly research or creative endeavors, teaching and mentoring of students and junior colleagues, and service.

In reporting on the awards, the *University Record* stated, "A critically acclaimed coloratura soprano, Toppin is widely recognized as the preeminent authority on classical song and opera by African American composers. She has performed on stages around the globe and published songs of Black composers previously ignored by standard imprints."

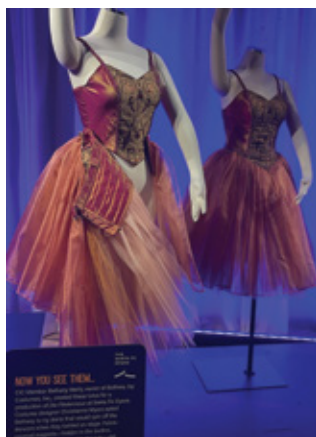
"I am honored to receive this award in recognition of my work bringing to light the concert repertoire (and stories) of African American composers," said Toppin. "I am grateful to Dean Gier and my SMTD colleagues who nominated and supported me for this award."



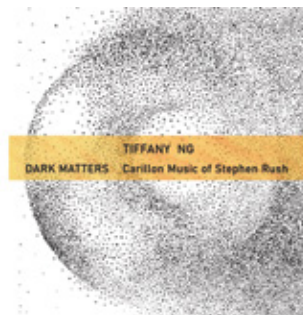
appeared on podcasts for *Dance Education Canada* and *Grind and Pivot*. His performance with the enigmatic Jandek from 2008, *0846 Ann Arbor Saturday*, was released on CD.

ANDY MILNE (jazz & contemporary improvisation) won the 2021 Juno Award for Jazz Album of the Year (group). His trio, Andy Milne and Unison, won the award for the album *The reMission*.

CHRISTIANNE MYERS (design & production) is a founding member and lead convenor of the newly launched American Theatrical Costume Association (ATCA), an organization to discuss research strategies, pedagogy, and better practices in the industry. In spring 2021, the conference focused on cultural appropriation, highlighted voices in leadership positions, and shared the work



DESIGNS BY CHRISTIANNE MYERS



of community members putting new teaching and scholarship into practice. Myers's designs for the 2017 production of *Die Fledermaus* at the Santa Fe opera are included in the Showstoppers exhibition in Times Square. Featuring more than 100 costumes, the exhibit celebrates the collaborative artistry and technical skills needed to produce costumes for performance.

TIFFANY NG (carillon) released her album *Dark Matters: Carillon Music of Stephen Rush* on the Innova label, in collaboration with performing arts technology faculty **STEPHEN RUSH** and **JASON COREY**, SMTD's performing arts sound and recording engineer **ROGER ARNETT**, and a team of SMTD students. At the 2021 Congress of the World Carillon Federation, Ng gave the virtual world premieres of works by Yvette Janine Jackson and David Maker. She recently earned tenure and was awarded the prestigious Henry Russel

Award for exceptional early-career U-M faculty.

In her first season working with University Productions at the University of Michigan, **SARAH M. OLIVER** (design & production) designed costumes for *Romeo and Juliet* and *Godspell*, as well as serving as associate costume designer for *A Beautiful Country*. At the Des Moines Metro Opera last summer, she built 12 costumes for the two female principals for the opera *The Queen of Spades*, and a distressed costume for *Sweeney Todd*, both designed by Jonathan Knipscher. Oliver also tailored the suit for the character of Harry Truman in Theatre Aspen's summer production of *Give 'Em Hell, Harry*.

DOUG PERKINS (percussion) conducted and produced the recording of Tristan Perich's *Drift Multiply* for 50 violins and electronics. It was recorded at de Doelen in Rotterdam and released on Nonesuch Records. He was also part of a commissioning consortium that resulted in six new works premiered by the U-M Percussion Ensemble by Jonathan Bingham, Susanna Hancock, Finola Merivale, Emma O'Halloran, Shruthi Rajasekar, and Aeryn Santillan. Additionally, Perkins was awarded a U-M Office of Research grant to record John



COSTUMES BUILT BY SARAH OLIVER

Luther Adams's piece, *Sila: The Breath of the World*, with the Percussion Ensemble, Chamber Music Department, the JACK Quartet, and the Crossing for an upcoming release.

AMY PORTER (*flute*) enjoyed the 2021 summer season performing at the Brevard Music Center Festival as principal flute with conductors Keith Lockhart and JoAnn Falletta and performing Piazzolla's entire four movements of *History of the Tango* with guitarist Bokyoung Byun. Porter's 19th annual Anatomy of Sound (AOS) workshop was held virtually in June with a special guest flutist, composer Valerie Coleman; David Brown from Michigan Medicine and Laura Dwyer, body movement specialist, also participated. In addition, Porter collaborated with **KATHRYN GOODSON** for the annual AOS recital in a program of lullabies for flute and piano, aired on YouTube throughout July and August as the Lullaby Playlist, which included a lullaby by **ELLEN ROWE**. The MPulse Summer Flute Institute in July was also held remotely.

In December 2020, *Dance Teacher* magazine featured **JUDY RICE** (*dance*) and her newly formed Alpha Dance Convention. Launched during the pandemic, Alpha focuses on education and building



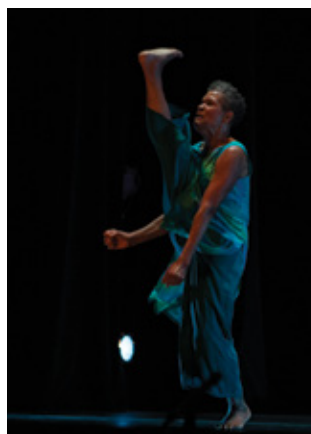
ELLEN ROWE

long-term relationships with students.

ELLEN ROWE (*jazz & contemporary improvisation*) kept up a busy schedule of virtual clinics and festival adjudication, working with students at Bowling Green University, University of Northern Colorado, SUNY Oswego, Mahtomedi High School (Minnesota), Suitland High School (Maryland), and the University of Nebraska and University of Montana's high school jazz festivals. She was a panelist at the International Association of Jazz Arrangers and Composers Symposium and continues to run the Jazz Education Network's Sisters in Jazz Collegiate Combo Competition. Her trio has been performing virtually at Kerrytown Concert House and the Blue Llama. In 2021, she also ran two 50-kilometer trail races.

Amidst the dual pandemics of racism and COVID, **STEPHEN RUSH** (*performing arts technology*) worked on three projects. The first is a theory fundamentals book written from an anti-racist point of view, addressing especially the content of "usual" music theory textbooks. He also wrote a five-part suite using data from the Great Lakes levels to determine musical elements. And he is writing a long piano suite that includes transcriptions of music from the Ojibwe, Apache, Lakota, Chumash, and Zuni tribes. He is also finalizing a video opera that portrays a discussion (in song) between Malcolm X and Martin Luther King Jr. with hip-hop beats and string quartet.

ED SARATH (*jazz & contemporary improvisation*) recently signed a contract with Routledge to write the first book in the new Routledge/College Music Society (CMS) series dedicated to exploring



ROBIN WILSON

new horizons in the field. Titled *Music Studies and Its Moment of Truth: Leading Change Through America's Black Music Roots*, the book will advance a radical vision for the future of music studies in the US. Sarath continues his work as performer, composer, and lecturer on national and global scales, with a performance of his composition for orchestra, choir, and jazz soloists, *His Day Is Done*, scheduled for next July in South Africa.

After knee replacement surgery in 2017, **ROBIN WILSON** (*dance*) returned to the stage with a March 2021 collaboration with INSPIRIT: A Dance Company in *What We Ask of Flesh*, during its Inside Pillow Lab residency at Jacob's Pillow, and with the September 2020 premiere of *Shattered Globes: For Tamara 2020* at Detroit Dance City Festival and its subsequent performances at the Michigan Dance Festival and Midwest RAD Festival. Wilson also continues her oral history research project that examines the work of seminal Black female artists during the Black Arts Movement and the years following.



Professor of Voice Daniel Washington Awarded the 9th Annual Shirley Verrett Award

In May 2021, the U-M Women of Color in the Academy Project (WOCAP) presented its 9th Annual Shirley Verrett Award to Daniel Washington, professor of voice. WOCAP recognized Washington for his exemplary leadership and advocacy on behalf of diverse students and faculty artists at U-M. In addition, WOCAP celebrated his innovation and impact on advancing diversity and inclusion through his performances and service.

"It's such an honor to be given this award, to be recognized for all the things that I've been able to do during my time at Michigan," said Washington. "For my name to be used in the same breath as an icon like Shirley Verrett and for WOCAP to honor me in this way is quite moving."



Joshua DeVries Wins EXCEL Prize

Each year, the EXCEL Prize recognizes excellence in performing arts entrepreneurship, leadership, and social impact. In the spring of 2021, the EXCEL Lab named **JOSHUA DEVRIES** the winner of the \$10,000 EXCEL Prize for establishing a standout performing arts venture. DeVries, a doctoral candidate in music theory, is the founder of Just a Theory Press, an independent music publishing company.

DeVries founded Just a Theory Press as part of his goal to support living composers. The press is committed to not just paying composers fairly, but also making charitable donations with each purchase and using environmentally friendly printing and shipping methods.

Upon winning the prize, DeVries described himself as feeling “honored, humbled, and overall just incredibly excited.” He planned to use the funds to invest in composers, produce new editions, and build a new website.

In addition to the cash prize, DeVries will receive continued mentorship from EXCEL, SMTD’s entrepreneurship, leadership, and career services program. The EXCEL Prize is made possible by the Eileen Weiser EXCEL Fund.

SMTD Students Explore a Changing World with “Peace Offering” Projects

In assigning a final project for a music theory course in fall 2020, SMTD Lecturer of Music Theory and Alumni Board of Governors member Brandon Scott Rumsey, DMA ’17 (*composition*), wanted students to reflect on what music theory means for them as artists in a rapidly changing world: “Rather than deliver a traditional final, I saw a need for students to use music to participate actively in something that was immediately important to them, to use music to express their emotions, tell a story, or engage social justice, just to name a few.”

And that’s how the Peace Offerings project was born.

Inspired by the Peace Studio’s 100 Offerings of Peace campaign, Rumsey viewed the project as “a direct response to the incredible challenges our students faced when returning to campus in the fall [of 2020].” The results, including musical performances, essays, compositions, and other modes of interpretation, represented the students’ thoughtful, creative, and varied approaches.

PELAGIA PAMEL, BM ’24 (*voice*), focused her Peace Offering on the promotion of

religious acceptance and unity among adherents of Christianity, Judaism, and Islam. Choosing Leonard Cohen’s “Hallelujah,” she worked with native speakers on translation and pronunciation before recording herself singing different verses of the song in English, Hebrew, and Arabic over her own prerecorded accompaniment.

“This project enabled me to combine music with support for our global cultures and religions,” said Pamel, who is pursuing a double major in voice performance and international studies.

For his Peace Offering, **DAVIS REINHART**, BM ’24 (*composition*), composed and recorded eight short piano arrangements reflecting the spectrum of human emotions. Through an interactive process, listeners can select and play different excerpts of music that either match or change their mood and emotions.

“This project helped to push me as a composer,” said Reinhart, who also plays piano and trumpet. “I had to figure out what tools to use harmonically and texturally to evoke various emotions. Being able to apply

the aspects of music theory I learned in class directly to my own music was fantastic.”

Seeking to share part of her heritage, **SUMEDHA VADLAPUDI**, BM ’24 (*voice*), chose an Indian Telugu pop song, “Varsham Munduga,” for her Peace Offering and recorded herself singing it.

“The song talks about the main character’s ambivalent feelings toward her life,” said Vadlapudi, who is pursuing a dual degree in voice performance and computer science. “I wanted to send the message that everyone’s emotions are valid and should be heard no matter the circumstance.” She explained, “A song can be more than a song if you use it to educate people about loneliness, mental health, and other social issues.”

In the end, the students of Music Theory Writing Skills I offered diverse expressions of ways to connect with others and create peace in this world, demonstrating Rumsey’s belief that “theory and analysis can be ways of enhancing our relationships with people and helping us find what we can learn from the music.” (*Adapted from an article by Claudia Capos; for the full article, visit the SMTD website.*)





CHRISTINE AMON, doctoral candidate in voice, performed the role of Dorabella with Opera Grand Rapids in a 2020 production of Mozart's *Così fan tutte*. The company went above and beyond to keep participants safe. Maestro James Meena conducted and Eve Summer directed the two live performances, performed before a socially distanced and masked live audience.



MELISSA COPPOLA

Doctoral candidate in piano performance and pedagogy **MELISSA COPPOLA**, MM '16, DMA '21, accepted the position of visiting assistant professor of piano and director of keyboard studies at Webster University in St. Louis, Missouri.

Rising sophomore **MATTHEW EGGERS** (theatre design & production) took part in the Eugene O'Neill Theater Center's National Critics Institute, a two-week workshop designed for arts writers and critics. This opportunity came about thanks to Eggers's recognition at the national Kennedy Center American College Theatre Festival.



MATTHEW EGGERS



BENJAMIN PENZNER

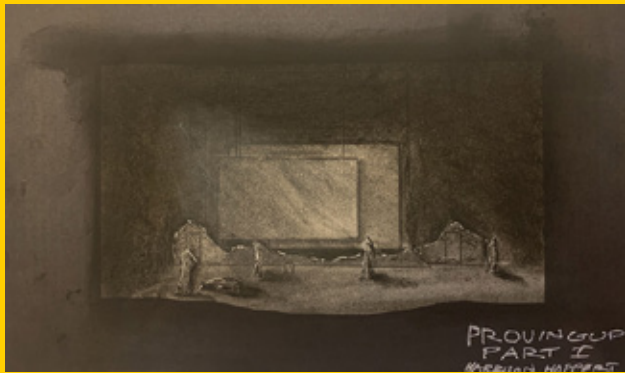
Top Honors Go to SMTD Viola Students at AVS Festival

Several SMTD students distinguished themselves at the 2021 American Viola Society Festival, which was held virtually. Viola students from around the country competed in two categories: solo repertoire and orchestral excerpts.

Three of the four finalists in the orchestral excerpts competition were SMTD students: **BENJAMIN PENZNER**, BM '21, MM '23; **JAMES CUNNINGHAM**, BM '21; and **WENLONG HUANG**, SM '21. Penzner took first prize, while Cunningham placed third. Penzner also won first prize in the solo competition.

Penzner, who chose SMTD to study with Professor Yizhak Schotten, expressed gratitude to Schotten for giving him "the tools I need to progress even further than I had thought was possible." (Adapted from an article by Claudia Capos; for the full article, visit the SMTD website.)

STUDENT NOTES



SMTD Theatre Students Win Award for Design & Production Collaboration

In January 2021, four SMTD students received the Don Childs Award for Cross-Discipline Collaboration from the Stagecraft Institute of Las Vegas at the Kennedy Center American College Theatre Festival, Region 3 (KCACTF 3).

Lighting designer **HARRISON HOFFERT**, BFA '22 (*design and production*); scenic designer **HENRY PEDERSEN**, BFA '21 (*design and production*); costume designer **PERI MACINIC**, BFA '21 (*design and production*); and production stage manager **ALEXANDRA WOLFTHAL**, BTA '21 (*performing arts management*), presented their realized designs and production work for the fall opera *Proving Up*, which was performed live in the Power Center in November 2020.

In addition to the collective award, Pedersen was also honored with the Stagecraft Institute of Las Vegas Award for Technology and was named runner-up for the KCACTF Award for Theatrical Design Excellence in Scenic Design. (*For the full article, visit the SMTD website.*)



Master's student **GRANT FLICK**, BFA '20 (*jazz and contemplative studies*), and recent grad **HANNAH O'BRIEN**, BM '21 (*violin*), released their debut album *Windward* on August 6, 2021. The duo compose and arrange music influenced by their Irish, American, folk, and jazz backgrounds. Flick and O'Brien were able to record, engineer,

and distribute their album thanks to a grant from the EXCEL Enterprise Fund and the Linda and Maurice Binkow Chamber Music Fund. The record can be streamed on Bandcamp and Spotify.

Doctoral candidate **SEAN GRIER** (*music education*) received the David J. Teachout Graduate Student Scholarship for the 2021 Symposium on Music Teacher Education. This scholarship recognizes Grier's research submission, "Developing Cultural Competence and Culturally Responsive Teaching Practice: Lessons from a University-Community Partnership." The reviewers noted the high quality of Grier's work among a large pool of presenters.



SEAN GRIER

Senior **GREGORY GROPPER**, BM (*voice*), was interviewed by Call Me Adam, a site featuring interviews with notables from the world of film, television, and theatre. In the interview, Gropper mentions his studies with SMTD professor Caroline Helton. The interview concludes with a link to a YouTube video of Gropper's performance of "Put on Your Sunday Clothes" at the 2018 Mabel Mercer Convention.

PAUL GROSVENOR, BM '13, MM '16, DMA '23 (*voice*), was a chorus member and a featured soloist in the 2019–20 Metropolitan Opera production of *Porgy & Bess*.

MFA student **J'SUN HOWARD** (*dance*) won a National Performance Network (NPN) Creation Fund Award for his project *The Righteous Beauty of the Things Never Accounted For*, a transdisciplinary performance project about the built environment and spatial and ecological politics. Along with NPN, the co-commissioners are Links Hall (Chicago, Illinois), Bates Dance Festival (Lewiston, Maine), Arena Dances (Minneapolis, Minnesota), and National Center for Choreography at the University of Akron (Akron, Ohio).

Senior **TAL KAMIN**, a dual major in dance and economics, designed an independent study exploring the evolution of the



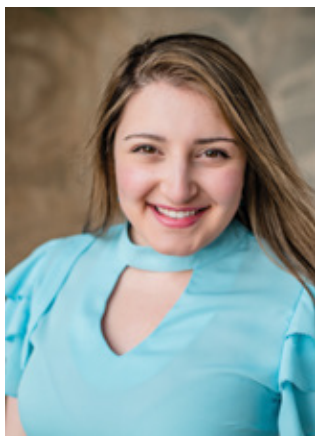
TAL KAMIN

depiction of women in modern dance. Focusing on eight modern companies ranging from Limón to Paul Taylor and Mark Morris, she analyzed choreographic case studies and interviewed company members, exploring how characterization, movement vocabularies, and theatrical elements have developed as social commentary to women in society. Kamin has also founded We Are Queens, a 501(c)3 nonprofit committed to empowering dancers through community-building and professional development on college campuses.

Doctoral candidate **JILLIAN KOUZEL**, MM '20 (*oboe and chamber music*), was awarded the position of instructor of oboe at Saginaw Valley State University. In addition, she participated in the National Repertory Orchestra in Breckenridge, Colorado.

VALENTIN KOVALEV, MM '22 (*saxophone*), was named a winner of the 2021 SMTD Concerto Competition. Accompanied by Liz Ames, he performed the Alto Saxophone Concerto in E-flat Major, op. 109, by Alexander Glazunov. Kovalev is a student of Professor Timothy McAllister.

CINDERELLA KSEBATI, BM/BME '22 (*voice*), was awarded first prize in the college division at the George Shirley Vocal



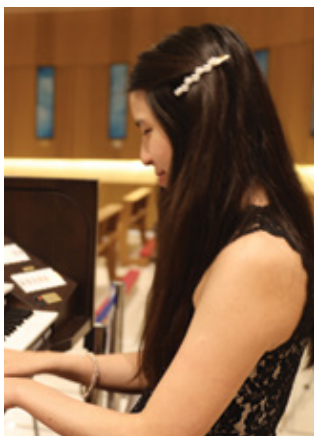
CINDERELLA KSEBATI

Competition, winning a \$4,000 prize. The prize was sponsored by Harold and Cherie Bridges Patrick, in memory of Lynn Bridges. Ksebaty felt grateful to have had the opportunity to dive into the African American vocal repertoire and to study with Dr. Louise Toppin.

MARINA LEBOWICH, BTA '23, spent the summer working as a producing intern for NYPopUp, a statewide performing arts festival that aims to reestablish the arts and culture industries in post-pandemic New York.

In the 2021 SMTD Concerto Competition, **SUA LEE**, BM '22 (*piano*), was named a winner in the undergraduate division. Accompanied by Jingjing Wan, she played Sergei Rachmaninoff's Piano Concerto no. 1 in F-Sharp Minor, op. 1. Lee is a student of Professor Christopher Harding.

During the summer of 2021, doctoral pre-candidate **ZOE LEI** (*organ*) returned to her hometown, Hong Kong, to promote the organ and carillon. With guidance from U-M professors James Kibbie and Tiffany Ng and coaching from Dr. Simon Chan in Hong Kong, she gave collaborative recitals and a presentation with her organ trio, IZR, at the Caritas Institute of Higher Education. In July, she also gave solo recitals to engage more audiences. In



ZOE LEI

August, she competed at the first Hong Kong Organ Competition at the Academy for Performing Arts and was awarded second prize. She also made recordings on different pipe organs around Hong Kong with IZR trio member Ivan Leung.

Doctoral candidate **YIQING MA** (*music theory*) was awarded the Ronald Barnes Memorial grant (\$12,606) from the Guild of Carillonneurs in North America to support the study of Bianzhong (Chinese chime-bells) repertoire, techniques, tunings, and scales to develop techniques for adapting this ancient Chinese repertoire to the carillon by summer 2023.

PERSIDA (PERI) MACINIC, BFA '21 (*theatre design & production*), was a 2020 recipient of the Hoenig Theatre Artist Scholarship (HTAS).



YIQING MA



MARJORIS REGUS



SAMANTHA WILLIAMS

Anti-Racism Grants Awarded to SMTD Graduate Students

"Racism is a choice and we can choose not to participate in any acts of racism as we consciously educate ourselves," said **IMANI MA'AT ANKHMENRA AMEN TAYLOR**, MFA '21 (*dance*), one of three SMTD graduate students awarded summer research grants by the Anti-Racism Collaborative, which is administered by U-M's National Center for Institutional Diversity (NCID). The 21 anti-racism grants, totaling \$99,825, are co-sponsored by Rackham Graduate School in support of various initiatives across U-M. Doctoral candidate **MARJORIS REGUS** (*music education*) and **SAMANTHA WILLIAMS**, SM

'22 (*voice*), rounded out the trio of SMTD winners.

The anti-racism grants support engagement in research projects focused on racial inequality, racial equity, and racial justice, leading to change in our society and institutions while also advancing graduate student progress toward degrees.

"Wow! What a ride this has been," said Regus. "I am so grateful for this opportunity and excited to continue working alongside fellow Afro-Latinx musicians." The other SMTD winners expressed their gratitude as well. "I am so excited to be one of the first NCID grant winners and feel incredibly blessed that my

time in school overlapped with such an amazing initiative," said Williams. Taylor concluded, "We are honored to do this work." (*For the full article, visit the SMTD website.*)



IMANI MA'AT ANKHMENRA AMEN TAYLOR

STUDENT NOTES



PERI MACINIC

Established in 1992, HTAS awards scholarships to actors, playwrights, and designers.

JACKSON MERRILL, MM '22 (*organ*), was recently appointed interim assistant director of music and organist at Christ Church, in Grosse Pointe, Michigan. In addition to duties as an organist on staff, he will work in the church's internationally renowned music department, comprising the Choir of Men and Girls, Choir of Men and Boys, Christ Church Schola, and Christ Church Chorale. Merrill will also serve as organist on tour in July 2022, with a residency at York Minster in England and concerts in Germany, including the Thomaskirche in Leipzig. Merrill is a student of James Kibbie and Todd Wilson.

In the 2021 SMTD Concerto Competition, **DANA RATH**, BM '22 (*cello*), was named a winner in the undergraduate division. She performed the Cello Concerto in A Minor, op. 129, by Robert Schumann, accompanied by Narae Joo. Rath is a student of Professor Richard Aaron.

BRI REED, BFA '21 (*theatre design & production*), was selected for the prestigious Emmys/Television Academy Foundation Internship Program, working with Bunim/Murray Productions in the development-unscribed category. In learning about the television



ALLY HANSEN



JACOB TAITEL



JOSEPH BICKEL

SMTD Tuba and Euphonium Students Win Top Honors at Festival

In August 2021, three students from the University of Michigan tuba and euphonium studio performed in the final round of the Leonard Falcone International Euphonium and Tuba Festival, the longest continually running annual international competition in this discipline. SMTD students took top prizes in three of four divisions.

ALLY HANSEN, an incoming first-year tuba performance student, won the gold medal in the Tuba Student Division (for participants under 20 years old). Second-year DMA tuba student **JACOB TAITEL** won the silver medal in the Tuba Artist Division (for participants 20 and older), and second-year euphonium performance student **JOSEPH BICKEL** won the silver medal in the Euphonium Student Division.



BRI REED

industry at U-M, Reed felt compelled to tell BIPOC stories in the reality genre, contributing to the important work of representation in media.

During the summer of 2021, **ALLISON TAYLOR**, MM '21 (*violin*), was selected to perform the Bach Double Violin Concerto with world-renowned violinist and 2021 Kennedy Center honoree Midori. The two soloed with the National Repertory Orchestra



ALLISON TAYLOR

(NRO) in Breckenridge, Colorado, under the baton of Michael Stern, son of violinist Isaac Stern. Taylor was a fellow with the NRO for the 2021 season. She was also selected to sing with the orchestra throughout the summer. Vocal performances included a premiere of "While I'm Still Here," an original song written by Taylor and her composition partner **SAMMY SUSSMAN**, BM '21 (*composition*).

JAVIER TORRES, a senior in violin performance, won the 2021 Presser Undergraduate Scholar Award, conferred by the Theodore Presser Foundation. Through the generosity of the Presser Foundation, this award is given annually to one SMTD undergraduate student for musical and academic merit. Torres, who studies violin under Professor Danielle Belén, was awarded a \$4,000 cash prize to advance his musical studies.



JAVIER TORRES

Torres also won the silver prize at the Michigan Chapter of the American String Teachers Association (MASTA) Solo Competition.

ALAN WILLIAMS, SM '22, MM '20 (*voice*), was named a winner in the graduate division of the 2021 SMTD Concerto Competition. Williams performed *Songs and Dances of Death*, by Modest Petrovich Mussorgsky, accompanied by Taylor Flowers. Williams is a student of Professor Daniel Washington.



ALAN WILLIAMS

In November 2020, **DANQI ZENG**, MM '21 (*chamber music and violin*), and **BRIGHT JOHNSTON**, BM '24 (*violin*), shared the gold prize at the Michigan Chapter of the American String Teachers Association (MASTA) Solo Competition. Zeng and Johnston shared the \$1,000 prize.

MI ZHOU, a DMA student (*organ*) studying with Professor James Kibbie, played a recital at National City Christian Church in Washington, DC, in 2020.

A Banner Season for the SMTD Saxophone Studio

For SMTD's saxophone studio—under the leadership of Professor Timothy McAllister, BM '95, MM '97, DMA '02—the 2021 season was, as McAllister describes it, “the greatest single year in the history of the program.” In just one year, undergraduate and graduate students in the studio won 24 accolades for their outstanding solo and/or ensemble performances at SMTD, collegiate, national, and international music competitions.

Two saxophone ensembles, the Aero Quartet and the Eros Quartet, took the gold and silver medals, respectively, at the prestigious 2021 Fischhoff National Chamber Music Competition, marking a new milestone in the studio's 68-year history.

“I credit my students for embracing the digital realm and taking advantage of grants and other opportunities to do online projects and make virtual videos,” says McAllister. “They basically flooded the Internet with high-quality recordings that presented the studio's virtuosity on a much larger platform.” (*Adapted from an article by Claudia Capos; for the full article, visit the SMTD website.*)

PROFESSOR TIMOTHY MCALLISTER AND THE SAXOPHONE STUDIO



ALUMNI NOTES

SMTD Alums Perform at 2021 Inauguration

Over the course of a few days in January 2021, hundreds of musicians contributed to the pomp and circumstance surrounding the inaugural events ushering in the Biden-Harris administration, and SMTD alumni were well represented among them.

Nine alumni performed at the inauguration as part of "The President's Own" United States Marine Band, including **ALEXANDER BULLARD**, MM '16 (*clarinet*); **JACOB CHMARA**, BM '03 (*saxophone*); **LEWIS GILMORE**, BM '11 (*clarinet*); **HARRY ONG**, BM '03 (*clarinet*); **KARA SANTOS**, BM '98 (*flute*); **ROBERT SINGER**, BM '99 (*trumpet*); **MATTHEW SUMMERS**, BM '98 (*euphonium*); **JONATHAN TROY**, BM '05 (*clarinet*); and **MICHELLE URZYNICOK**, MM '96 (*clarinet*). The band provided music for the

swearing-in ceremony at the US Capitol, performing "Hail to the Chief" and accompanying Lady Gaga as she sang the national anthem.

In addition, trumpet players **KEVIN GEBB**, BM '05, and **JOHN PAWLISON** (master's level, attended '15) also performed at the inauguration as part of the Herald Trumpets, which are drawn from the US Army Band "Pershing's Own."

During the Celebrating America broadcast, three SMTD alumni who are members of the US Navy Band performed at the Lincoln Memorial: Musician 1st Class **MICHAEL BROWN**, BM '05 (*bass trombone and euphonium*); Chief Musician **TONY HALLOIN**, BM '01 (*tuba and music education*); and Chief Musician **TRAVIS SIEHNDEL**, MM '01 (*tuba*).

2020s

SAMUEL KOEPPE, BM '18, MM '20 (*viola*), performs as principal viola with the Lansing Symphony Orchestra. Koeppe competed in the 2021 American Viola Society Festival orchestral viola excerpts competition and placed in the semifinals.

Recent graduate **JAIME SHARP**, BM '20 (*voice*), was selected as one of three participants for OPERA America's inaugural Opera Leaders of Color Program for her accomplishments as the president and CEO of Opera NexGen. Sharp will be mentored by Priti Gandhi, the artistic director of Portland Opera, and will be a featured panelist at the Opera Conference in May 2022.

ELLEN SIROWER, BMA '20 (*piano*), was one of 24 pianists selected for the Young Artist program at the PianoTexas International Festival and Academy (formerly the Cliburn Institute) this past June. She is currently in her first year pursuing a master of music degree in piano performance at the University of Texas at Austin under the tutelage of Gregory Allen. She received a full tuition scholarship and a full teaching assistantship, teaching undergraduate piano and private secondary lessons.



JAIME SHARP

2010s

AMY BLACKMAN, BFA '11 (*musical theatre*), is an actor, writer, and producer living in New York City. Most recently she shot the short film *Goldilocks*, written and directed by Meryl Jones Williams. Her TV credits include appearances on HBO's *The Deuce*, NBC's *New Amsterdam*, and CBS's *Madam Secretary*. Stage credits include the recent Tony Award-winning Broadway revival of *Angels in America*, as well as leading roles at the Old Globe, Cleveland Playhouse, Repertory Theatre of St. Louis, Cincinnati Playhouse, Gulfshore Playhouse, and Tantrum Theater. She is also a proud member of the Hedgepig Ensemble's Expand the Canon 2021 reading committee.

MELISSA BOSMA, MM '12 (*oboe*), was awarded the position of instructor of oboe at the University of Texas at Arlington.

JOHN CHURCHVILLE, MM '15 (*percussion and music education*), wrote a chapter for *The Music Technology Cookbook*, by Adam Patrick Bell, published by Oxford University Press. He also wrote the opening chapter for the book *Action-Based Approaches in Popular Music Education*, by Steve Holley, Kat Reinhert, and Zach Moir, published by F-flat Books. Churchville recorded tabla drums for the Billy Strings album *Home*, which won a 2021



JOHN CHURCHVILLE



TODD CRAVEN

GRAMMY for Best Bluegrass Album. He is currently performing and recording with his new group CARMA Quartet, featuring GRAMMY Award-winning harmonica player Peter “Madcat” Ruth as well as Brennan Andes on bass and Dan Ripke on guitar.

TOM CILLUFFO, BM '15 (*clarinet*), MM '17 (*trombone*), recently served as an apprentice at the Santa Fe Opera.

Conductor **TODD CRAVEN**, BM '92 (*trumpet*), MM '16 (*orchestral conducting and trumpet*), is the newly appointed music director/conductor of the Northwest Florida Symphony Orchestra. In September 2021, he began leading the 35th anniversary season of the orchestra. Craven is also the cofounder and music director of the Orlando Contemporary Chamber Orchestra.

ALISON DESIMONE, PhD '13 (*musicology*), recently published her new book, *The Power of Pastiche* (Clemson University Press). Her *Music and the Benefit Performance in Eighteenth-Century Britain*, co-edited with Matthew Gardner, was published by Cambridge University Press in 2019. DeSimone is assistant professor of musicology at the University of Missouri–Kansas City, where she teaches courses in opera history and music of the Renaissance and the Baroque.



KATRINA FASULO

She specializes in 18th-century topics.

KATRINA FASULO, BMA '17 (*voice*), was named associate director of development at Opera Saratoga, based in Saratoga Springs, NY.

ELISABETH FRANKEL, BFA '14 (*directing*), is the longtime assistant to Pulitzer Prize-winning playwright Lynn Nottage. Frankel has worked as an assistant director on Broadway and at the Public Theater, the Signature Theater, and others. Frankel also co-runs CreateHER, a free theatre education program for female-identifying high school students, a program founded by fellow Michigan alums **HANNAH ROSENTHAL**, BTA '14, and **SHIRA WOLF**, BTA '16.

In 2020, **BRIAN GIEBLER**, MM '12 (*voice*), released the album *A Lad's Love*, with **STEVEN**



ELISABETH FRANKEL

MCGHEE, DMA '13 (*collaborative piano*), on piano. The album was nominated for a GRAMMY Award in the Best Classical Solo Vocal category.

DAN GRASER, MM '08, DMA '12 (*saxophone*), is the soprano saxophonist with the Sinta Quartet. He recently completed a trilogy of pedagogical texts, *Chops*, published by Conway Publications (run by U-M faculty Colleen Conway and her husband Tom Hodgman).

SHENIKA JOHN-JORDAN, BM '16 (*voice*), followed up her time at SMTD with graduate studies at Florida State University. During the pandemic, she founded the website Cooking and Opera, which combines her twin passions for music and food.

Every summer, thousands of students, faculty, and staff head to the woods of northern Michigan to attend Interlochen Center for the Arts' Performing Arts Camp, combining summer-camp fun in the great outdoors with expert instruction in a variety of arts disciplines. Among the faculty during the summer of 2021 was Professor Emeritus of Conducting Jerry Blackstone, who, during his 30 years on the SMTD faculty, led the graduate program in choral conducting and served as director of choirs. Joining him at Interlochen as part of the adult choir camp staff were SMTD alumni **ARIAN KHAEFI**, DMA '12 (*conducting*); **JONATHAN KING**, MM '14 (*chamber music and choral conducting*); and **YONGMIN KIM**, DMA '18 (*voice*).

A 2010 graduate with a dual major in viola performance and music education, **DIANA LADIO** plays a custom-made five-string fiddle in the band the Moxie Strings. In addition to touring and performing, she and the band conduct clinics for middle and high school orchestras. Ladio started a nonprofit called the Mox Project to bring clinics and

performances to underserved schools. During the pandemic, she created a musical website, Music by My Side, for older adults confined to their homes. She has had two articles published by *Strings* magazine since September 2020.

The US Marine Band recently named **DARREN LIN**, BM '13 (*percussion*), its new assistant conductor. Per Marine Band tradition, conductors are chosen from the ranks of the players. Lin has been a member of the percussion section for the last three years and is among several SMTD alums to play in the Marine Band.

In 2020, **NERMIS MIESES**, MM '09, DMA '13 (*oboe*), won the SMTD Alumni Society's Paul Boylan Award. She is associate professor of oboe at Bowling Green State University and principal oboe of the Michigan Opera Theatre Orchestra. Mieses is chair of the Fernand Gillet–Hugo Fox Oboe Competition for the International Double Reed Society.

JOANNA MILLER, BTA '14, is using her arts administration skills as a program manager for COVID-19 rent relief efforts in Montgomery County, Maryland, where she lives. Prior to starting her role in February 2021, she and her husband purchased their first home and she was accepted to the emerging leaders division of a yearlong local leadership class. Miller also became head of fundraising for Bethesda United Methodist Church.

MONIKA MIODRAGOVIC, BM '15 (*piano and music theory*), won first prize in the adult division of the 2020 Internationales Talent Musikfestival Rhein-Main mit Clara Schumann Klavierwettbewerb. At SMTD, she studied with Christopher Harding.

ANDREW ROBERT MUNN, BMA '14 (*voice*), spent the 2020–21 season with the Salzburg

ALUMNI NOTES



JANI PARSONS

Landestheater, where his roles included Sarastro, Truffaldin, and Zuniga. His adaptations of Hanns Eisler's settings of poems by Bertolt Brecht in the *Hollywooder Lieberbuch* were released on October 1, 2021, with the support of the Deutsche Musikrat. Munn is collaborating with the pianist Jacob Greenberg on a climate-informed deconstruction of Schubert's *Winterreise*. His ongoing commitment to movements for social and environmental justice has led him to serve on the board of the Highlander Center for Education and Research, a social justice leadership training school and cultural center founded in 1932.

ANNICK ODOM, BM '14 (*clarinet and double bass*), and oboist Federico Forla released a video of their new work "Seven Bones," which features Odom on vocals and double bass. The pair



DAN PICCOLO

were interviewed by *Classical Post* about their new release. At SMTD, Odom studied with Professor Emerita Diana Gannett.

A student of Arthur Greene and John Ellis during her time at U-M, **JANI PARSONS**, MM '10 (*piano pedagogy & performance*), DMA '13 (*piano*), has recently been appointed assistant professor and head of the piano program at the University of Calgary School for Creative and Performing Arts.

In July 2021, composer **JULES PEGRAM**, MM '15, DMA '18, led orchestral sessions at Abbey Road Studios' legendary recording stage in London, serving as conductor and orchestrator for Sturdivant Adams's evocative new score to the upcoming feature film *Prisoners of Paradise*, directed by Mitch Jenkins.

In December 2020, **DAN PICCOLO**, BM '01 (*percussion*),

MM '06 (*improvisation*), DMA '15 (*percussion*), assistant professor of percussion at Bowling Green State University, released his debut solo recording, *Monobot: Music for Solo Percussion*, on Equilibrium Recordings. Piccolo serves as associate editor for professional development for *Percussive Notes* magazine, and in July 2021 he began his first term as president of the Ohio chapter of the Percussive Arts Society.

AARON ROBINSON, MM '18 (*oboe*), was awarded the position of adjunct professor of oboe at Wichita State University and second oboe in the Wichita Symphony.

Fifth Wall Performing Arts, consisting of SMTD alums **KARL RONNEBURG**, BM '17 (*percussion*); **GREY GRANT**, BM '16, MM '23 (*composition*); and **MAYA JOHNSON**, MM '20 (*viola and composition*), recently finished its second official season. Highlights include virtual premieres of Fluxus Fest 2020, a five-week Fluxus festival featuring 35 performers from around the United States; Johnson's storytelling podcast *Black Hearts, Black Voices*; and the broadcast premiere of Grant's opera *Michigan Trees: A Guide to the Trees of Michigan and the Great Lakes Region*, which received a 2021 BMI Student Composer Award.

MADLINE ROUVEROL, BFA '17 (*acting*), is the writer's assistant for *Pass Over* on Broadway. During 2021, Rouverol was a semifinalist for the Bay Area Playwrights Foundation Festival as well as for the Lila Acheson Wallace Fellowship at the Juilliard School.

Composer **RODRIGO RUIZ**, MM '14 (*orchestral conducting and piano*), released his album *Behold the Stars* in March 2021 as part of Signum Classics' catalog of recordings. The album, produced by Nick Parker, was recorded with world-class soloists Kerenza Peacock (violin), Laura van der Heijden (cello), and Huw Watkins (piano), in the Britten Studio at Snape Maltings Concert Hall in Aldeburgh, United Kingdom.

In February 2021, Frances B. Furlong Scholarship recipient **ISABEL STEIN**, BFA '19 (*musical theatre*), produced and performed in a virtual cabaret called *Together Wherever We Go*, with Cabaret 313, a performance venue based in Detroit.

Recently featured in BOZAR Centre for Fine Arts' Singing Brussels Festival, **BRIANNA ASHLEY STUART**, BFA '13 (*dance*), was also among six artists chosen for WIPCOOP, a year-round artistic development project in Brussels. She was commissioned to create a contemporary dance work for the 2021 Virtual UniGlobal Conference, and she also



JULES PEGRAM



BRIANNA ASHLEY STUART CENTER

established the Creative Living for Dancers platform, which empowers and enriches the dance community through professional development courses and funding to support the creation of digital dance works. Stuart was recently featured in *BRUZZ* magazine and by the nonprofit organization Brown Girls Do Ballet.

ADRIANNA L. TAM, DMA '19 (*choral conducting*), was recently appointed assistant professor of music at Luther College, home to one of the nation's largest liberal arts music programs. Tam will conduct two of the college's five choral ensembles, Collegiate Chorale and Aurora. At SMTD, Tam studied choral conducting with Eugene Rogers and Professor Emeritus Jerry Blackstone.

JALISE WILSON, BFA '14 (*musical theatre*), was named company manager for City Springs Theatre Company, the nonprofit arts organization based in Sandy Springs, Georgia. A New Orleans native, Wilson relocated to Atlanta in the aftermath of Hurricane Katrina. She is a cum laude graduate of U-M, where she minored in community action and social change.

In the spring of 2021, recent graduate **ANTONA YOST**, MM '19 (*voice*), performed the role of Lydia in a new opera, *Second Nature*, at Opera Grand Rapids.

2000s

In February 2021, several alumni of the Department of Music Education, along with faculty and current students, presented at the virtual National Association for Music Education (NAfME) conference, Bringing the Future into Focus. The participating alumni included **DANIEL ALBERT**, MM '05; **JACOB BERGLIN**, MM '14 (who also majored in voice performance);



DARREN BIGGART

CHRISTOPHER BULGREN, PhD '17; **TIMOTHY CIBOR**, MM '09; **JOHN EROS**, PhD '09; **SOMMER FORRESTER**, MM '07, PhD '15; **ERIN HANSEN**, MM '10, PhD '16; **BRANDON LARSEN**, MM '20; **CHRISTOPHER MARRA**, PhD '19; **JARED RAWLINGS**, PhD '15; **JILL REESE**, MM '06; **ROBERT ROCHE**, MM '12; **MARGARET SCHMIDT**, PhD '94; **RYAN SHAW**, BM '06, MM '11; **ERIC SHIEH**, BM '04; **JESSICA VAUGHAN-MARRA**, PhD '19; and **JASON WEIMER**, MM '20.

DARREN BIGGART, BFA '08 (*musical theatre*), received the Leadership in Education award to attend Harvard Graduate School of Education, beginning in the fall of 2021. He is pursuing his master's in education in the Education Leadership, Organizations, and Entrepreneurship program, with a concentration in arts & learning. Additionally, he is the assistant vocal producer on the film *West Side Story*, directed by Steven Spielberg and produced by Amblin Entertainment and 20th Century Fox.

In October 2020, **CARLA CANALES**, BM '02 (*voice*), released her album *Duende*. In addition, the Canales Project, a musical organization she founded that hosts collaborative, advocacy-centered projects, giving voice to issues of identity and culture,

has been selected by the National Endowment for the Arts for a \$15,000 Grants for Arts Projects award. This award will support a collaborative project in partnership with El Sistema USA (ESUSA); the project will commission composers from the Canales Project's Hear Her Song initiative to arrange their songs for ESUSA-affiliated youth orchestras, bands, and choirs.

In 2021, **CHRISTIAN CARPENTER**, BFA '08 (*jazz & contemplative studies*), released his EP *Levity*. The release features three collaborative, cowritten songs: "Levity" is a duet with Sarah K. Pedinotti of the band LIP TALK; "For the Best" features Angelica Bess of Body Language; and "Rejection Therapy" is a collaboration with Sandu Ndu of Oakland's finest, Bells Atlas.

In February 2022, **JOSH TATSUO CULLEN**, BM '01 (*piano*), is premiering *Recuerdos Diáspóricos*, a work by SMTD alumnus **JAMES LEE III**, DMA '05 (*composition*), on a program of Black composers, in celebration of Black History Month at Grand Valley State University in Allendale, Michigan.

KENT ESHELMAN, BM '02 (*tuba*), BFA '02 (*jazz studies*), released a new album, *Message in a Tuba* (Soundset Recordings). A collaboration with his wife, pianist In-Ja Eshelman, the album features previously unrecorded works for tuba by John Cheetham, Frank Lynn Payne, and Joseph Turrin, as well as transcriptions of music by Madeleine Dring, Martin Ellerby, Erik Leidzén, William Lovelock, César Camargo Mariano, and Franz Reizenstein. The *American Record Guide* called it a "wonderful album" and praised "the duo's skillful and heartfelt playing."

GREGORY HAMILTON, MA '90 (*musicology*), DMA '01 (*organ*), has accepted the position of director of music at St. Joseph Catholic Church in Macon, Georgia. Hamilton is currently fulfilling commissions and publishing with Cantica Nova, Paraclete Press, Lorenz, Augsburg, and Concordia. During COVID, he presented a series of four virtual harpsichord recitals. Hamilton recently released three CDs on the Rosa Mystica label: *Illuminations: Chamber Music of Gregory Hamilton*; *Dom Paul Benoit Works for Organ*, vol. 1; and *Hymns*. During 2020, Hamilton toured and recorded Bach's unfinished *Art of Fugue*, using the landmark completion by U-M faculty member Kevin Korsyn.

JOSEPHINEX HANSIS, BFA '06 (*performing arts technology*), received a grant from Musikfonds in August 2021 to develop a live performance using numerous portable radio sets instead of a centralized sound system, allowing for social distancing. Hansis's band Godmother was one of the few pop-oriented projects selected by the German music fund, which primarily focuses on contemporary and experimental music.

AARON HILL, BM '04 (*oboe*), recently published *Solitary Discourse*, an album of solo oboe music, on the Soundset Recordings label. The album includes four premiere recordings of works by **ANDRE MYERS**, MM '00, DMA '05 (*composition*), Laura Schwendinger, Michael Slon, and Hill's own composition, along with his own arrangement of all five movements of J. S. Bach's Partita No. 2 for Violin in D Minor. Hill currently serves as assistant professor at the University of Nevada, Reno, where he lives with his wife Laura and their son Ronan.



JUSTIN LEE MILLER

In the fall of 2021, **JUSTIN LEE MILLER**, BFA '01 (*musical theatre*), joined Interlochen Center for the Arts as the inaugural program director of musical theatre. Miller comes to Interlochen from Wagner College, where he taught musical theatre history and acting. He has appeared on Broadway in *The Phantom of the Opera*, *On the Town*, and

in the recent revival of *My Fair Lady*.

IAN TADASHI MOORE, BFA '01 (*performing arts technology*), wrote and illustrated his third book for young readers, *Where All the Little Things Live*, following *Tamaishi* (2018) and *Zōsan* (2015). Each book project was printed using traditional offset methods; includes



IAN TADASHI MOORE'S LATEST CHILDREN'S BOOK

an immersive audiobook experience with multiple voice actors, a soundtrack, and sound design; and includes a casebound edition for future generations. The book won Royal Dragonfly honorable mentions for Best Illustrations and Chapter Books. Two SMTD alumnae, **CHRISTINE KAPUSKY**, BM '00, MM '07 (*music education*), and **MARIA MIKHEYENKO**, BM '98 (*voice*), contributed their talents.

KRISTIN NAIGUS, BM '05 (*oboe*), recorded at Abbey Road Studios in London for *Songs of Supergiant Games: 10th Anniversary Orchestral Collection*. She can also be heard performing on double reeds—both Middle Eastern and Western—on the soundtrack to *Lara Croft and the Temple of Osiris* for PS4/XB1. She was featured as oboist on the CD *MATERIA: Final Fantasy VII Remixed*, and she performs on multiple instruments for a new Netflix series, *Ridley Jones*, and for the Playstation game *Chicory: A Colorful Tale*.

ANDREA REINKEMEYER, MM '01, DMA '05 (*composition*), was awarded tenure and promoted to the rank of associate professor of music composition & theory at Linfield University. Reinkemeyer's composition for baritone saxophone, percussion, and

piano, "Wild Silk," was recorded by the Primary Colors Trio and is featured on the Navona Records/Society of Composers, Inc., release, *Drift*. "Smoulder," Reinkemeyer's composition for wind ensemble, was named a 2020 finalist for the NBA/William D. Revelli Memorial Band Composition Contest. In December 2021, the Mid America Freedom Band and Lee Hartman premiered "Hustle and Bustle," Reinkemeyer's composition for concert band.

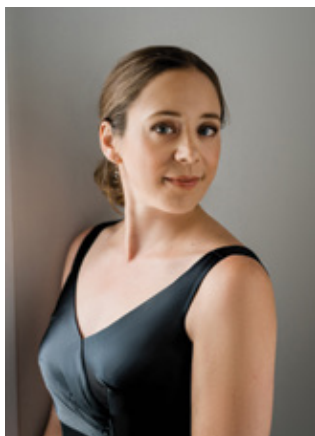
In December 2020, **ROB ROKICKI**, BFA '01 (*musical theatre*), the composer and lyricist behind *The Lightning Thief: The Percy Jackson Musical*, released a five-track instrumental EP, *Clouds Kept Moving*. The EP is a quarantine project for the composer, who wrote its tracks in the five months prior to its release. The album also features an appearance from *Lightning Thief* cast member Sarah Beth Pfeifer. Rokicki's work has been featured at Lincoln Center, Joe's Pub, Ars Nova, Feinstein's/54 Below, and the Other Palace in London. He is an American Harmony Award recipient and two-time Larson Award finalist.

JOEL SCHUT, BM '09 (*violin*), was recently appointed conductor of the Denver Young Artists Conservatory Orchestra. He also presented at the Texas

The Hills Were Alive with SMTD Alumni

During the summer of 2021, **MATT KUNKEL**, BFA '17 (*theatre*), BM '17 (*clarinet*), directed a production of *The Sound of Music* with a number of SMTD participants. Performed at the Muny, the 11,000-seat outdoor theatre in St. Louis, the production included **LEANN SCHUERING**, DMA '14 (*voice*), in the ensemble; **BEN WHITELEY**, BM '80, MM '81 (*voice*), as music director and conductor; theatre & drama professor **NANCY UFFNER** as production stage manager; **NICHOLAS CARROLL**, BFA '22 (*design & production*), as stage management intern; and **ISABEL OLSON**, BTA '20 (*theatre*). Kunkel said, "We had a blast being together, and as always, Go Blue!"





KIRSTEN VOLNESS

and Colorado Music Educators Association Conference, taught master classes as part of the Orchestra of the Americas Virtual OAcademy, and was awarded an American String Teachers Association (ASTA) Presidential Award as editor of the *American String Teacher* journal. Schut is assistant director of orchestral studies and instructor of music education at the University of Colorado Boulder.

HEATHER NELSON SHOULDICE, MM '09 (*clarinet and music education*), has authored a book, *Weaving It All Together: A Practical Guide to Applying Gordon's Music Learning Theory in the Elementary General Music Program*, available from GIA Publications. She has also co-authored, with Jill Reese and Jennifer Bailey, *Q & A for MLT: General Music Perspectives on Music Learning Theory* and recently published research studies in *Journal of Research in Music Education* and *International Journal of Music Education*.

SACHAL VASANDANI, BMA '00 (*jazz studies*), released *Midnight Shelter*, a new album with pianist Romain Collin, in March 2021. Featuring piano and voice, the album was made at the height of the pandemic as an expression of the feelings of that moment.

KIRSTEN VOLNESS, MM '04, DMA '08 (*composition*), recently released her debut album of electroacoustic chamber music, *River Rising*, and a follow-up single, "murmurations," with music videos by animator Alexander Dupuis. She received an OPERA America Discovery Grant to develop her first opera, *Letters That You Will Not Get: Women's Voices from the Great War*, with the American Opera Project, to premiere May 2022 in New York City. Volness is visiting assistant professor of music at Reed College and codirects and performs with new music collective Verdant Vibes and houseless advocacy group Tenderloin Opera Company.

Actor **TONY VON HALLE**, BFA '01 (*acting*), appeared in several television series in 2021, including *This Is Us* (NBC), *The Morning Show* (Apple TV), *Good Girls* (NBC), *9-1-1: Lone Star* (Fox), *NCIS: Los Angeles* (CBS), and *Coyote* (Paramount+).

JOYELLE (FOBBS) WEAVER, BFA '07 (*dance*), was a 2021 choreography finalist in the first International Online Dance Competition (IODC). Weaver is also actively engaged as a board advisor for the OhioDance organization, after serving on the board of directors for many years. She currently teaches and codirects a preprofessional ballet company in Columbus, Ohio.

BENTON WHITLEY, BFA '08 (*musical theatre*), cofounder of the Artios Award-winning New York-based casting office of Stewart/Whitley, has been responsible for casting Broadway productions, including *Hadestown* (2019 Artios Award for Best Broadway Musical Casting), *The Lightning Thief*, and several others. In addition to theatre, Whitley's office has cast for TV and film (Netflix, NBC, Lionsgate, the Disney Channel, and various

indie film producers). His office also works on Broadway national/international tours, regional theatres, and all of the Broadway-branded entertainment for Royal Caribbean Cruise Lines worldwide.

1990s

MARY ARCHBOLD, BA '96 (*theatre & drama*), contributed to the recent Queens Theatre series of virtual performing arts classes. An award-winning New York City-based performer who has appeared on television (*Law & Order: SVU*, *Bull*) and stage (most recently in the 2018 Pulitzer Prize-winning play *Cost of Living*), Archbold is a prolific creator of what she describes as dance comedy, a narrative blend of laughter and professional dance that reveals a heartfelt human truth. She is an avid college football fan and a soccer mom to two incredible little boys.

Having transitioned from her orchestral and teaching career, **SARA AVERY**, MM '95 (*violin*), executive director of Quanta Change, published her first book, *Feel Good Being You: Overcome Your Roadblocks to Deep, Lasting Change*, in January 2021.

MATT BOWER, BFA '95 (*theatre*), received the 2020



SARA AVERY

Hensel Award, presented by the Arts, Communication, Entertainment, and Sports section (ACES) of the State Bar of Michigan. This award is given to a member of the Michigan bar who has made a significant contribution to the arts community in the state.

ANN CANCELLA GAUDINO, BM '89 (*organ and music education*), MM '90 (*church music and organ*), has been appointed director of the doctoral program in educational leadership at Millersville University of Pennsylvania. Gaudino holds a doctorate in educational leadership from the University of Pittsburgh and serves as an associate professor, teaching master's and doctoral courses in educational leadership, at Millersville University.

Prize-winning author and ethnomusicologist **KYRA GAUNT**, PhD '97 (*ethnomusicology*), who conducts research that illuminates the prevalence of violence against Black girls, was selected as one of 10 Senior TED Fellows in 2020, following her membership in the inaugural class of TED Fellows back in 2009. In honor of the Black Lives Matter movement, Gaunt contributed to a *New York Times* article, "The Magic of Black Girls' Play," and a TED Ideas blog offering ways to educate, advocate, and donate for systemic change and social justice.

DAMON GUPTON, BM '94 (*trombone and music education*), was appointed principal guest conductor of the Cincinnati Pops. Other appearances included the Atlanta, San Francisco, Detroit, Houston, Fort Worth, and National symphonies. In fall 2021, he led the Classic FM Live concert featuring the Chineke! Orchestra with Khatia Buniatishvili and Nigel Kennedy at Royal Albert Hall in London. As an actor, Gupton's recent



DAMON GUPTON

credits include the Apple TV limited series *The Last Days of Ptolemy Grey*, with Samuel L. Jackson. Next up are Damien Chazelle's film *Babylon* and *Paradise Blue*, a play by Dominique Morisseau, BFA '00 (*theatre*), at the Geffen Theater in Los Angeles.

Winner of the 2019 Béla Bartók Award for Outstanding Ethnomusicology for her book *Dynamic Korea and Rhythmic Form*, **KATHERINE IN-YOUNG LEE**, BM '99 (*piano and music history/musicology*), is an associate professor of ethnomusicology at the UCLA Herb Alpert School of Music.

PAUL MONAR, BFA '96 (*theatre*), is the director of theatre performance at Independence Community College, home of the William Inge Festival in Kansas. He also serves as the artistic director



PAUL MONAR

of Heartland Summer Stage, a summer repertory company that will be launching its inaugural season in the summer of 2022.

RYAN PALMER, BFA '97 (*theatre design & production*), is the production designer for season one of *Cruel Summer*, a series that has aired on Hulu and Freeform.

In 2020, **RICHARD ANDREW SCHWARTZ**, MM '97 (*saxophone*), released his new jazz album, *Song for My Mother* (SONY/Orchard). This compilation features nine original compositions and two of the final studio recordings of jazz titan Ellis Marsalis, who died in 2020 of complications from COVID-19. The recipient of the 2017–18 Eastern New Mexico University Presidential Award for Excellence in Teaching, Schwartz serves as associate professor of music and chair of the Department of Art.

MEREDITH C. SUTTLES, BFA '99 (*musical theatre*), has been named the managing director of Marin Theatre Company, in Mill Valley, California.

DAVID VAYO, DMA '90 (*composition*), has retired from Illinois Wesleyan University, where he taught composition, improvisation, and contemporary music for 29 years and coordinated the school's New Music Series.



LARRY VISSER

Vayo's *Adult and Child*, a composition for soprano, baritone, koto, and harpsichord, awaits the rescheduling of its COVID-delayed premiere in Tokyo, and he recently completed a four-movement symphony for the ZhongHua Chinese Orchestra of Taipei, Taiwan.

LARRY VISSER, MM '90 (*organ & church music*), DMA '95 (*organ*), has won the 2021 Hymn Tune Search sponsored by the Hymn Society in the United States and Canada. Of 213 entries submitted, the selection committee chose Visser's tune "Embrace," a setting of "With Open Arms Christ Welcomes You," a text by Thomas H. Troeger. Visser is minister of music at LaGrave Avenue Christian Reformed Church in Grand Rapids, Michigan.

The board of directors of San Diego Dance Theater has named **TERRY WILSON**, MFA '96 (*dance*), as the new artistic director, taking over for longtime artistic director Jean Isaacs. As she moves into that position, Wilson seeks to infuse the upcoming seasons with exciting new approaches to dance making, training, and performance, ensuring that San Diego Dance Theater survives and thrives after COVID-19 disappears.



SHAREN CAMILLE (MACENULTY)

1980s

SHAREN CAMILLE (MACENULTY), BFA '86 (*musical theatre*), is in her third year as the founder and director of the Camille Coloratura Awards, an international classical voice competition offered to students, professionals, and accomplished singers who delight and excel in the coloratura repertoire. The competition was established in memory of her mother, Camille Julig Herman. During COVID, the competition was changed to an all-virtual format to accommodate singers from across the globe. Camille also continues to perform, teach, and direct musicals and operas.

DAVE FLIPPO, DMA '87 (*composition*), leader of the Chicago-based contemporary jazz quartet Planet Flippo (formerly Flippomusic), released his sixth album, *Dedications*, in June 2021, on the Oppilf Records label. The album primarily contains originals by Flippo as well as jazz arrangements of tunes by Radiohead, Amy Winehouse, and Stevie Wonder. Many of the originals explore odd/multiple meters and cover a wide range of styles and grooves. The disc contains many tunes written for fellow players and dedicated to friends and family, including

Flippo's wife Melissa Leeb and children Gabriel and Gillian.

MICHAEL KUREK, MM '81 (*composition*), DMA '85 (*composition and percussion*), arranged and wrote the music, lyrics, and book for *Dear Miss Barrett*, a musical theatre production telling the story of the romances of Elizabeth Barrett and Robert Browning and a modern young couple, Sarah Martin and Henry Lane. The show premiered with the Hendersonville Performing Arts Company in June 2021.

EDWARD J. LEWIS III, MM '89 (*viola*), was recently named president and CEO of Caramoor Center for Music and the Arts. Lewis has almost two decades of experience in performing arts leadership. An accomplished violist who has been a member of the Dallas Opera and Dallas Chamber Orchestras, he comes to Caramoor from the University of North Carolina School of the Arts, where he currently serves as vice chancellor for advancement.

JOHN ALEXANDER MADISON, BM '83, MM '84 (*viola*), is principal violist of the Michigan Opera Theatre Orchestra and viola instructor at Wayne State University. He recently recorded music for viola, piano, and mezzo soprano with mezzo soprano Alta Boover Dantzer and pianist **MARY SICILIANO**, MM '75 (*piano*).

Siciliano teaches at Oakland University and actively performs throughout the United States, Canada, and Europe. They recorded works by Brahms, Loeffler, and Bacri. Madison also worked with U-M voice professor Louise Toppin on her project to record all of the music for soprano and strings by noted composer Adolphus Hailstork.

FERNANDO MEZA, MM '88 (*percussion*), was recently promoted to full professor at the University of Minnesota School of Music. Meza has chaired the percussion program at Minnesota since 1993, when he arrived as the first full-time percussion faculty there. Since graduating from Michigan, Meza has performed around the world with a variety of artists and organizations, including the Minnesota Orchestra, with whom he has recorded over 10 CDs and toured in Europe, Cuba, and South Africa. Meza was on the faculty at the Ohio State University and University of Costa Rica prior to arriving at the University of Minnesota.

JOHN MORTENSEN, BMA '88 (*piano*), has been named Fulbright Global Scholar in Historic Improvisation by the US State Department. This award supported his performing and teaching tours of Lithuania in 2019 and the UK and Denmark in 2020. He taught historic improvisation at the Lithuanian



PERRY LAYLON OJEDA

Academy of Music and Theatre, the Royal Northern College of Music (UK), Chetham's School of Music (UK), and the Royal Danish Academy of Music-Aarhus/Aalborg. An album recorded during the tour, *Historic Improvisation Live*, was released on November 1, 2020, on all major streaming services. Mortensen is a Steinway Artist and currently serves as professor of piano at Cedarville University in Ohio.

A U-M dance student from the early 1980s, **ZAZEL-CHAVAH O'GARRA**, founder of ZCO DanceProject, participated virtually in the International Disability Dance Festival in Karditsa, Greece. O'Garra is also starring in the Bigger Plans Project, a visual art piece celebrating a journey of self-discovery through music, art, dance, and fashion. This project is directed by Lachi, an award-nominated, legally blind recording artist, writer, and fierce disability inclusion advocate. It was coproduced and storyboarded by Angela Bianchi, founder of image consulting firm Virgolmage.

PERRY LAYLON OJEDA, BFA '86 (*musical theatre*), returned to the stage after the long COVID hiatus in leading roles at the Utah Shakespeare Festival in their productions of *Pericles*, *Richard III*, and *Ragtime*.

Ojeda is known to Broadway audiences for his portrayal of Gabey in the 1998 George C. Wolfe production of *On the Town*.

STEPHEN PRATT, MM '83 (*flute*), retired from the Jacobs School of Music at Indiana University in 2018, where he was director of bands/wind conducting and conductor of the Indiana University Wind Ensemble. In July 2021, he was appointed conductor of the Southern Indiana Wind Ensemble (SIWE), based in Bloomington. SIWE is a semiprofessional ensemble that consists of music educators, retired professional musicians, and some Indiana University music students, performing a distinguished repertoire.

PATRICK REYNOLDS, BM '81 (*trumpet and music history*), MM '83 (*trumpet*), recently completed his 25th year on the faculty at the University of Dayton, where he is a professor of music and conducts the University Orchestra and Symphonic Wind Ensemble. In 2020 he was the recipient of the university's Faculty Award in Teaching. In addition, Reynolds is in his 21st year as conductor of the Dayton Philharmonic Youth Orchestra and is associate conductor of the Dayton Philharmonic Orchestra. In recent seasons he has conducted seven productions with Dayton Opera. He is married to **SONYA SZABO REYNOLDS**.

SONYA SZABO-REYNOLDS, BM '81 (*piano*), MM '83 (*piano and piano pedagogy*), is immediate past president of the Ohio Music Teachers Association (OhioMTA). In 2016 she received OhioMTA's Nationally Certified Teacher of the Year award, and she is OhioMTA's 2022 Music Teachers National Association (MTNA) Foundation Fellow nominee. Her article on the topic of Petr Eben's *Lidové*



MARY SICILIANO AND JOHN ALEXANDER MADISON

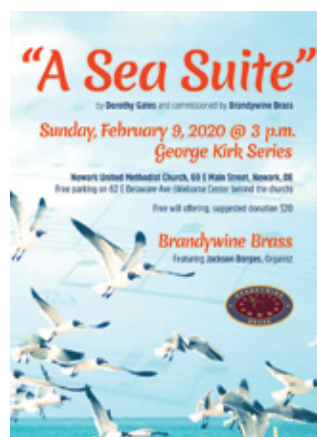
ALUMNI NOTES

Písňe a Koledy, a collection of over 100 Czech, Moravian, and Slovak folk songs and carols arranged for piano, is being published in the forthcoming issue of the *Journal of Czech and Slovak Music*. Szabo-Reynolds recently became a member of the College of Examiners for the Royal Conservatory of Music.

1970s

A prolific arranger, **STEPHANIE (PELZ) BENNETT**, BM '76 (*harp*), has signed with MusicNotes, which is now the exclusive distributor of downloadable PDFs of her harp arrangements of popular music. She distributes her arrangements of original harp compositions and her arrangements of classical music through SheetMusicPlus, HarpColumn, and Harp.com, as well as MusicNotes.

JOHN BLAND, BMA '78 (*tuba*), music director of Brandywine Brass, commissioned another Michigan alum, **DOROTHY GATES**, MM '92 (*trombone*), senior music producer of the eastern territory and composer in residence of the New York Staff Band of the Salvation Army, to write a work for brass quintet. *A Sea Suite*, in four movements, premiered on February 9, 2020, just prior to the COVID lockdown. The approximately 14-minute



JOHN BLAND



WAYNE EARNEST

work is based on a series of four paintings by artist Glynis Burns of Northern Ireland. The work prominently features flugelhorns, performed on matched custom Ray Farr flugelhorns owned by Brandywine Brass.

In his retirement, **WAYNE EARNEST**, MM '74 (*organ*), continues to serve as a substitute/interim organist for churches and as a part-time adjunct university teacher. Additionally, he is composing variations and accompaniments to hymns; working on solving the problem of a shortage of part-time organists for small churches; and engaging in conversation with clergy, church musicians, and laity about ways of reviving the church today. In order to recruit students, whose major will likely be in another field, he is presenting "Getting ORGAN-ized" — an entertaining, informative, family-friendly audiovisual program.

Ferris State University president **DAVID L. EISLER**, BM '72, DMA '78 (*clarinet*), announced he will be retiring in June 2022, after a 47-year career in higher education. He became the university's president in 2003 and is the longest-serving president after its founder, Woodbridge N. Ferris, who served for 44 years.

CAROLYN DAMERON EYNON, BM '69, MM '70 (*music*



ANN MCCUTCHAN

education), is celebrating 15 years as founding artistic director of the Carolyn Eynon Singers (CES), a 24-voice, community-auditioned volunteer choir. In November 2021 the singers performed a world premiere of "Hold On," a tribute to health-care workers by Arizona composer Kira Rugen, at a live concert at Scottsdale Center for the Arts. Thanks to the Judson Foundation and other sponsors, the orchestra was hired from the Phoenix Symphony. Veterans and health-care workers received VIP seating. The Phoenix Men's Choir alumni joined CES in concert.

The 6th book written by **ANN MCCUTCHAN**, MM '76 (*clarinet*), was published by W.W. Norton in May 2021. *The Life She Wished to Live: A Biography of Marjorie Kinnan Rawlings, Author of "The Yearling,"* has drawn outstanding reviews from the



CAROLYN DAMERON EYNON



JAN STEWART

New York Times, the *Wall Street Journal*, and many other media outlets. McCutchan lives in Laramie, Wyoming.

JEFFREY QUICK, BM '78 (*music history*), retired from Case Western Reserve University after 22 years as assistant music librarian. His *Timor et tremor* for mixed chorus, commissioned by the Benedict XVI Institute, is planned for premiere in San Francisco during Lent of 2022. He is cantor and schola director for the Latin Mass at St. Sebastian church in Akron, Ohio.

Composer **MICHAEL ROTH**, BA '75 (*music theory*), held a virtual performance of his *The Web Opera*, a multi-episode, filmed opera web series, during the 2021 New Music Gathering. Based on true events, *The Web Opera* was conceived to support suicide prevention and the fight against cyber abuse.

After many years as an accompanist and vocal director for high school musicals, **JAN STEWART**, BM '71 (*music education*), retired and moved from Michigan to Portland to be with family. Stewart is presently singing and acting as accompanist in a community choir and organized a music festival to celebrate families getting back together after the pandemic.

1960s

CHARLES M. ATKINSON, MM '65 (*music education*), professor emeritus of musicology at the Ohio State University, held a seminar in the series of All Souls Seminars in Medieval and Renaissance Music, University of Oxford, UK, in February 2021. His topic was "On Modulation in Eastern and Western Chant: Techniques, Texts, and Rhetoric." Because the seminar was held via Zoom, scholars from around the world could attend. Atkinson also delivered a paper titled "'Degenerate and Illegitimate' or 'Sweetest and Finest'? On the Aesthetics of Modulation in Eastern and Western Chant" at the 96th annual meeting of the Medieval Academy of America, held virtually in April 2021.

JAMES GIBSON, BM '69 (*music literature*), was recently named among a handful of the world's most prolific composers. In 27 years since early retirement from university teaching, he has appeared in over 2,000 recitals, concerts, operas, musicals, and plays. He created World Oceans Arts and AcquaTroupe, which will tour throughout 2022–23 in multi-arts concerts, films, and recordings in every US state and European country. The tour also includes his Off-Broadway play *Café Playa Moon* and two new



JAMES GIBSON



SHEILAH RAE (BERNSTEIN) GROSS

operas, *Henry the Sixth Part 1* and *Swanwhite*.

In June 2021, **SHEILAH RAE (BERNSTEIN) GROSS**, BM '67 (*voice*), was awarded the League of Professional Theatre Women (LPTW) Special Award, for her work in the theatre as a Broadway performer, lyricist, and composer for over 50 years, as well as for her service to the organization. Gross joined the league in 1993 and has served in several capacities on its governing board and as president. She is well known as an advocate for women in theatre and for promoting the works of new writers through the company she helped cofound, NY Theatre Barn, about to celebrate its 15th year.

Fifty years after teaching high school band in Michigan, **GREG HEUER**, BM '69 (*clarinet and music education*), has been called back to the podium. As the conductor of the Wally Byam Airstream Club Concert Band, Heuer invited Carl Grapentine, the voice of the Michigan Marching Band, to middle Tennessee to narrate the Airstream Band Concert for an audience of Airstreamers at their annual international rally.

PAUL H. KIRBY, BM '67 (*music education*), composed the musical score and collaborated with Dean Kostos on the book and lyrics of the April 29, 2021,

premiere of a Zoom production of *The Boy Who Listened to Paintings*. Based on Kostos's memoir of the same title, this musical was produced by Theater for the New City in New York and was directed by Lissa Moira, with technical direction by Roy T. Chang. The story, which takes place from 1962 to 1970, depicts a young protagonist who is bullied to the brink of suicide but finds redemption through love of art and beauty.

In August 2021, **PAUL R. LEHMAN**, MM '59 (*wind instruments*), PhD '62 (*music*

education), wrote a reflection of William D. Revelli, the storied director of bands at U-M. After meeting Revelli while in high school in 1947, Lehman knew immediately that he wanted to come to Michigan to study with him. He expressed an enormous sense of gratitude to Revelli as well as Allen Britton, Marguerite Hood, and the other world-class faculty at Michigan who prepared him not only for pursuing a successful career but for living a wonderful life. Lehman, professor emeritus and former senior associate dean of SMTD, recently celebrated his 90th birthday by skydiving.



SMTD Alums Collaborate on Short Film

As is often the case with the creative ventures of SMTD alumni, **APRIL MOREAU**, BFA '12 (*theatre*), worked with a number of fellow alums on her recently completed film *Hysterical*, one of eight shorts being made this year through the prestigious Directing Workshop for Women at the American Film Institute. The film was cowritten by and stars **EMILY HANLEY**, BFA '14 (*theatre*). It was produced by **CHELSEA O'CONNOR**, BFA '06 (*theatre*), with assistance from **CASEY HANLEY**, BFA '12 (*theatre*), and **ZOE KANTERS**, BFA '13 (*theatre*). The film also features performances by **NICK SKARDARASY**, BFA '13 (*theatre*), and **CHRISTINE LAHTI**, BA '72 (*theatre*). The film will premiere during the 2022 festival circuit.

2021 ALUMNI AWARD RECIPIENTS

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



ROBERT GILLESPIE

2021 HALL OF FAME

ROBERT GILLESPIE, PhD '85 (*music education*) and Ohio State University professor emeritus, was responsible for string education and string pedagogy at OSU for 37 years. Under Gillespie's leadership, OSU received the 2015 American String Teacher Association (ASTA) Institutional String Education Award as the premier string education university in the country. He is a past national president of ASTA and is a frequent guest conductor of all-state, region, and festival orchestras, having appeared in 49 states, Canada, Asia, and throughout Europe. Gillespie is co-author of the string method book series, *Essential Elements for Strings*, the leading string instrument teaching series in the country, with sales of over 11 million copies. He is also co-author of the college text *Strategies for Teaching Strings: Building a Successful School Orchestra Program*, the *String Clinics to Go* DVD series, the *Teaching Music Through Performance in Orchestra* publications, and the method series *Rockin' Strings*. In Columbus, Gillespie conducts the Columbus Symphony Chamber Strings Youth Orchestra. In 2020, he received the Paul Rolland Lifetime Achievement Award from ASTA for significant contribution to the field of string

teacher education and string pedagogy.

Named a 2005 MacArthur Fellow, President Obama's first appointment to the National Council on the Arts, and a member of President Biden's Arts Policy Committee, **AARON P. DWORKIN**, BM '97, MM '98 (*violin*), served as dean of SMTD 2015–17. He is currently a tenured full professor of arts leadership and entrepreneurship at SMTD and is a professor of entrepreneurial studies at the Stephen M. Ross School of Business. Dworkin is a successful social entrepreneur, having founded the Sphinx Organization, the leading arts organization focused on diversity. He also serves as host of the nationally broadcast *Arts Engines* show in collaboration with Detroit Public Television. Dworkin is a best-selling writer, having authored *The Entrepreneurial Artist: Lessons from Highly Successful Creatives*; a science-fiction novel, *Ethos: Rise of Malcolm*; his memoir, titled *Uncommon Rhythm: A Black, White, Jewish, Jehovah's Witness, Irish Catholic Adoptee's Journey to Leadership*; a poetry collection, *They Said I Wasn't Really Black*; and a children's book, *The 1st Adventure of Chilli Pepperz*. He is a prominent spoken-word performing artist now on a national tour with his *American Rhapsody*, which premiered with the Minnesota Orchestra. He has collaborated with Yo-Yo Ma,



AARON DWORKIN



LIZZIE LEOPOLD

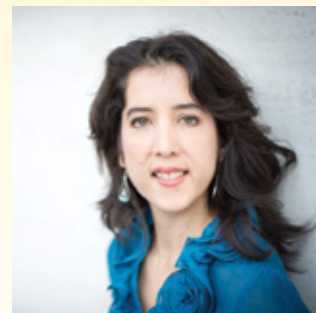
Damien Sneed, Anna Deveare Smith, Damian Woetzel, Lil Buck, and others. Dworkin is also an award-winning filmmaker, having produced and directed three films, including *An American Prophecy*, *Deliberation*, and *The Book of Aaron*, in addition to recording and producing two CDs, *Ebony Rhythm* and *Bar-Talk*. He is a frequent keynote speaker and lecturer at numerous national and global arts conferences and serves as a board or advisory member for several influential arts organizations, including the National Council on the Arts, Michigan Council for Arts and Cultural Affairs, and the Avery Fisher Artist Program.

2021 EMERGING ARTIST AWARDS

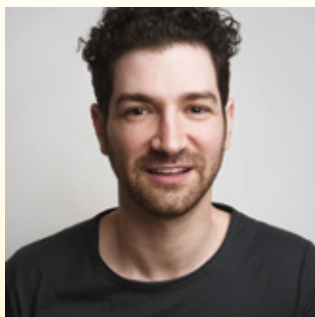
LIZZIE LEOPOLD, BFA '05 (*dance*), is an independent scholar of dance and performance studies and a dance maker living in Chicago, Illinois. She is the executive director of the Dance Studies Association (DSA) and a lecturer at the University of Chicago in the Department of Theater and Performance Studies. DSA is an 800-plus member international organization of dance scholars, artists, and pedagogues. A dancer/choreographer before turning to academia, Leopold holds an interdisciplinary PhD in theatre and drama from Northwestern

University and an MA in performance studies from New York University. Her published works include *Staging Stars and Stripes: (Re)choreographing the American Flag* (University Press of Florida, 2018); *The Merchant of Venice's Missing Masque: Absence, Touch, and Religious Residues* (Oxford University Press, 2019); and *The Choreographic Commodity: Assigning Value and Policing Class for Nite Moves and William Forsythe* (University of Wisconsin Press, 2020). She is currently co-editing a two-volume anthology on Chicago dance histories, *Dancing on the Third Coast*, and will contribute essays to the volume on mid-century modern dancer Sybil Shearer and 20th-century Chicago jazz dance luminaries including Gus Giordano, Joel Hall, and Lou Conte (co-authored). She is a choreographer and director of Chicago-based modern dance company the Leopold Group.

Since her orchestral debut at age 12, Venezuelan pianist **ANA MARÍA OTAMENDI**, DMA '11 (*collaborative piano*), has performed as soloist, collaborative pianist, and conductor in Austria, Panama, Brazil, Venezuela, the US, Spain, Italy, and Greece, with such renowned artists as Donald Sinta, Michelle DeYoung, Paul Groves, Ana María Martínez, Alexis Cárdenas, and members of the Chicago Lyric



ANA MARÍA OTAMENDI



ADAM WACHTER

Opera Orchestra, Philadelphia Orchestra, Houston Grand Opera Orchestra, Pittsburgh Orchestra, Dallas Symphony, Dallas Opera Orchestra, Milwaukee Symphony, and many more.

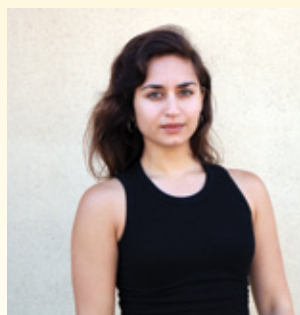
Otamendi is currently the director of the collaborative piano program at Louisiana State University, artistic director of the Collaborative Piano Summer Institute, and pianist and founding member of the Reverón Piano Trio. Her recitals, master classes, and speaking engagements have taken her to Cambridge University, Universidade de São Paulo, Mahidol University (Thailand), the universities of Minnesota, Michigan, Texas at Austin, South Carolina, and more. Otamendi is fluent in English, Spanish, French, and Italian, and is also a geophysical engineer. Her thesis was published in the prestigious journal *Physics of the Earth and Planetary Interiors*. She was a member of the esteemed Houston Grand Opera Studio and the Merola Opera Program.

ADAM WACHTER, BTA '05 (*theatre*), has a varied body of work that includes experience as a composer, lyricist, bookwriter, music director, pianist, and educator. The *Hollywood Reporter* called him a "breakout star" for his music direction (and quips) on the Disney+ series *Encore!* Wachter was the recipient of the 2018 Stiles & Drewe Prize for songwriting, and his original musical *Tarrytown* won the 2017 San Diego Critics' Circle Award for Best New Musical

and was a top-ten finalist for the 2019 Richard Rodgers Award. Wachter's original song "3 People" was performed by Stephen Colbert, Mandy Patinkin, Anika Noni Rose, and others as a get-out-the-vote anthem in 2020. He composed the ballet *On Lincoln Square*, which premiered at the Vail Dance Festival as the choreographic debut of Tiler Peck, and wrote both the score and screenplay for the award-winning short film *Sign*, directed by Andrew Keenan-Bolger, BFA '07 (*music theatre and voice*). Wachter has created music for the series *Wacky Races*, *Cheat Sheet for the Voting Booth*, *The Battery's Down*, and *Submissions Only*, and his music-directing credits include the New York productions of *Old Jews Telling Jokes*, *Carrie*, *Unlock'd*, and *Yank!*, as well as shows at regional theaters throughout the US. His Broadway keyboard credits include *War Paint*, *Allegiance*, *Finding Neverland*, and *The Addams Family*, and he has accompanied numerous top performers in concerts all over the world. Wachter received an MA from Goldsmiths, University of London, and is currently on the faculty of Point Park University's musical theatre department in Pittsburgh.

2021 PAUL BOYLAN AWARD

TARA SHEENA, BFA '11 (*dance*), is a contemporary dancer, independent manager, and arts writer based in Brooklyn since 2011. She has performed on some of New York City's most



TARA SHEENA

PHOTO: AMBICA RAINA

renowned stages, including MoMA, Lincoln Center, and Performance Space New York. Sheena has collaborated on recent projects and premieres with choreographers Catherine Galasso, Ivy Baldwin, Gillian Walsh, **LEYA MONA TAWIL**, BDA '97, **NADIA TYKULSKER**, BFA '09, Ursula Eagly, Lindsey Dietz Marchant, stormy budwig, and Marion Spencer. Other highlights include the US premiere of *The Miracle of Heliane* (Bard Summerscape, 2019); the feature film *Shirley*, starring Elizabeth Moss, with choreography by Faye Driscoll; NYC restagings of major works by Merce Cunningham (NY City Center, 2013) and Steve Paxton (MoMA, 2012); and world/US premieres by choreographers Molly Poerstel (Gibney Dance, 2016), Isabel Lewis (Dia Beacon, 2016), and Eddie Peake (Performa 13, 2013). Recently, she was featured in the pages of *Dance* magazine (May 2020). Her original writings have been commissioned by Gibney, DanceNYC, the Knockdown Center, and Critical Correspondence. In December 2019, she released her first chapbook, *Capital-D Dance*. She is the recipient of a 2020 Emerging Artist Award from SMTD.

In 2017, Sheena launched her own strategic consultancy, Tara Sheena LLC, to build agile business models for artists through grassroots relationship-building. Her roster of consulting clients and organizations includes Jaamil Olawale Kosoko, Eiko Otake, Catherine Galasso, nia love, Yanira Castro (a canary torsi), the Lower Manhattan Cultural Center, MAP Fund, and many others.

2021 CHRISTOPHER KENDALL AWARD

DAMIEN CRUTCHER, MM '96 (*wind conducting*), is a native Detroit and a graduate of



DAMIEN CRUTCHER

Cass Technical High School. In addition to his master's degree from SMTD, he holds a bachelor's degree in music education from Michigan State University.

After graduating from the University of Michigan, Crutcher served as director of bands and orchestra at Southfield-Lathrup High School. Under his direction, the Southfield-Lathrup ensembles, including the Lathrup Symphony Band, performed in San Francisco, Chicago, the Bahamas, the White House, and Carnegie Hall. Many of his students from Southfield-Lathrup are currently professional musicians, music teachers, and artists across the country.

He is currently the co-founder and CEO of Crescendo Detroit, a nonprofit whose mission is to transform the lives of children ages 5–18 in Detroit by engaging them in intense instrumental music, vocal music, and dance programs that promote artistic excellence and character building.

Crutcher is a frequent guest conductor and clinician throughout Michigan and Ohio and also serves as the conductor of the Farmington Community Band. He is in his fourth season as conductor of the Detroit Symphony's Civic Youth Concert Band and the Detroit Community Concert Band.

RETIREMENTS

CHRISTOPHER KENDALL

Christopher Kendall, who served as dean of the School of Music, Theatre & Dance from 2005 to 2015, retired in December 2020. After stepping down as dean, he served for five years as a member of the conducting faculty and is now professor emeritus of conducting.



Under Kendall's leadership as dean, SMTD experienced tremendous progress, represented foremost by his efforts in securing the funding and leading the design process for the expansion and renovation of the Earl V. Moore Building, a transformative accomplishment for the School. Additionally, he was responsible for reinstituting major ensemble and international touring, which provides invaluable student performance opportunities and exposure for SMTD; encouraging the development of chamber music, now a vital component of the music program; and successfully launching an ambitious fundraising campaign focused on building scholarship resources for SMTD students.

Important initiatives that came to fruition under Kendall's direction included the Gershwin Initiative, establishing an ongoing scholarly examination of George and Ira Gershwin's music to create a definitive critical edition along with educational opportunities

for U-M students to perform and learn about the Gershwins' art; and the Ann Arbor/Ypsilanti El Sistema program, a partnership between SMTD, the School of Education, the School of Social Work, and local public schools to allow SMTD graduate students to provide area schoolchildren with an intensive music education experience.

Kendall also partnered with the deans of the Taubman College of Architecture + Urban Planning, the Stamps School of Art & Design, and the College of Engineering to create U-M's Arts Engine, a University-wide integrative initiative in creative work and learning. This led to the founding of the National Alliance for the Arts at Research Universities, an organization of more than 30 top research institutions committed to developing collaborative, arts-informed research, teaching, and activism. He credits both efforts with helping to strengthen the position of the arts at U-M, one of his goals when he arrived at Michigan.

"Christopher's love of the performing arts and the School is reflected in all that he achieved during his tenure," said current SMTD dean David Gier. "In addition to his warmth, creativity, wit, and good humor, Christopher is wise, generous, and insightful. He was so welcoming to me when I became dean, and our semi-regular lunches have been a real source of comfort and encouragement. I always come away from our time together inspired and renewed in my commitment—he's able to make the world seem full of possibility."

Kendall says he is gratified to have been able to affect the environment of SMTD in what he likes to think of as two ways: "First, in helping establish a greater sense of a diverse, coherent and supportive community at the School, and second, in improving its physical

plant throughout those 10 years, culminating in the renovation of and addition to the Moore building."

That project was engrossing, requiring intensive and sustained work with University administrators, fundraisers, donors, faculty, accountants, architects, designers, technologists, facility managers, and other staff. It resulted in extensive improvements to existing Moore spaces heavily used by SMTD students and faculty, and a 34,000-square-foot expansion that provided much-needed teaching, rehearsal, performance, technology, and public space. The addition is now known as the William K. and Delores S. Brehm Pavilion, named for the lead donors to the project, with whom Kendall forged a close relationship.

Kendall steered the School through one of the country's worst economic recessions, and it was under his direction that the School's name officially changed from "School of Music" to "School of Music, Theatre & Dance" to acknowledge the centrality of the performing arts disciplines that had joined the School decades earlier. Kendall also hired a significant number of new faculty during his tenure—in 2015, fully half of the faculty had joined SMTD while he served as dean—expanding upon and enhancing one of the School's greatest strengths.

Throughout his 15 years at SMTD, Kendall continued his affiliation with two ensembles, serving as co-director and lutenist for the Folger Consort, an early-music group in residence at the Folger Shakespeare Library; and as artistic director and conductor of the 21st Century Consort—which, for over 40 years, has been the new music ensemble-in-residence at the Smithsonian Institution. In retirement, Kendall is devoting much of his time to his

work with the ensembles, both based in Washington, DC.

GARY DECKER

After 37 years as a Department of Theatre & Drama faculty member, Gary Decker retired last spring. A scenery and lighting designer, Decker taught classes on the history of décor, the history of theatre architecture and design, and theatre production, including Introduction to Technical Theatre Practices, a course he taught every year since joining the School in 1984. "Every theatre major at Michigan has taken that course," said Decker. "It's a class I taught with great joy 125 times, which amounts to approximately 3,000 lectures."



Throughout his teaching career, Decker was the scenic and/or lighting designer on dozens of main stage SMTD productions, including six musicals, 14 operas, and 55 plays. His first work for U-M, in 1977, was as the lighting designer for Benjamin Britten's opera, *The Rape of Lucretia*; his 75th and final design was for the play *A Beautiful Country*, produced in fall 2020. Decker also spent a very rewarding six years on the Facilities Planning Committee that oversaw the design and construction of the Walgreen Drama Center and its Arthur Miller Theatre.

Jeffrey Kuras, director of University Productions, said that Decker's evolution as a scenic designer and artist over the years was impressive. "When Gary started at SMTD, the design aesthetic for scenery was painted two-dimensional flats on muslin (coulisse), and painted drops," he said. "As the professional aesthetic moved toward more realistic scenery, Gary's work evolved to feature exact furnishings to fit each period being depicted, creating incredibly detailed and beautiful, realistic 'rooms'. Over time, the concepts of stage directors evolved toward more abstract and symbolic statements, and Gary's designs responded accordingly. His work was highly popular with audiences, often eliciting applause when his sets were revealed."

In addition to his creative work at U-M, Decker has designed scenery and lighting for more than 150 professional theatre productions. His scenic design for *Fully Committed*, at Detroit's Century Theatre, earned him the *Detroit Free Press* Theatre Design Excellence Award. He has been twice named Theatre Designer of the Year by the *Detroit News* and has received two International Illumination Design Awards from the Illuminating Engineering Society of North America. Additionally, he has designed scenery and exhibition displays for many Fortune 500 corporations, including AT&T, Lincoln-Mercury, Buick, Oldsmobile, Little Caesars, and B. F. Goodrich.

Decker has also been a consultant on numerous theatre construction and restoration projects, and has designed interiors and lighting for commercial projects, including On Stage: A Restaurant and the Elwood Grill, both in Detroit; the Fashion Cafe in Rockefeller Center (NYC); and the Arndale Centre in Manchester, England. He has also been a

visiting faculty member at the Central-St. Martins School of Design in London (UK) and a faculty member and designer for the Classic Theatre Institute in Athens, Greece.

Decker has no immediate plans for retirement other than "painting my house while I can still climb a ladder and reading the books I was supposed to read as an undergraduate."

GILLIAN EATON

An award-winning actor, director, and educator, Gillian Eaton said farewell to SMTD last spring when she moved to Los Angeles, where she is working on a variety of special projects. Eaton was hired as a lecturer in the Department of Theatre & Drama in 2012 and was promoted to assistant professor the following year.



Eaton enthusiastically shared her skills with SMTD students in the classroom and on stage. She directed Noel Coward's classic comedy, *Hay Fever*; the "grown-up prequel to *Peter Pan*," *Peter and the Starcatcher*; Caryl Churchill's incisive *Love & Information*, told through a series of 57 vignettes; and the first-ever production of Naomi Iizuka's *Good Kids*, which focuses on a high schooler's sexual assault and its public aftermath. The play was a launching pad for an expansive

cross-campus dialogue, led by theatre & drama students, about issues of sexual violence, gender inequality, and respect.

"Gillian cared deeply about her art and about the students she taught," said Priscilla Lindsay, chair of Theatre & Drama from 2010–21. "She imparted a great deal of wisdom around themes of mental and physical well-being, and the study of language and rhetoric. Her passions for Shakespeare and for Greek theatre were hallmarks of her teaching at Michigan."

Eaton says she is proud to have been a part of a talented and dedicated faculty and of the shows she directed, but she takes the most pride in her teaching and syllabi. "I had a serious commitment to improving my pedagogy and making my courses relevant and applicable," she said. Her primary courses were Performing Shakespeare, Performing the Greeks, and Freshman Acting. "I added a fourth class in the last five years titled *Women in Shakespeare*," she said. "It was an elective for a small group, and I loved it."

A native of Wales, Eaton's professional career included performances in London's West End theatres, at the Royal Shakespeare Company, and at the Mark Taper Forum and Ahmanson theatres in Los Angeles, as well as many regional theatres. A veteran of countless American and British TV, film, and stage productions, Eaton has received numerous awards for directing and acting, and she has been honored with the Michigan Artist prize from ArtServe Michigan; the *Detroit Free Press* award for Outstanding Contribution to Theatre in Michigan; and the Humanities

Award from the Wayne County Council for Arts, History & Humanities.

Eaton created arts education outreach programs at the Detroit Historical Museum, the Roeper School, UMS, and the YMCA of Metropolitan Detroit. She was the McAndless Fellow at Eastern Michigan University and has directed and taught Shakespeare in performance at Eastern Michigan University and Wayne State University.

In addition to her projects in LA, Eaton is working on a film project with Professor Andrew Kirshner (chair of the Department of Performing Arts Technology), which will premiere at U-M in January 2022. Produced in partnership with U-M's Prechter Center for Bipolar Research and the Residential College, the project is expected to be the first in a series of short films that address mental health issues.

ANDREW JENNINGS

One of SMTD's stellar string instructors, Andrew Jennings has retired after 29 years of providing individual violin instruction to many dozens of students at both the undergraduate and graduate level. At the time of his retirement last spring, Jennings was named professor emeritus of music.



RETIREMENTS

Jennings was hired as associate professor in 1992 and promoted to professor with tenure in 2001. He served as chair of the Department of Strings from 2013–15 and as co-chair from 2019–21. A number of his students are now enjoying successful performance careers as members of the Michigan Philharmonic, Cleveland String Quartet, Omaha Chamber Music Society, and Front Porch Ensemble, among others.

"The chance to meet and help each new class and group of students has been an honor and a joy," said Jennings, noting that many of his former students are enjoying high-profile careers while others are succeeding in more "under the radar" roles. "It has all been so rewarding," he said.

Jennings was a founding member of the Concord String Quartet, an ensemble that quickly gained international recognition by winning the Naumburg Chamber Music Award in 1972 and went on to perform more than 1,200 concerts throughout the United States, Canada, and Europe. Specializing in the performance of new works (with an emphasis on American composers), the quartet gave more than 50 premieres and commissions, as well as the standard repertory and 32 cycles of the complete Beethoven quartets. The group also made numerous recordings, three of which were nominated for GRAMMY Awards. Jennings maintained his association with the quartet until it disbanded in 1987. The Concord Trio, which Jennings subsequently formed with Norman Fischer and Jeanne Kierman, debuted in 1993.

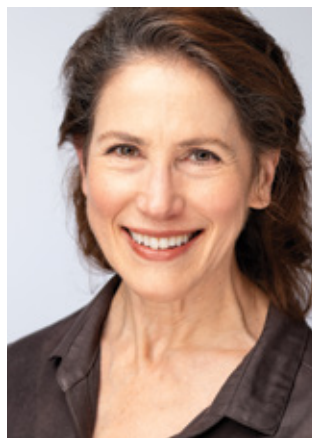
The Concord Quartet propelled Jennings into his teaching career, which began at Dartmouth College, where members of the quartet were engaged as artists-in-residence from 1974 to 1987. For 25 years, he served

on the faculty of Oberlin College, and his summers are devoted to chamber music instruction at the Tanglewood Music Center in Massachusetts, where he holds the Beatrice Proctor Master Teacher Chair. Jennings's recordings can be found on RCA, Nonesuch, Vox, Turnabout, Equilibrium, Danacord, and MMO. A recording of Jennings performing George Rochberg's *Caprice Variations* for Solo Violin is currently available on YouTube.

In retirement, Jennings hopes to devote more time to music making. "The one major sacrifice made to a busy full-time teaching career has been to my own musical study and practice," he said. "I can already feel the gift of time allowing me to develop my music in a way I have not been able to in more than 40 years of teaching." Jennings is also planning to see much more of his children, who are also enjoying musical careers, and his four grandsons.

JANET MAYLIE

Janet Maylie, who taught hundreds of theatre students the nuanced art of acting for the camera over the course of her 31 years on the faculty of the Department of Theatre & Drama, retired in June. Hired as a lecturer in 1990, Maylie became a clinical assistant professor in 1998 and was promoted to clinical associate professor in 2011. At the start of her appointment, she created the content for all on-camera classes for the curricula within the BFA performance program in acting in the departments of Theatre & Drama and Musical Theatre, and she continually updated them. When the Walgreen Drama Center opened in 2007, Maylie was instrumental in procuring the equipment for the new building's camera studio, and regularly upgraded it.



During the entirety of her SMTD career, Maylie collaborated with her film, television, and media colleagues in LSA to advance the creation and cultivation of interdisciplinary relationships and class collaborations between LSA and SMTD programs.

"Janet's contribution to the success of Theatre & Drama at Michigan was invaluable," said Priscilla Lindsay, chair of Theatre & Drama from 2010–21. "She combined energy, respect for her craft, and a demand for excellence, and her students always responded with enthusiasm and gratitude for the training she provided."

"I'm honored to have worked with so many beloved colleagues and wonderful students, and I continually delight in the incredible accomplishments of our alumni in the industry," said Maylie.

Maylie was a working actor throughout her academic career. She is currently a resident artist at the Purple Rose Theatre Company in Chelsea, MI, where she has appeared in *Off the Map*, *Shoe Man*, *The Purple Rose Spring Comedy Festival*, *Completing Dahlia*, *Blithe Spirit*, *Sea of Fools*, and *The Vast Difference*, which also played at Detroit's Gem Theatre. Other Michigan productions have included *Vanya and Sonia and Masha and Spike* at the Tipping Point Theatre (Northville); *The*

Merry Wives of Windsor at the Meadow Brook Theatre (Rochester); and *The Ride Down Mt. Morgan* at Performance Network (Ann Arbor).

Prior to her U-M appointment, Maylie appeared in several off-Broadway original productions including A.R. Gurney's *The Dining Room* at Playwrights Horizons and the Astor Place Theatre; *Fortune* at the Actors' Playhouse; and *Approaching Zero* at LaMaMa ETC. Her off-off Broadway roles included Viola in *Twelfth Night*, Susan B. Anthony in *Chamber Music*, and Doreen in *The Private Ear*; she enjoyed an active regional acting career as well.

Maylie's film and television appearances include *Hill Street Blues*, *The Love Boat*, *As The World Turns*, *Walk Off*, and more than 90 national and regional commercials and numerous radio and television voiceovers. She has received four Theatre Excellence Awards from the *Detroit Free Press* and has been a member of SAG-AFTRA and AEA since the 1970s. Maylie will continue to make her home in Ann Arbor in retirement.

CARMEN PELTON

Carmen Pelton, an acclaimed soprano who has enjoyed an international performance career and taught at SMTD for 19 years, retired in spring 2020. She was hired as an associate professor in the Department of Voice in 2001 and promoted to a full professorship in 2015.

Pelton was deeply committed to providing each student a personal teaching experience. "I believe I responded to what the individual student needed to find their authentic voice, rather than teaching a set program of prescribed exercises," she said. "My vocalizations, warm-up routines, experiments with interpretation, tuning, and,

especially, Dalcroze movement during the lesson were not the same for each student."



As a result of her individualized approach, Pelton's former students have found success not only in singing with international opera houses, but also in establishing a fascinating spectrum of innovative music careers. They include the founder of a summer vocal chamber music festival in Texas; the founder and director of a new music opera company in Chicago; a member of the world-acclaimed vocal ensemble Chanticleer; a soul singer who also tours with a Renaissance vocal trio; and a solo singer who performs her own works while playing electric cello.

At Michigan, Pelton especially valued the opportunity to perform with the faculty's talented and committed musicians. "My recitals with [pianist] Martin Katz remain the highlight of my performances at SMTD," she said. "The opportunity to explore new or unusual, unknown or forgotten repertoire with many colleagues, thanks to their curiosity and devotion to a wide range of musical styles and genres, was, I believe, a gift to my students as well as a vital spur to my own artistic and teaching growth."

She was especially grateful that these performances often ignited a greater appreciation

for vocal music amongst student instrumentalists. Those students often found their way into Freda Herseth's Vocal Chamber Music class, which Pelton frequently co-taught with Herseth, a guest instructor.

In her professional life, Pelton has appeared in a wide range of works with orchestras, opera houses, chamber music groups, Equity drama theatres, and off-Broadway productions. Her solo performances can be heard on two GRAMMY award winners for Best Classical Album of the Year: *Barber, Bartók and Vaughan Williams* with the Atlanta Symphony, and William Bolcom's *Songs of Innocence and of Experience* recorded by Naxos at the University of Michigan.

Pelton's career was launched when she was cast as Susan B. Anthony in Virgil Thompson's *Mother of Us All*; she was subsequently invited to perform the final scene from the opera at the televised Kennedy Center Honors, attended by President Ronald Reagan and the composer, one of that year's honorees. Her European operatic debut was as Fiordiligi in *Così fan tutte* at the Aldeburgh Festival, resulting in outstanding reviews that led immediately to her engagement by the Scottish Opera as Constanze in *Die Entführung aus dem Serail*.

Pelton has also taught on the faculties of the University of Washington, the Eastman School of Music, Brevard Music Center, and the Aspen Music Center and School.

STEVEN WHITING

Steven Whiting retired last spring at the conclusion of his 30th year of teaching at SMTD, and he was soon after named professor emeritus of musicology. Hired in 1991, Whiting was promoted to associate professor of music

in 1999 and to full professor in 2011. He served as associate dean for graduate studies from 2003–14 and as interim chair of the Department of Musicology during the 2016–17 academic year. Additionally, from 1999–2002 Whiting was the director of the Center for European Studies at LSA's International Institute, where he was also associate director. The Center serves as the focal point for the interdisciplinary study of Europe at U-M.



"My four years at the International Institute were most rewarding for the chance to build coalitions and collaborations across disciplines," said Whiting. "I was especially happy to gain funding for a Center of Excellence in European Union Studies, and to introduce some 'cultural' programming into what otherwise might have been a steady regimen of politics, history, and economics. This experience was the indispensable foundation for my 11 years as an associate dean at SMTD."

Whiting's teaching career began at the University of Illinois, where he took his MM and PhD. Following his undergraduate education, he studied at Christian-Albrechts-Universität in Kiel, Germany, on a Fulbright study grant.

A prolific scholar, Whiting has published 20 articles and book chapters about Beethoven, Satie, French cabaret music, and E.T.A. Hoffmann, and has co-edited A. L. Ringer's *Musik als Geschichte*. His first book, *Satie the Bohemian: From Cabaret to Concert Hall* (Oxford University Press, 1999), was recognized as an outstanding academic book by *Choice*. He's proud of that achievement and of his latest article, "Beethoven Translating Shakespeare: Dramatic Models for the Slow Movement of the String Quartet Op. 18 No. 1," published in the *Journal of the American Musicological Society* in fall 2018.

Despite his many academic achievements, Whiting says that teaching was really the highlight of each day. "To be there when a student makes a connection is the greatest privilege I know," he said. "If I were to pick a specific memorable moment, it would be the weekend in winter 2020 when we were all expected to transform our courses to allow remote delivery. I was teaching Musicology 240, a large-enrollment, compulsory history course, and a tough sell to sleepy sophomores. I was also blessed with fabulous graduate student instructors. We made it happen, and we improved the course in the process."

Whiting is looking forward to practicing piano daily in his retirement, and eventually learning the music of Schubert and all the other music he's curious about. He is completing a book proposal based on his current research into the theatrical backgrounds of Beethoven (with a provisional title of *From Stage to Page*), and is looking forward to doing more biking, cooking, and "doing the occasional crossword without guilt."



KEITH BRYAN

KEITH W. BRYAN 1931–2021

Professor Emeritus of Music (*flute*) Keith W. Bryan died in 2021. A sensitive and devoted teacher of flute, Bryan joined U-M in 1964 as a guest lecturer and was steadily promoted, becoming a full professor in 1972. He retired in 1994. Bryan received his BM from the Eastman School of Music (1953) and was a member of the National Symphony Orchestra from 1953–55. He then served with the Seventh Army Symphony Orchestra in Europe for two years before returning to the National Symphony for four additional years. During most of this period, and throughout his tenure at Michigan, Bryan was also concertizing as a partner in the Bryan and Keys Duo with his wife, pianist Karen Keys. The duo toured all over the world and recorded several albums.

JANICE A. CLARK 1930–2021

Janice Clark, MM '56 (*music education*) died peacefully in Ann Arbor on January 12, 2021. After receiving her Michigan degree, Clark joined the music education faculty in 1958 and taught for 35 years, retiring in 1993. She received her BM from Westminster Choir College (1951) and taught music in Pennsylvania for several years before pursuing graduate studies. In 1955, she became an organist with Dixboro



JANICE CLARK

United Methodist Church and later became its director of music, retiring in 2005. Clark was an active singer and instrumentalist with many music organizations in addition to her church choirs. She accompanied the Ann Arbor Youth Chorale, choirs at Huron High School, and choirs at Interlochen Arts Camp.

STANLEY COWELL 1941–2020

Acclaimed jazz pianist Stanley Cowell, MM '66, who studied classical piano at Michigan while working six nights a week in a jazz trio, died December 17, 2020. Cowell, who was also a composer, educator, and the founder of the artist-run label Strata-East Records, was known for his virtuosity, innovation, and ability to straddle a spectrum of styles, from ragtime to experimental electronics. A teen prodigy who grew up in Toledo, OH, Cowell attended Oberlin College Conservatory and the Mozarteum Academy in Austria. In the 1970s he formed an all-piano ensemble, Piano Choir, and became a founding member of Collective Black Artists Inc, a nonprofit dedicated to advancing African American music. He recorded more than a dozen albums before devoting much of his career, beginning in the 1980s, to teaching, first at the City University of New



STANLEY COWELL

York's Lehman College and later at Rutgers University.

ANDREW GEORGE 1967–2021

Andrew George, BM '91 (*music education and percussion*), DMA '03 (*conducting*), a gifted pianist, percussionist, conductor, and teacher, died on February 21, 2021. George served as SMTD's associate director of orchestras for several years, conducting the University Philharmonic Orchestra and the Contemporary Directions Ensemble. He earned his graduate degree at the University of Wisconsin in his hometown of Madison, and taught orchestra and strings in the Madison Public Schools for seven years. In addition to Michigan, George held faculty positions at Ohio University in Athens and Texas Tech University in Lubbock.



ANDREW GEORGE



THOMAS GOMEZ

THOMAS A. GOMEZ 1965–2021

A gifted Shakespearean actor and director, Thomas A. "Tommy" Gomez died February 16, 2021, having suffered a heart attack after helping a fellow parent get her car out of a snowbank. At the time of his death, Gomez was an instructor in SMTD's Department of Theatre & Drama, alongside his wife, Associate Professor Christina Traister. He previously taught theatre at Michigan State University. Founder of a Lansing-based company, the American Shakespeare Collective, Gomez performed in Shakespeare festivals and theatres across the United States. Also a writer, musician, and builder, Gomez was cherished by friends, colleagues, and especially his wife and four children.

LESLIE W. GUINN 1935–2020

Professor Emeritus of Voice Leslie Guinn, who taught at SMTD from 1971–2000, died on December 12, 2020, in Ann Arbor. During his tenure, Guinn served as chair of the voice department and was director of the Division of Vocal Arts from 1986–99. A revered teacher and mentor, Guinn was an internationally renowned bass-baritone and performed with the symphony orchestras of Philadelphia, Boston, Chicago,



LESLIE GUINN

San Francisco, Los Angeles, Baltimore, Cincinnati, Monte Carlo, and the National Symphony Orchestra of Washington, DC. He also sang at many music festivals, including Aspen, where he served as an artist/teacher for 14 summers. Guinn made his European debut in 1983 with the Stuttgart Opera, singing the title role in a new production of Berg's *Wozzeck*. He premiered many new works, including William Bolcom's GRAMMY-winning *Songs of Innocence and of Experience*, released in 2007.

MAIAH IM 1974–2021

Miah Im, BMA '97 (*piano*), MM '99 (*piano accompaniment and chamber music*), died on September 30, 2021, from pancreatic cancer. In 2020, she was appointed director of opera studies at Rice University's



MAIAH IM



STEVEN KUEHNE

Shepherd School of Music and as the studio music director for the Houston Grand Opera. Previously she was head of music staff at the Los Angeles Opera, where she served as an assistant conductor and pianist. Im served on the music staffs for Lyric Opera of Chicago, New York City Opera, Wolf Trap Opera, Ravinia Festival, Opera Theatre of Saint Louis, the Juilliard School, and the Centre for Opera Studies in Italy, and she was on the opera faculty at the Aspen Music Festival and School. Among her many accomplishments, Im was the inaugural recipient of the Marilyn Horne Foundation Award for Excellence in Vocal Accompanying.

STEVEN E. KUEHNE 1966–2021

A beloved staff member of the Michigan Marching Band (MMB), Steven Edward Kuehne, known as "Trucker Steve," passed away on May 28, 2021, following a two-year fight against cancer. Formerly an owner and operator of Steve E. Kuehne Enterprises, a household moving company, Kuehne joined the MMB more than 20 years ago to oversee the hauling of band equipment. He enjoyed riding his motorcycles, building, watching Michigan football, and spending time with the MMB and his family, especially with his granddaughter Mollie.



NELITA TRUE

NELITA TRUE 1936–2021

Internationally acclaimed pianist and professor Nelita True (Laires), BM '58, MM '60 (*piano*), died on January 17, 2021. True made her debut at age 17 with the Chicago Symphony Orchestra. After graduating from Michigan, she studied at Juilliard, earned her DMA at the Peabody Conservatory, and studied with Nadia Boulanger on a Fulbright scholarship. A distinguished professor at the University of Maryland, College Park, where she taught in the 1980s, True was professor emerita at the Eastman School of Music, where she taught from 1989–2018. She also taught at Interlochen, was a visiting professor at the St. Petersburg Conservatory in Russia, gave hundreds of workshops and master classes across the globe, and adjudicated many international piano competitions.

GLENN E. WATKINS 1927–2021

Glenn Watkins (AB '48, MM '49), the Earl V. Moore Professor Emeritus of Music (*musicology*), passed away in Ann Arbor on June 19, 2021. Hired as an associate professor in 1963, Watkins was promoted to professor in 1966 and retired in 1997. A skilled performer on both organ and piano, Watkins's greatest performances were always in the classroom; his comprehensive



GLENN WATKINS

understanding of and deep love for music inspired generations of students. A native of Kansas, Watkins served as a Japanese translator and interpreter in General MacArthur's headquarters in Tokyo during WWII. Following his discharge, he enrolled at Michigan and went on to earn his PhD in musicology from the Eastman School of Music and was a Fulbright Scholar from 1953–54. He taught at Southern Illinois University and the University of North Carolina at Chapel Hill before joining the Michigan faculty. Watkins was a specialist in Renaissance and 20th-century studies and a leading expert on the music of Carlo Gesualdo. He was co-editor of the composer's complete works and authored the books *Gesualdo: The Man and His Music* (1973), which received a National Book Award nomination, and *The Gesualdo Hex: Music, Myth, and Memory* (2010). The Fondazione Carlo Gesualdo awarded him its highest honor at the Premio Internazionale Carlo Gesualdo in 2005. Other books include *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (1994), which earned him a Pulitzer Prize nomination, and *Soundings*, a survey of 20th-century music that became a standard text in universities and conservatories. Watkins's legacy is reflected in generous gifts he made to SMTD: the first, in 2007, supported the



GEORGE BALCH WILSON

renovation of the Music Library and created the Glenn Watkins Seminar Room; the second, made in 2013, was a major contribution to the renovation and expansion of the Moore Building and resulted in the Glenn E. Watkins Lecture Hall. Gifts in Professor Watkins's honor can be made to the University of Michigan Music Library at lib.umich.edu/give.

GEORGE BALCH WILSON 1927–2021

Composer and Professor Emeritus George Balch Wilson, BM '51 (*music literature*), MM '53, DMA '63 (*composition*), died on October 12, 2021. A WWII veteran, Wilson joined Michigan's music composition faculty in 1961. He was director of the Electronic Music Studios and founder of the Contemporary Directions Ensemble, devoted to new music. Beginning in 1980, he received four successive grants from the National Endowment for the Arts to build and establish the first U-M digital electronic music facility. He retired in 1994. A founding member of the Society for Electro Acoustic Music in the United States, Wilson was a celebrated composer who received the Rome Prize, the Walter Hinrichsen Award for Composers, and awards from ASCAP, the Society for the Publication of American Music, and the National Institute of Arts and Letters, among many



LONEL WOODS

others. The George Balch Wilson Scholarship Fund at SMTD is accepting gifts in his honor; visit donate.umich.edu/Ob544 or call 734.647.2035 to make a donation.

LONEL WOODS 1967–2021

Lonel Woods, DMA '09 (*voice*), interim dean of the Crane School of Music at the State University of New York at Potsdam, passed away on May 16, 2021, one year after receiving a kidney transplant. A music professor at SUNY Potsdam for 12 years, Woods was also chair of the university's Diversity and Inclusion Action Coalition and received the President's Award for Excellence in College Service and the SUNY Chancellor's Award for Excellence in Faculty Service, the highest award in the SUNY system. Woods received his BM in music education at DePaul University and his master's in vocal pedagogy from Catholic University of America. A music director at two churches in Potsdam, Woods performed with the Orchestra of Northern New York and previously sang with the Washington National Opera and several other professional orchestras, opera companies, and chorales across the country, as well as on Broadway.

1940s

WILLARD J. BRASK, BM '48 and MM '49 (*voice*) died October 28, 2020

MAXIMILIAN B. BRYER, BA '47 (*speech*) and AM '48 (*theatre*) died June 16, 2020

ALICE BERBERIAN HAIDOSTIAN, BM '46 and MM '49 (*piano*) died March 24, 2021

DORIS R. KRAUSHAAR, BM '49 (*music theory*) died September 24, 2021

CLARK S. MARLOR, AM '46 (*theatre*) died July 16, 2020

ELISE S. MARSHALL, BM '49 (*music education*) died June 14, 2020

MILDRED S. PERLOW, BM '43 (*music education*) died September 12, 2021

CONSTANCE G. PORTER, BM '43 (*music education*) died January 24, 2021

JOANN I. REED, BM '49 (*music education*) died May 13, 2020

VIRGINIA L. SNYDER, BM '46 (*music education*) died September 2, 2020

1950s

NANCY B. ADSIT, BM '52 and MM '53 (*piano*) died November 24, 2020

RAYMOND A. BARTHOLOMEW, BM '49 and MM '51 (*music education*) died August 14, 2020

RUSSELL B. BEDFORD, MM '58 (*wind instruments*) died April 28, 2021

FAITH E. BERG, BM '54 and MM '55 (*music education*) died June 26, 2020

CAROL S. BIRD, BM '55 (*music education*) died July 22, 2021

JANET K. BRACE, BM '56 (*music education*) died March 5, 2021

ELLEN A. BROGREN, BM '52 (*music education*) died August 11, 2020

H.D. CAMERON, AB '56 (*theatre*) died July 17, 2021

ROBERT A. CAMPBELL, MM '53 (*music education*) died May 18, 2020

ROBERT D. COGAN, BM '51 and MM '52 (*composition*) died August 19, 2021

CHARLES L. COLBERT, MM '57 (*music education*) died November 27, 2020

JAMES S. DARLING, MM '56 (*organ*) died January 26, 2021

DEAN R. DEPOY, BM '58 and MM '59 (*music education*) died June 11, 2020

WILLIAM J. DONAHUE, MM '57 (*music education*) died December 24, 2020

ELIZABETH E. FONTAINE, BM '53 and MM '54 (*piano*) died July 27, 2020

LOUISE F. FROST, BM '52 (*string instruments*) died September 5, 2020

MARJORIE H. GLUCKSTEIN, MM '51 (*music literature*) died April 24, 2021

CHARLES E. GREEN, BM '54 (*voice*) died March 20, 2021

GEORGE R. GRUENBERG, BM '51 (*piano*) died January 2, 2021

LINDA HEIM, BM '55 (*music education*) died March 7, 2021

G. LEONARD HOLLIDAY, MM '59 (*music education*) died August 11, 2021

LOIS H. HUDSON, BM '56 (*music literature*) died May 21, 2020

MARJORIE A. KINGLAND, BM '53 and MM '54 (*piano*) died March 18, 2021

JAMES L. KNUTSON, MM '55 (*music education*) died November 12, 2020

ROBERT L. LARSEN, MM '58 (*piano*) died March 21, 2021

MARY E. LOGAN, BM '56 (*piano*) died August 28, 2020

JAMES D. MACKIE, BM '50 and MM '56 (*music education*) died June 29, 2021

CARLAINE M. MILLER, AM '55 (*theatre*) died July 10, 2020

JAMES F. MOORE, MM '54 (*music education*) died October 12, 2020

KENNETH B. MOORE, BM '57 (*music education*) died June 24, 2020

JOHN H. MOSER, MM '56 (*music education*) died January 23, 2021

RUTH E. MUNTIS, MM '53 (*music education*) died May 29, 2021

JAMES A. PATTERSON, AM '59 (*theatre*) died May 14, 2020

CLAIBORNE T. RICHARDSON, MM '57 (*music education*) died June 12, 2020

HARRIET RISK WOLDT, AB '47 (*speech*) BM '49 and MM '50 (*cello*) died May 19, 2021

ELVA M. ROSENZWEIG, BM '50 and MM '54 (*music education*) died May 17, 2021

CHARLES W. SACQUETY, BM '54 and MM '56 (*music education*) died April 4, 2021

DONALD R. SCAVARDA, BM '51 and MM '53 (*composition*) died June 10, 2021

NEYSA E. SEED, BM '53 (*music education*) died September 8, 2020

BARBARA J. SMALTER, BM '50 (*music education*) died August 29, 2020

PHYLLIS A. SNEDEKER, BM '51 (*music education*) died June 6, 2020

ARTHUR C. SYDOW, MM '57 (*music education*) died March 20, 2021

HAROLD A. THOMPSON, MM '52 (*piano*) died September 3, 2020

MARILYN M. TRUE, MM '55 (*piano pedagogy and performance*) died August 17, 2021

PATRICIA B. WEBSTER, BM '49 and MM '50 (*organ*) died October 11, 2020

SARA S. WILLIAMS, BM '55 and MM '57 (*piano*) died June 24, 2021

SARA T. WILLIAMS, MM '58 (*piano*) died June 19, 2020

1960s

GARY W. BURGESS, BM '65 (*music education*) and MM '66 (*wind instruments*) died August 17, 2020

JOHN E. CARLSON, BM '65 and MM '67 (*organ*) MM '69 in composition, died June 15, 2020

JOANNE D. DAYKIN, MM '61 (*music education*) died December 10, 2020

H. MICHAEL ENDRES, BM '63 and MM '64 (*music education*) died September 22, 2021

JERRY M. EXLINE, MM '68 (*music literature*) died November 21, 2020

ROSEMARY G. FISCHER, MM '63 (*piano*) died May 7, 2021

JACK R. FORTNER, MM '65 and DMA '68 (*composition*) died June 25, 2020

JOANN E. GUSTAFSON, MM '67 (*voice*) died August 16, 2020

DONALD G. HENDERSON, PhD '63 (*musicology*) died October 25, 2020

SYDNEY P. HODKINSON, DMA '68 (*composition*) died January 10, 2021

SUSAN B. KARNES, BM '68 (*music education*) died January 2, 2021

CHARLOTTE S. KASL, BM '60 and MM '62 (*piano*) died August 7, 2021

ROBERT G. KENDRICK, MM '65 (*music education*) died July 29, 2020

SILVEN KOLTYK, BM '57 and MM '63 (*music education*) died May 16, 2021

NANCY B. KOSTECK, MM '61 (*cello*) died April 2, 2020

FRANK L. KUHLMANN, MM '62 (*organ*) died July 13, 2020

PATRICIA M. LARSON, BM '68 (*music education*) died October 18, 2020

ALEXANDER A. LESUEUR, MM '62 and DMA '67 (*flute*) died July 10, 2020

ROBERTA L. MARKS, BM '59 and MM '63 (*music education*) died April 13, 2021

KENNETH C. ROBERTS, BM '61 (*musicology*) AM '62 and PhD '65 (*music theory*) died May 10, 2021

SUE M. TERRANOVA, BM '61 (*string instruments*) died August 18, 2020

DOUGLAS K. TROUTMAN, MM '65 (*music education*) died October 25, 2020

RUTH H. TURNER, MM '65 (*music education*) died February 25, 2021

JOYCE N. VERHAAR, BM '61 (*piano*) and MM '62 (*music literature*) died April 9, 2021

FRANK B. WICKES, MM '67 (*wind instruments*) died April 27, 2020

THOMAS A. WITTE, BM '69 (*french horn and music education*) died August 23, 2021

VERNON WOLCOTT, DMA '67 (*organ*) died February 10, 2021

1970s

HELEN F. BROWN, BM '69 and MM '70 (*music literature*) died April 12, 2020

LILLIAN S. CASEY, PhD '76 (*theatre*) died September 4, 2020

PAULA G. DONN, BM '71 (*music education*) died May 5, 2021

MICHAEL C. GERLACH, AM '64 (*theatre*) and PhD '71 (*speech*) died August 4, 2020

DORMA E. HOLT, MM '79 (*organ*) died October 16, 2020

MELVIN C. KANGAS, BM '69 and MM '72 (*composition*) died August 13, 2021

PETER B. KLAUSMEYER, MM '67 and DMA '73 (*composition*) died July 7, 2020

ROBERT P. MERKEL, PhD '77 (*music education*) died May 9, 2021

MICHAEL D. NASCIMBEN, MM '69 and DMA '73 (*saxophone*) died September 2, 2021

ROBERTA Y. OWEN, AM '78 (*theatre*) died December 23, 2020

HARLEY E. REX, MM '54 and DMA '72 (*saxophone*) died November 26, 2020

GEORGE E. SPARKS, MM '75 (*music education*) died September 13, 2020

1980s

GLEN J. AKERS, MM '81 (*trumpet*) died July 8, 2021

CECIL T. AULT, AM '67 (*speech*) and PhD '83 (*theatre*) died June 8, 2021

ALICE M. KOUDELA, MM '82 (*clarinet*) died July 23, 2020

DENNIS A. PARKER, MFA '82 (*theatre*) died July 31, 2020

1990s

TIMOTHY B. BERLEW, DMA '98 (*organ*) died April 30, 2020

2000s

JONATHAN CHAPMAN COOK, MM '11 (*piano*) died August 30, 2021

MARIA P. SURVILLA, AM '90 and PhD '00 (*musicology*) died April 25, 2020



Sophia Rightmer, BM '22 (cello), BS '22 (neuroscience), shares her thoughts on the importance of donor support and how her scholarship has allowed her to pursue her artistic and intellectual ambitions.

I would like to express my sincerest gratitude for having received the Sigurd I. and Jarmila H. Rislov Foundation Endowed Scholarship made possible by the Rislov Foundation.

At the University of Michigan, I have the wonderful opportunity to explore both of my passions, music and neuroscience. My love of classical music has blossomed through my years at SMTD. I am profoundly lucky to have the opportunity to develop an artistic passion at such a high level. I love my cello professor, **RICHARD AARON**, and through his skillful teaching, I feel my own cello playing develop each and every day.

Likewise, I am constantly intellectually excited by the neuroscience courses I am taking. I find them incredibly fascinating and actively look forward to each class. Currently, I am enrolled in a small seminar class on neurodegenerative disease. Little is known about the pathologies of such diseases, so each class we discuss the most up-to-date research papers in an attempt to elucidate neurodegenerative disease mechanisms.

Again, I am lucky to have this opportunity few others have. I feel my education at the University of Michigan has been molded exactly to my intellectual interests, which could not have happened at any other institution. The Rislov Scholarship has helped facilitate this, and for that I am incredibly grateful.

Thank you,
Sophia Rightmer

INVESTING IN STUDENT SUCCESS

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

ANONYMOUS DONORS established the Shearwater Fund for expendable early music scholarships.

JOHN ALBRIGHT made an additional contribution to the William Albright Scholarship for composition students.

DANIEL (DDS '61, MS '65) and **BARBARA BALBACH** (MA '68) made an additional gift to support the Balbach Family Scholarship for musical theatre students.

FRANK BERNACKI (BA '70, MA '72) and **VALERIE EVERS BERNACKI** (BA '73) made a gift to establish the Bernacki Family Stage Management Scholarship for theatre students.

HARVEY (BGS '72) and **KATHRYN CALCUTT** (BA '72) made a gift to endow the Roscoe and Lillian Bonisteel and Nancy Bonisteel Calcutt Scholarship for need-based scholarships.

DONALD (BBA '55, MBA '56) and **BETTY CHISHOLM** (BA '56, MA '60) pledged additional support for the Chisholm Jazz Scholarship and Chisholm Musical Theatre Scholarship.

CLIFFORD (MD '70) and **KATHRYN COX** (BA '68, MA '69) made additional gifts to the Bill Evans Jazz Piano Scholarship.

ROBERT (BA '57, DDS '61, MS '66) and **RENEE GREENBERGER** established the Robert and Renee (Durbin) Greenberger Endowed Scholarship in Musical Theatre and made an additional gift to the Robert and Renee Greenberger Scholarship.

GRETCHEN and **JOHN JACKSON** made an additional contribution to the Gretchen Neal Jackson Scholarship, which supports students across SMTD.

LEE RUCKER KEISER (BA '80) and **MATTHEW KEISER** (BA '84, MBA '86) made additional gifts to the Lee Rucker Keiser Fund for out-of-state viola, cello, and double bass students.

STEVEN (BS '75, M.Arch '76, MBA '82) and **SHIRA KLEIN** (BSN '76) made a gift to establish the Barbara and Victor Klein Scholarship to support musical theatre or dance students.

ANITA KUPRISS and **RICHARD DOUGLAS** (BS '74) pledged to endow and make an additional expendable gift to the Anita Kupriss and Richard Douglas Scholarship for graduate sopranos and mezzo-sopranos.

MARY LAW BAUMGARTEN (BA '80) made a gift to establish the Law-Baumgarten Scholarship for musical theatre students.

MATT MALDEN (BS '90) made an establishing gift to the Matt Malden Scholarship for trumpet students in the Michigan Marching Band.

ALLEN MEHLER made an additional gift to the Maggie St. Clair Athletic Band Scholarship.

ANITA and **SANTOSH MEHRA** (MBA '70) gave a gift to establish the Mehra Expendable Dance Scholarship.

DAVID MURRAY (BSE '70) contributed to the Robert Glasgow Scholarship in Organ.

RICHARD (BS '67) and **LINDA RIDLEY** (BS '77) made an additional gift to the Richard G. and Linda S. Ridley Marching Band Scholarship.

DONALD (BBA '68) and **MARY SANDERSON** made gifts to the Phillip A. Duey Scholarship and James D. Shortt Jr. Memorial Endowment for Men's Glee Club.

JAMES SELF made a gift to establish the Jim and Jamie Self Scholarship in Tuba.

DONALD SHEPHERD (BBA '58) made additional gifts to the Donald R. Shepherd Scholarship in Musical Theatre, Donald R. Shepherd Michigan Marching Band Fellowship Award, Donald R. Shepherd MMB Scholarships, Shepherd Scholars Fund, James Tapia Marching Band Scholarship, Jeffrey Grogan Marching Band Scholarship, Jerry M. Luckhardt Marching Band Scholarship, and John D. Pasquale Marching Band Scholarship.

SWORDPOINT FOUNDATION made an additional gift to the Theatre & Drama Department 100th Anniversary Scholarship.

THE PRESSER FOUNDATION made an annual contribution to the Presser Graduate Music Award.

PAUL (BBA '87) and **SHERRIE WELLER** made gifts to the Dorothy and Harry Weller Family Marching Band Scholarship.

PROGRAMMATIC SUPPORT AND CAPITAL NEEDS

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

ANONYMOUS DONORS made additional contributions to the Early Music Ensemble and Nancy's Ambrose King's oboe studio fund.

ANONYMOUS DONORS made a gift to establish the Gustave Rosseels Endowed Prize for String Quartet.

MICHAEL ANGELL (MM '89, DMA '93) gave gifts to support the SMTD Emergency Fund.

CENTER STAGE STRINGS gave additional gifts to the Center Stage Strings Scholarship.

THE CHARLES H. GERSHENSON TRUST established and made gifts to the Charles H. Gershenson Technology Fund to provide equipment to livestream and record performance activity.

DONALD (BBA '55, MBA '56) and **BETTY CHISHOLM** (BA '56, MA '60) pledged additional support for the Chisholm Jazz Masterclass Series Fund and U-M Jazz Ambassadors Fund.

DELOITTE FOUNDATION made an additional gift to the Jeffrey N. Lutz – Deloitte Consulting Scholarship for Michigan Marching Band students.

DOROTHY RICHARD STARLING FOUNDATION made gifts supporting the Center Stage Strings Scholarship.

DAVID (BA '96) and **PATTY EMERSON** made an additional contribution to the Elbel Club Fund, which supports the Michigan Marching Band.

DAVID FELDMAN (BA '91) and Roni Jacobson made an establishing gift and pledged additional support for the Nkeiru Okoye Residency and Commission Fund.

DAVID (BM' 83) and **ELIZABETH GIER** (BM '84) made a gift to establish the SMTD Staff Fund.

JAMES KIBBIE (DMA '80) and **GARY CHRISTENSEN** contributed to the SMTD Dean's Discretionary Fund.

JACK MCKIMMY made an additional gift benefiting the SMTD Global Tour Fund.

CHARLES METZ made a gift to the Stearns Collection of Musical Instruments Fund for the purchase of a historical piano.

SUSAN MEYER (M.Acc '89, BBA '89) made an additional gift to the Michigan Marching Band Elbel Club Fund.

SIGURD I. and JARMILA H. RISLOV Foundation gave a gift to the SMTD Emergency Fund.

SWORDSPPOINT FOUNDATION made an additional gift to support the Regent Andrea Fischer Newman and Frank Newman Fund for Theatre Showcase.

WILLIAM and JANELLE SYKES made an additional gift to the Michigan Marching Band Elbel Club Fund.

JUDITH (BA '61) and **MICHAEL THOYER** (BBA '60) established the Friends of Flutes Endowed Flute Fund for flute enrichment and gave supplemental gifts.

PLANNED GIFTS

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

The estate of an **ANONYMOUS DONOR** gave gifts to the Composition Enrichment Fund and Organ Enrichment Fund.

The estate of **NORMAN BARNETT** (BS '44, MS '47) made an additional gift to the Norman E. and Mary E. Barnett Endowed Music Scholarship.

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

Professor Emeritus **JAMES FROSETH** (BM '59) made a bequest to establish the James Froseth Endowed Fund for Instrumental Music Education.

The estate of **EDNA GROSS** (MA '49) gave a gift to the Louis Stout Scholarship in Horn.

The estate of **HELEN HALL** (BA '65, MA '66) gave a gift to establish the Helen C. Hall Scholarship to support trombone students in the Michigan Marching Band.

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

CHARLES KELLY (attended '63) increased his planned gift benefiting the Howland Scholarship for theatre students.

The estate of **THOMAS MARKUS** (BS '69, MD '73) made a gift to the Phillip A. Duey Scholarship for Men's Glee Club students.

The estate of **CLARK MARLOR** (MA '46) gave a gift to the Clark Marlor Scholarship in Theatre & Drama.

JOHN (BM '60, MM '62) and **MARY MORGAN** established a planned gift to further support the John B. and Mary A. Morgan Scholarship, which provides merit scholarships to SMTD students.

ERIC NAGLER (BA '63) established a planned gift to create the Eric Nagler Scholarship to support piano students with financial need.

The **PATRICIA W. MITCHELL TRUST** gave a gift to establish the John H. and Patricia W. Mitchell Scholarship for students in the Department of Theatre & Drama.

The estate of **ROBERT STRACHAN** (BBA '53, MBA '54) made a gift to the SMTD Endowed Scholarship.

JOHN (BM '72, MM '73, PhD '83) and **JUDITH VANDER WEG** (MM '73) made a bequest intention to establish the Dr. John D. Vander Weg and Mrs. Judith B. Vander Weg Fund, the John D. Vander Weg Music Theory Achievement Fund in honor of Prof. Ellwood S. Derr, and the John D. Vander Weg Music Theory Travel Fund.

JUDITH (BA '69) and **MICHAEL WOODRUFF** (BA '69) increased their planned gift benefiting the Judith and Michael Woodruff Endowed Scholarship for dance students.



The University of Michigan
School of Music, Theatre & Dance
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