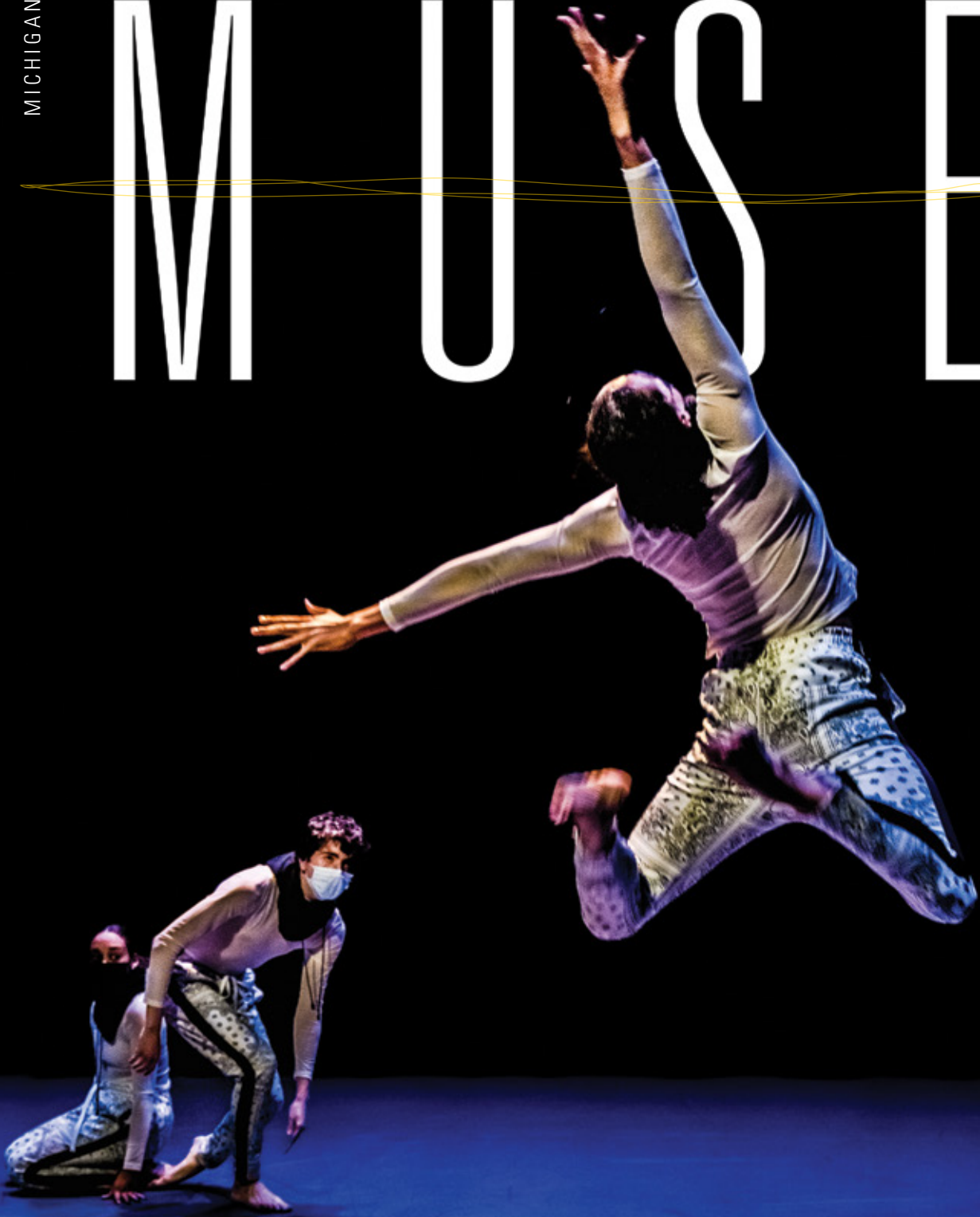


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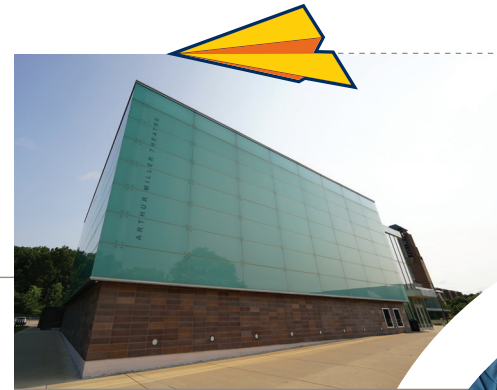
LEAPING INTO THE UNKNOWN
Reflections on Resilience and Adaptability

ON THE COVER:

FROM "A PARTICULAR EMBRACED
AFFINITY OF VEERING," CHOREOGRAPHED
BY J'SUN HOWARD; (L TO R) LAUREN
ROEBUCK, BFA '24 (*DANCE*); JACK
RANDEL, BFA '24 (*DANCE*), AND MYLES
MATHEWS, BFA '25 (*THEATRE*).
PHOTO: KIRK DONALDSON

ON THE BACK COVER:

FROM THE UNIVERSITY PRODUCTIONS
AND DEPARTMENT OF VOICE PRODUCTION
OF JULES MASSENET'S OPERA
CENDRILLON, FEATURING CHRISTINE
AMON (DMA '22; FOURTH FROM RIGHT)
AND GRETA GROOTHUIS (MM '22; THIRD
FROM LEFT). PHOTO: PETER SMITH



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A Non-discriminatory, Affirmative Action Employer.

Judy Galens, Editor
judygal@umich.edu
734.763.4910

Brandon Monzon, Assistant Editor
bmonzon@umich.edu
734.615.3204

Martin Soave, Designer, Michigan Creative (*A unit of the Office of the Vice President for Communications*)

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DEAN'S REFLECTION



Among the many words of wisdom offered at SMTD's spring commencement by our guest speaker – eminent composer and SMTD alum Laura Karpman – was a suggestion to embrace the unexpected and remain receptive to many different paths and possibilities: “Be open to that door *next* to the door you think you should be walking through.”

It's hard to imagine advice that is more appropriate for the time we are living in. In the wake of the challenges of the last couple of years, many in the SMTD community have had to redefine and reinvent themselves. A few of their stories are explored in this issue of *Michigan Muse*, which bears the theme “Reflections on Resilience and Adaptability.”

Whether performers or educators, scholars or entrepreneurs, those of us in

the performing arts community are adept at responding to an ever-changing landscape. We improvise, solve problems on the fly, and collaborate with each other in creative ways. Now we are emerging from this intense period with a new set of tools, a fresh perspective, and a renewed and deep appreciation for the value of the performing arts.

As hard as it is for me to believe, it has been almost 40 years since I earned my undergraduate

degree from the University of Michigan. At that point, I never could have imagined how much this School would evolve over the course of a few decades. During my time as an SMTD student, major changes were underway. Under Paul Boylan's visionary leadership, the Department of Dance had become part of what was then known as the School of Music just a few years earlier, followed by the Department of Theatre & Drama in 1984 and the Department of Musical Theatre soon after. Expansion of the School continued with the addition of the Departments of Jazz & Contemporary Improvisation, Performing Arts Technology, Entrepreneurship & Leadership, and Chamber Music. You can read the story behind Dean Boylan's guidance of the School's evolution in this issue.

In so many ways, we are once again in the midst of positive, exciting change at SMTD. In the fall, we will welcome an unprecedented number of new faculty, each of whom will bring unique expertise to our School. They will work alongside our distinguished SMTD faculty to train, mentor, and inspire our gifted students. We are also investing in the growth of our SMTD staff, who have such a significant impact on the way we achieve our mission. A notable example is our diversity, equity, and inclusion (DEI) team, led by Dr. Amber Benton, chief officer for DEI, who joined SMTD in February. We are continually offering new curricular and programmatic opportunities to our students as well, exemplified by the recent launch of the Carole Caplan Lonner Musical Theatre Writing Program, which

gives undergraduates a clear path to success in writing and composing for musical theatre.

SMTD continues to bring underrepresented voices to the fore and to shine a light on important social justice issues. Among the many memorable performances from the past academic year were several that advance that mission, including Craig Hella Johnson's oratorio *Considering Matthew Shepard*, performed in the University of Michigan Museum of Art and conducted by Eugene Rogers; Courtney Snyder's “Let Women Choose Her Sphere” concert, consisting entirely of works composed by women as well as texts important to the women's rights movement; and the world premieres of the first two commissioned works in the Michigan Orchestra Repertoire for Equity (MORE) project, established by Kenneth Kiesler.

At the forefront of our ever-evolving SMTD community are the students. They are a wellspring of energy, ambition, and idealism. Few things are more inspiring to me than watching them grow as people, as artists, as scholars. As I look ahead to the fall, I am filled with optimism. At this significant moment, a new academic year has never been more exciting.

Be well, and Forever Go Blue,

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

In This Issue: Reflections on Resilience and Adaptability

The feature articles in this issue of *Michigan Muse* explore an array of responses to changing and challenging circumstances. Whatever the catalyst for that change, these stories of resilience – on the part of individuals in the SMTD community as well as the School itself – reflect an inspiring ability to persevere, innovate, and reinvent.

What's Next

The winter 2023 issue of *Michigan Muse* will be entirely digital, and we're excited by the storytelling possibilities this format presents. This issue will explore the intersection of technology and the performing arts, looking at creative ways technology is being used to alter and enhance performance, production, and scholarship.

Keep in Touch

We'd like to hear from you! Please email EditorMichiganMuse@umich.edu with any questions or comments.



LAURA KARPMAN SPEAKING AT THE 2022 SMTD COMMENCEMENT CEREMONY

CELEBRATING THE CLASS OF 2022

Commencement for the SMTD class of 2022 took place on April 29. This celebratory event marked a return to an in-person ceremony following two years of virtual celebration, and the joy of graduates and their loved ones filled Hill Auditorium.

Award-winning composer **LAURA KARPMAN**, BM '80 (*composition and voice*), was a remarkable guest speaker, a role that had been twice delayed due to the COVID pandemic. In her address, Karpman offered the graduates "10 hot tips, 10 kernels of advice" to take with them on their journeys. Equally poignant and entertaining, her speech highlighted the importance of belonging, flexibility, authenticity, and bravery.

Student speaker **KRISTIN HANSEN**, who earned her BFA in dance and minored in art history and performing arts management and entrepreneurship, offered a reflection on the events of the past few years and issued a challenge: "We must use our art and our platforms to change our university and our world for the better."

SMTD commencement would not be complete without the performances of the student award winners. This year's winners, introduced via video by a professor of their choosing, shared their exceptional talents

across a range of disciplines and musical styles. The winners were:

- **Earl V. Moore Award, Theatre:** **JULIANNA (JULES) GARBER**, BFA in Theatre Performance (directing) and BS in Film Studies
- **Earl V. Moore Award, Musical Theatre:** **HELEN SHEN**, BFA in Musical Theatre
- **Earl V. Moore Award, Music:** **JI-HYANG GWAK**, SM in Piano Performance
- **Earl V. Moore Award, Music:** **LOGAN FREWEN**, BFA in Jazz Studies; BM in Music Education
- **Earl V. Moore Award, Dance:** **STEPHANIE GENNUSA**, BFA in Dance and BA in Psychology
- **Willis Patterson Diversity Award:** **RUBY PÉREZ**, BFA in Theatre Performance (acting)
- **Albert A. Stanley Medal:** **ERIC BANITT**, BFA in Jazz Studies; Artist and Scholar program

Summing up the event, Karpman expressed gratitude for the opportunity to gather with the SMTD community: "Being together is pure magic, and I for one will never take it for granted again."

For more details, visit smtd.umich.edu.

A Celebration of the New Dance Building

The Dance Building is the new home for dance at SMTD. Opened in September 2021, the 24,000-square-foot facility features four large, flexible studio-classrooms, including a performance venue with seating for more than 100 and a dedicated screen-dance studio. The LEED-certified building has also been recognized for its efficient energy usage and reduced environmental impact.

On November 11, 2022, we will celebrate this spectacular building with tours, master classes, and special performances. All are welcome to attend! For updates and additional information, please visit: myumi.ch/j20rQ



A Q&A with Dr. Amber Benton, SMTD Chief Officer for Diversity, Equity & Inclusion



PHOTO: CAROL MURRAY PHOTOGRAPHY

In January, SMTD named **DR. AMBER BENTON** the school's chief officer for diversity, equity, and inclusion (DEI). She joined SMTD from Michigan State University, where she most recently held the position of assistant dean for DEI in the College of Natural Science. In that role, she provided leadership, vision, and strategy for a wide range of departments and programs in a community of undergraduate and graduate students, postdoctoral researchers, faculty, and staff.

Michigan Muse talked with Dr. Benton to discuss her role.

What was your personal and professional journey that led you to become the chief officer for DEI at SMTD? What spoke to you about the position?

I received my master's in educational leadership and my PhD in higher, adult, and lifelong education, but my educational and research interests are centered in equity and social justice. In previous positions, I served as director for diversity programming and assistant dean for DEI. I was attracted to the chief officer for DEI role with SMTD

because there was a solid foundation of DEI work in the DEI office as well as throughout the school, which signaled the value of DEI to SMTD. I felt that I was well positioned to advance current DEI work and help SMTD role-model DEI commitment and practice in the performing arts. I am honored to be a part of the SMTD community and leadership team.

What does DEI mean to you?

Diversity, equity, and inclusion are significant to me personally and professionally. It is a way of being and a lifestyle. When I see or hear the phrase "DEI," it means to exude a value as well as a necessary set of skills that will positively impact communities.

What have been your early impressions of the SMTD community's commitment to DEI? What are some of your first priorities at SMTD?

SMTD is a vibrant community full of energetic and dedicated professionals and students. There is a strong foundation of DEI work, and I see my role as providing vision and strategy to advance this work.

My initial priority is to continue to learn about the SMTD community and meet as many people as I can. In addition, I will help lead SMTD's DEI 2.0 Strategic Plan, establish goals and priorities for the SMTD Office for DEI, and partner with leadership to enhance organizational culture for SMTD employees. Overall, I would like DEI to be viewed as a way of working and learning in SMTD. Over time, I hope that you will not need the label of "DEI" to know that SMTD spaces and communities are diverse, equitable, and inclusive because it will be the ethos of SMTD.

What do you find most motivating in the work that you do?

As an educator, DEI work is captivating and challenging, which are necessary qualities for a fulfilling career. DEI work is also highly relational and relies on individuals and groups to accomplish its goals. These goals can be immense in scope and entail more learning, understanding, and tasks, but the work is critical because it can positively impact communities in meaningful ways. Due to this, my strongest motivator is my sense of hope that things will change for the better.



ANNA ROSE NELSON



MICHAELA FRANZEN

Music & Politics in the Moment

Music & Politics in the Moment is an online journal featuring timely articles written by graduate students studying musicology and music theory. It launched in December 2021 as the student-run counterpart to the long-established *Music and Politics* journal, an open-access, peer-reviewed journal that is published twice annually.

The inaugural issue of *Music & Politics in the Moment* focused on music and protest, and the second, publishing in summer 2022, comprises essays on DEI principles and the future of various musical fields. Regular blog posts on the journal's website allow for ongoing exploration of current topics. The journal and blog are led by student editors **MICHAELA FRANZEN**, PhD candidate in historical musicology, and **ANNA ROSE NELSON**, PhD candidate in music theory.

According to Franzen, the intention is for readers to come away from the journal "with a greater sense of the interconnected nature between music and politics in our present time." Further, she hopes it

"inspires readers to consider how music today is shaping our current political moment and at the same time being shaped by it."

Nelson observed that their dual roles — as both students and instructors — provide a unique perspective on how controversial topics can be effectively communicated. "But," she noted, "as important as these insights are to the scholarship we publish, that same scholarship is perhaps more important to us as the future generation of music academics. If we do not have access to these discussions, the status quo remains in place. Although this editorial work can be difficult and time-consuming, having the opportunity to read these field-shaping ideas is crucial for those of us hoping to make a difference."

You can find *Music & Politics in the Moment* at ummusicandpolitics.ii.lsa.umich.edu. For more information on *Music & Politics*, visit quod.lib.umich.edu/m/mp/

SMTD Launches the Michigan Orchestra Repertoire for Equity Project

SMTD has launched a 10-year project to commission new orchestral works with the intention of diversifying the orchestral repertoire and bringing important new artistic voices to the fore. Established in 2020 by GRAMMY-nominated conductor **KENNETH KIESLER**, director of university orchestras and professor of conducting, the Michigan Orchestra Repertoire for Equity (MORE) project will commission one new composition for orchestra each year for the duration of the project.

MORE will contribute substantially to SMTD's longstanding practice of commissioning and performing works by a broad range of contemporary compositional voices. "We plan to record all of these pieces for wide distribution," said Kiesler, "and we hope to help orchestras expand their view of programming so that these works become woven into the fabric of their regular repertoire." Each composer will collaborate with SMTD students during the process of bringing the new work to

its premiere performance and recording.

"The School of Music, Theatre & Dance is honored to play a role in making the repertoire of classical music more representative and inclusive," said **DAVID GIER**, dean of SMTD. "I'm especially excited that MORE will give SMTD students much-needed exposure to living composers, a critical component of any music program. This initiative is a part of SMTD's broader commitment to elevate and promote a wide range of voices in the performing arts."

Kiesler's hope is that MORE will help catalyze changes throughout the world of music education and performance. "I see our role as educating our students to be citizens, beyond being musicians and through being musicians," Kiesler said. "We want them to realize that they can be ambassadors or disciples for the arts beyond a very narrow repertoire, honoring tradition while also advancing that tradition by amplifying new voices."

For an expanded version of this article, please visit the SMTD website, smt.d.umich.edu.



MUSIC FROM AUSCHWITZ CONCERT AT THE ZEKELMAN HOLOCAUST CENTER. PHOTO: ALEC COHEN

Concerts Bring Music from Auschwitz to Life

In 2016, **PATRICIA HALL**, SMTD professor of music theory, visited the Auschwitz-Birkenau State Museum to search its collection for musical manuscripts. On that visit and a subsequent one in 2019, she found several neatly handwritten scores of German songs and instrumental pieces popular at the time, including waltzes, tangos, and foxtrots. The scores had been copied and arranged during World War II by Polish political prisoners in the Auschwitz I men's orchestra, which was compelled to perform concerts for SS personnel.

Struck by the irony of an ensemble of prisoners playing beautiful melodies amidst such horrific circumstances, Hall brought scans of the manuscripts back to Ann Arbor. She led a collaborative effort – which included several SMTD students and faculty, as well as conductor **ORIOLE SANS**, MM '08 (*conducting and piano*), DMA '11 (*conducting*) – to create authoritative scores for 10 of the pieces in preparation for a series of concerts.

In the spring of 2022, an ensemble consisting of undergraduate and graduate

students performed the pieces in concerts held at the Stamps Auditorium in Ann Arbor, the Zekelman Holocaust Center in Farmington Hills, Michigan, and the Museum of Jewish Heritage in New York City. The concerts included instrumental arrangements as well as vocal pieces performed by a quartet of singers from the SMTD Department of Voice. The singers also recited lines from transcripts of the postwar testimonies of the copyists and arrangers.

"Before, these manuscripts were being preserved in an archive, but they weren't being heard," Hall

said. With these concerts, the notes on the page are brought to life after 70 years. "It's the first time audiences can hear these pieces since WWII," said Hall. "You're hearing them as close as possible to how they actually sounded, and you're learning a great deal about the daily life of these musicians."

For an expanded version of this article, please visit the SMTD website, smtd.umich.edu. For a video of the performance at Stamps Auditorium, visit the SMTD YouTube channel.



MICHAEL MCELROY (CENTER) WITH JUSTIN PAUL (LEFT) AND BENJ PASEK AT THE INAUGURAL EVENT SHOWCASING STUDENTS' WORK. PHOTO: JULIANNA MCGUIRL PHOTOGRAPHY

A NEW Frontier

SMTD Announces the Carole Caplan Lonner Musical Theatre Writing Program

BY JUDY GALENS



CAROLE CAPLAN LONNER, IN WHOSE MEMORY THE MUSICAL THEATRE WRITING PROGRAM IS NAMED

In May 2022, SMTD formally announced a new program that broadens and deepens the offerings of the Department of Musical Theatre and the School: the Carole Caplan Lonner Musical Theatre Writing Program.

This program grew out of a desire to enhance the considerable offerings of SMTD's world-class Department of Musical Theatre. It is named in loving memory of Carole Caplan Lonner by her daughters, Jane Och (Ross, '86) and Nancy Bernstein (Stamps, '83). A U-M alumna, Lonner had a passionate connection to the performing arts and wrote the book, music, and lyrics for *The Kids Left. The Dog Died. Now What?*, a musical that was performed at U-M in 2019. The gift to establish the Carole Caplan Lonner Musical Theatre Writing Program includes an

endowed professorship as well as a visiting artists fund and was made possible by the Jane and Daniel Och Family Foundation and the David and Carole Caplan Charitable Foundation. "Our mother's passion was musical theatre and everyone involved in the field," Och and Bernstein said. "She would be so proud to know that her vision lives on through this program."

Academic programs focusing on musical theatre composition are few and far between, especially for undergraduates. SMTD's Carole Caplan Lonner Musical Theatre Writing Program gives undergraduates a unique opportunity to dive deeply into the art form, learning about song structure, dramatic structure, and the elements that make a song work in terms of its music, lyrics, and dramatic narrative.

"I'm thrilled that SMTD is breaking new ground by offering an undergraduate musical theatre writing program," said David Gier, dean of SMTD. "This program allows SMTD to remain at the forefront of performing arts institutions and provides our gifted students with a clear path to success in writing and composing for musical theatre."

Accomplished musical theatre performer and educator Michael McElroy, chair and Arthur E. and Martha S. Hearron Endowed Professor of Musical Theatre at SMTD, noted the significance of the writing program: "The Department of Musical Theatre is engaged in a level of excellence through many different lenses. If we want to transform the landscape of our art form, then, yes, we can do it as actors, but you also have to have people who are writing. With this

program,” he noted, “we can be part of changing the conversation through training artists to be able to go out there and to write from their perspectives.”

Notable SMTD alumni Benj Pasek and Justin Paul, musical theatre graduates who went on to become Oscar, Grammy, Tony, and Golden Globe Award-winning songwriters (*Dear Evan Hansen*, *La La Land*, and *The Greatest Showman*), expressed their enthusiasm for the program: “As graduates of SMTD who have now made our careers in musical theatre writing, we couldn’t be more excited for the creation of this one-of-a-kind musical theatre writing program. We have so much appreciation for all we learned at Michigan and cannot wait to see what the next generation of writers is able to create.”

Students’ Work Showcased for Industry Professionals

The academic requirements for the musical theatre writing program were devised by two SMTD professors of musical theatre, Catherine A. Walker and Jason DeBord. The program began in the 2019–20 academic year with a cohort of five students; the plan was to conclude that first year with a showcase to highlight the students’ work. That plan – like so many others – was put on hold due to the COVID-19 pandemic.

Two years later, in May 2022, the inaugural showcase took place, an event that formally launched and celebrated both the program and the students who have participated in it. Held in New York City, the showcase was hosted by McElroy, with special guest hosts Pasek and Paul. The

students’ work was performed by a mix of SMTD students, Michigan alumni working on Broadway, and guest performers. Attendees included agents, managers, representatives of nonprofit theaters, producers, and other industry notables. This showcase, McElroy said, was designed to “make sure the industry knows: these are the people to look out for. This is the next generation of songwriters and composers and lyricists. They have a voice and they have something to say.”

Cornerstones of the Musical Theatre Writing Program



LYNNE SHANKEL

Lynne Shankel, SMTD assistant professor of music and a composer, lyricist, arranger, and orchestrator, oversees the coursework and projects the students must complete to earn the minor in musical theatre writing. She noted that, prior to the establishment of this program, a number of SMTD alumni – including Pasek and Paul, Andrew Lipa (*The Wild Party*; *The Addams Family*; *You’re a Good Man, Charlie Brown*), and Jeff Marx (*Avenue Q*) – have enjoyed major award-winning success as composers and lyricists for musical theatre and film. “This minor was created,” Shankel stated, “to give students who want to be writers an opportunity to funnel



ANDREW CEKALA (LEFT), HELEN SHEN, AND CHRISTOPHER TAMAYO PERFORM THEIR SONG, “THE SPARK,” AT THE SHOWCASE IN MAY 2022. PHOTO: JULIANNA MCGUIRL PHOTOGRAPHY

that creative energy and learn the craft.” To underscore his belief in the program and its students, Paul, along with his wife Asher, established an enrichment fund to bring in guest artists and support students in the creation and presentation of their work.

For musical theatre students, the writing minor offers the chance to explore creative expression from a different angle. “I decided to pursue this minor because I wanted to challenge myself and stretch myself in ways that I wouldn’t have been able to do on my own,” noted recent graduate Helen Shen. “This minor,” she said, “as an addition to the BFA Musical Theatre program, gave me such an all-around education about the industry I’m about to enter into, as well as reminding me that the theatre industry is changing and improving because of the people who make it up.”

While the program focuses on writing for the musical theatre, the minor is open to students from across SMTD and has been pursued by those majoring in classical and jazz composition. Having students from a variety of disciplines offers significant benefits; the diverse makeup of the program is “immediately going to crack things open in

different ways,” said McElroy, “because we have different perspectives coming to the space. They inspire each other and they challenge each other.” Sammy Sussman, who graduated in May 2022 with a bachelor of music degree in composition, was drawn to the program because of the chance to work both on his own and in groups, and to learn more about musical theatre. “The class taught me so much about dramatic arc and character development,” Sussman said. “It changed how I think about tension and form in both my theatre works and my general music composition work. I’m so excited to leave SMTD with both a two-act musical that I wrote as a capstone project and an understanding of how I could try to find a way forward in this industry.”

“The students have really dived head first into the minor,” said Shankel. “I have seen them grow and flourish in ways they didn’t know were possible when they started. These students will be part of the next generation of writers expanding the musical theatre canon.”

REIMAGINING A CAREER PATH

SMTD Stories of Resilience and Change

All of us have moments in our lives when we pause to reflect and rethink, to shift our perspective, sometimes marginally, sometimes radically. Maybe it's a milestone birthday, a challenging circumstance, the beginning of a new life stage.

For many School of Music, Theatre & Dance performing arts students and alumni, the events of the past two-plus years sparked a change in their career plans. For some, that meant finding new ways to create or perform at a time when live performances were put on hold. For others, it meant rethinking their purpose or identity as performing artists. Some chose to broaden their skills, adding new areas of expertise. Others opted to pursue entirely new career paths.

The students and alums featured here differ in many ways, but they share a trait that helped them adapt and pivot: resilience. Here, they tell their stories.



**SCHUYLER DONAHOE, BM '23,
PERCUSSION**

When I first got to SMTD, I aspired to become a professor of percussion at a major music school. I was committed to this dream until the pandemic hit. Then, my mind began to change. I found it extremely difficult to practice, and when I did, it felt like a chore. Once the performance opportunities disappeared, it was hard for me to feel like I was working toward anything. I came back

to school in the fall of 2020 and felt lost musically. I knew I loved music, but I wasn't in love with my instrument and I couldn't figure out where I felt fulfilled.

Thankfully, I had declared a minor in performing arts management and entrepreneurship (PAME), therefore I was enrolled in music business-related classes. A turning point for me was a class I took in fall 2020 with Aaron Dworkin, Arts Entrepreneurship Essentials. This class introduced me to many facets of the music industry where I could make a sustainable income and showed me that I needed to be persistent and resilient to succeed.

At the same time, I was promoted from stage crew to stage manager in the ensembles office, and ultimately became the Concert and Events Dean's Liaison [a paid SMTD internship]. In these roles, I got to work directly with staff member Erin Casler and learn how performances are produced

at SMTD. Through this work, I finally realized where I fit in the music industry.

I want to serve as the link between creatives and businesses, and I think becoming an entertainment lawyer is the perfect way to do that. There is a misconception that a music performance degree only sets you up to become a performer. Yes, that is the clear path, but I see going into law as a natural progression in my career as opposed to a pivot. One of the most important things SMTD has taught me is that there are no shortcuts. If you want to succeed, you have to do things that aren't necessarily glamorous. As a musician, there are days when you have to lock yourself in the practice room and not come out until you've learned a piece of music. Similarly, in law, you have to lock yourself in a study space and study until you've learned the material.

The way I've expressed my path seems very linear, but I want to make it clear that it has not been linear. I've gone through ups and downs, self-doubt, and I've considered dropping out or changing majors. Everything started to come together and make sense to me over winter break of the 2021–22 school year. It was one of the hardest things I've ever had to do: to admit to myself that I didn't want to be a performer for the rest of my life. I worked so hard to get into this school and felt like I was letting a lot of people down. But in fact, I wasn't. The people I've surrounded myself with just want me to do what makes me happy and makes me feel fulfilled.



**KAITLYN TOM, BTA '22,
THEATRE**

I honestly wasn't sure exactly what I wanted to do when I first started at SMTD. Through my first few semesters, I realized that I wanted to produce. When the pandemic hit, live theatre as we knew it ceased to exist. I had to quickly adapt, and I realized that film and TV was an unfamiliar medium that I wanted to delve into. Through SMTD's support, I've been able to dive into that interest by producing independent film as well as fostering my original love of producing theatre in this "post-pandemic" world.

Throughout my career in theatre, I have felt like my culture had to be hidden. Ever since the cultural reckoning that has occurred over the past few years, I've realized that my identity as a woman of color is unique and something that I can be proud of. This realization has really inspired me to work on projects with other BIPOC students, highlighting our unique stories and uplifting our voices.

I am incredibly grateful to be an SMTD student. From faculty to students, the community in SMTD encourages authentic growth and learning. My advisor Amy Hughes has been incredibly supportive of every single project I've been a part of or produced. Her support has been so crucial in my growth as an artist and leader.

I have learned that it's so important to stay open to different opportunities and experiences. In the arts, there's so much to learn, and keeping yourself open to different art forms can only lead to more growth personally and professionally.



**GALA FLAGELLO, DMA '22,
COMPOSITION**

I am the co-director of a nonprofit contemporary music festival, Connecticut Summerfest, which I co-founded

Change of Plans

Christian Bashi, Class of '21 Music Ed Major, Describes His Career Pivot



When I first entered the University of Michigan School of Music, Theatre & Dance, I planned to pursue a career as a choral director. But in my junior year, I took an interest in arts administration and applied for EXCEL's Metropolitan Opera internship. I was lucky enough to be selected to work within the Met's production department during the summer of 2021. Following my internship experience, I could also see myself having a career in arts administration. Upon graduation, I was offered a desirable, full-time position by the Met in their artistic department, and my gut told me that I just had to take it.

I absolutely love the art of teaching, and I totally see myself teaching in a capacity at some point in my life. A classroom is a place of active growth, not only for the students but also for the teacher; however, I decided that the growth I require most at this time would be met through my experiences with the Met and living as a young adult in NYC. Making this change was pretty nerve-racking, especially since I was fixated on teaching right out of college; yet I am most content with my current position and feel that I am growing in ways I never would've expected or known had I not accepted the job.

The U-M music education faculty actively stress to their students the importance of being well-versed in all subject areas. In my time as an undergraduate, I came to the understanding that a music educator is more than just a music educator. They must carry numerous responsibilities and fulfill various roles in order to deliver the most enriching academic experience to their students. Among these responsibilities are that of a publisher, a performer, a composer, a writer, a distributor, and especially, an administrator. Although I was not declared as an arts administration student, I realize now that my degree program prepared me to take on my current position at the highest caliber.

with Aaron Price in 2016. We pivoted to a completely virtual festival format for both our 2020 and 2021 seasons. I foresee us keeping virtual contingencies in our contracts and messaging in the future, particularly as we seek ways at times to engage our festival composition students and audiences in a distanced fashion outside of our June festival. For example, this season, we've set up virtual meet-and-greets for the festival composers and their ensembles-in-residence ahead of the actual festival, so that collaborative relationship can begin earlier and feel more connected.

The change to a virtual festival for Connecticut Summerfest 2020 was a no-brainer. Canceling the season outright felt like taking an artistic opportunity away from our festival composition students right when they – and our ensembles-in-residence and faculty and guest lecturers – needed and wanted it most. The loss of a sense of musical community was a hallmark of the beginning of the pandemic in the performing arts, and we were proud to be able to pivot quickly and effectively in order to further that community-building.

At SMTD, the cohort of graduate composers has served as an incredible support system during this time. It's helpful to have colleagues at your exact career stage with whom to share ideas and discuss roadblocks (artistic, logistical, and existential).

My biggest takeaway from the last two-plus years of life as a composer – and human being – is to stop and ask myself, "What does 'success' look like? What does 'success' mean to me and to my collaborators?" A livestream of a piece's premiere (especially for health and safety

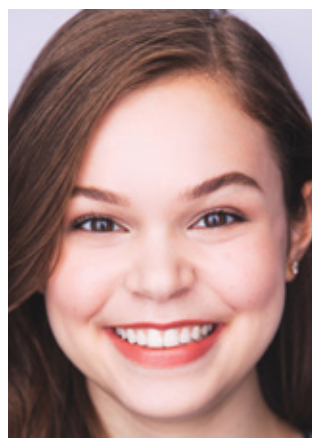
reasons) is no less inherently successful than a live premiere with people in auditorium seats. A Zoom lesson with the same pedagogical tools as an in-person lesson is no less valuable educationally. Success is what we define it to be, creatively and otherwise.



IMANI MA'AT TAYLOR, MFA '22, DANCE

With all that was happening in our worlds around us in summer 2020, my sister CleoTheShero and my niece Treasure Anderson and I began planning the original vision of what we thought Flip the Switch 529 (FTS 529) would be. We decided to challenge systems and certain types of programming that were inhibiting the holistic healing that was needed within our communities. We felt the need to highlight and extend ourselves to artists, healers, entrepreneurs, community members, and creators as a radical act of solidarity to come together in a time of need. We also felt the need to create a free community event that allowed people to show up as their full selves to share and embody knowledge old and new.

We began planning an event for intergenerational participants to gather as a collective to create various forms of art such



ALLISON BELL, BFA '23, MUSICAL THEATRE

When I first enrolled in SMTD, my vision for a career path was limited to Broadway performance. I re-evaluated this mindset when Broadway shut down due to the pandemic. Artists must adapt in order to succeed in this changing environment. I noticed more and more performers self-producing their own creative work during the past two years. I explored producing through an on-campus student organization, Michigan Performance Outreach Workshop (MPOW). Having served as an associate producer for a few virtual concerts during the peak of the pandemic, I am drawn now to the creativity of producing in addition to a performance career.

My newfound interest in producing has broadened my artistic scope. Wherever my career path leads, I will pursue each adventure with courageous confidence to serve others through art. I will seek a performance and producing career in both the commercial and nonprofit theatre community. My later career goal is to be a resilient pioneer for positive industry change as one of a handful of female-identifying creatives at the table. I am excited by the possibility of bringing together talented individuals to serve a singular theatrical truth through artistic community.

I appreciate the diversity of academic topics explored in my SMTD education. In addition to a BFA in musical theatre, I am completing a performing arts management and entrepreneurship minor so that I have a versatile skill set and longevity in the industry.

as drawing, painting, creating fashion, learning traditional African dancing, creating instruments, and performing. We expanded our conversations by sharing them with friends and family as we developed meaningful connections and collaborations with artists, musicians, and residents of Detroit. Initially, we thought that we would only host one FTS 529, but we have hosted several more events and the demand for more collective healing sessions continues today.

Together, we created new culture in the city of Detroit with FTS 529 by creating a fusion of all the things that make us unique and connect us back to our roots. We co-created a space for unity and cultural appreciation. We also discovered how to embrace all the things that make us authentic and cultivators of new culture.

What I've gained most from my SMTD experience is the importance of developing long-lasting relationships and establishing connections to continue our initiative further. As I prepare to take on FTS 529 full-time as an upcoming and rapidly growing cross-cultural organization, it's most important for me to find the right people to help expand the original vision into something much greater!



SAMANTHA WILLIAMS, SM '22, VOICE

My original career plan was to become a professional opera singer, but I soon became unhappy with the impact the art was having on my community (or rather, the lack thereof).

When I came back to SMTD for the second year of my master's, I felt aimless. I was frustrated that I was spending so much time singing about flowers and unrequited love when I felt like there were real pressing issues I'd rather be making art about. I was searching and floundering, and somewhere in that process, I signed up for a coaching with Jonathan Kuuskoski with the EXCEL Lab and I enrolled in Matthew Ozawa's Opera Industry class. These two opportunities were absolutely integral to my ability to take ownership of my arts career.

The Opera Industry class forced me to answer the question "why opera," or in my case, "why not opera." I took a directing class and decided I wanted to be an artistic director. I then met with the EXCEL Lab to plan how I should apply for Yale's MBA/MFA program in artistic directing. I was ready to take the world by storm.

Then the pandemic hit. Yale decided not to accept any students for the 2020–21

year due to the pandemic, my master's recital was postponed indefinitely, and the assistant directing gigs I had lined up were canceled.

I recalibrated. I decided to make use of all of Michigan's amazing resources to make some art that I was proud of and learn more about art entrepreneurship and administration. I re-enrolled in SMTD for a specialist degree and two graduate certificates, one in arts entrepreneurship and leadership, the other in world performance studies. I started a position at UMS as the media and marketing relations manager, to get firsthand experience in what it takes to run a socially conscious performing arts organization. I wrote a project proposal for a recital idea I had to interview Americans about their thoughts on the American dream, the state of American politics, BLM protests, and so on, and then to commission new songs incorporating the interview transcripts. I wrote grants and won several, raising \$18,250 to fund my project. On April 10, 2022, I performed *American Patriots* as my culminating degree recital, and I will be taking the recital on tour next year.

I am graduating from SMTD with excitement, prepared for my career as an arts professional. I am committed to art activism and creating art that focuses on social change and community engagement. I will continue to perform in ways that feel meaningful to me, that are purpose- and mission-driven, regardless of the genre. I came to SMTD to find a route to a fulfilling performance career, and while this is far from what I first envisioned, I can't imagine doing anything else.



**Bathtub Theatre
Broadway Performer
Todd Buonopane Finds
New Venues During
Shutdown**

The show must go on, one way or another, and for TODD BUONOPANE (BFA '00, *musical theatre*), that led to performing in some unusual venues when theatres shut down. Having long made his living as a professional actor – in Broadway musicals, on national tours, and in film and television roles, like the

character of Jeffrey Weinerslav on Tina Fey's *30 Rock* – he felt a compelling need for a creative outlet.

He decided to make a video of himself performing a monologue he loves from Neil Simon's *Lost in Yonkers*. He tested the idea among his friends, asking, "If I did a ladies' monologue, would you watch that?" The response was a definite yes.

The next question was where to do the filming in a noisy city apartment. Buonopane realized the quietest spot was the bathroom. "I looked at my tub," he recalled, "and I said, well, there's a curtain there, so I can just do this." And thus began his Bathtub Theatre.

At first, Buonopane felt "really exposed and weird" posting the video on Facebook and Instagram. But he got immediate responses from friends asking what was next. So he did another one, and another, and another, creating 100 Bathtub Theatre videos in all. "For the first three weeks, I did something every single night," he said, performing a mix of monologues and musical theatre numbers. He got progressively more crafty, creating backdrops and ad hoc costumes from things in his apartment. "Like for Norma Desmond's turban," he recalled, "I literally wrapped my head in gauze and took the cap of a Tito's bottle and put it on my head as the jewel."

A passing comment from a friend about a refrigerator offering the best lighting for selfies inspired Buonopane's next series of videos: FridgeSongs. With his phone recording inside the refrigerator, he would open the door and start singing, covering a range of songs, from *The Little Mermaid's* "Part of Your World" (complete with a shell bra) to "Don't Cry for Me, Argentina."

More than just a quarantine project, Buonopane's Bathtub Theatre videos led him to create his own show, *All Washed Up*, which he has performed in Provincetown and New York. And the videos have earned him a new claim to fame, as he found when he was enthusiastically introduced at a recent concert not as a Broadway and TV performer, but as "that guy from the bathtub!"

Perhaps most importantly, Buonopane said the video performances "actually renewed my love for the art form. The business can really get you down," he said. "When there was no business, and I just got to look at the material, I almost felt like a student again. I wasn't learning it for anything that would make me money, I was learning it for my own joy."

5 LESSONS LEARNED

by SMTD's Major Ensembles During the Pandemic

BY JUDY GALENS

Our lives changed overnight. We mourned many different kinds of losses. We dealt with unprecedented levels of anxiety and uncertainty. We grew outraged as our world was rocked by social and political upheaval. And we adapted. We figured out how to connect with loved ones while remaining physically apart. We learned to work and study from home and do nearly everything via Zoom. We found new ways to make our voices heard. We shifted our perspective, finding that, to our surprise, some truly positive changes emerged from this shared experience.

During the pandemic, the School of Music, Theatre & Dance directors of major ensembles – the bands, choirs, jazz ensembles, and orchestras – faced many new challenges. They had to answer questions like, How does a marching band rehearse and perform virtually? What kind of mask keeps singers safe while also allowing their voices to be heard? How do we obtain the rights to livestream performances and publish videos of them? How can we hold on to a sense of community when we are physically isolated from each other?

With COVID-19 protocols in place, just planning rehearsals became a complex task. Small groups of musicians had to be rotated among multiple rehearsal halls, taking frequent breaks to allow for “room rest” and routinely sanitizing instruments, music stands, and other surfaces.

Ensemble directors also had to embrace new technology, from Zoom breakout rooms, to livestreaming, to working with engineers to combine audio and video tracks of dozens, even hundreds, of student recordings into one balanced, cohesive, perfectly synchronized video.

And while creative thinking has always been in conductors’ job descriptions, the pandemic compelled them to hone those skills. “I think conductors and teachers in general are problem-solvers; we solve problems all the time,” said Kenneth Kiesler, director of university orchestras and professor of conducting. “But those skills were really called forth. All of our creative juices were squeezed out of us for this.”

For the major ensemble directors and their colleagues, the past two-plus years brought abundant challenges but also, somehow, yielded unexpected benefits that can be carried forward into the future.



MEMBERS OF THE JAZZ ENSEMBLE VIRTUALLY PERFORM “GROOVE MERCHANT” FOR THE 2020 JAZZ SHOWCASE.

1

Student Well-Being Is the Top Priority



MICHAEL HAITHCOCK

The health and wellness of students has always been, and will always be, vitally important. The toll of the pandemic, however — physical, emotional, psychological — led faculty to view student well-being through a different lens. The ensemble directors recognized the need to maintain the rigor of SMTD while also prioritizing compassion for students who may be struggling.

Kiesler listed the primary considerations for students: “safety, comfort, an environment that’s challenging but supportive. I think these are at the forefront, and they probably always will be.”

“We have very high standards, and we need to have those high standards. The students come here because they want those high standards,” said Ellen Rowe, Arthur F. Thurnau Professor of Music, chair of conducting, and director of the University of Michigan Jazz Ensemble. But she noted that the pandemic has led her to approach students with a much greater degree of flexibility and understanding.

The faculty noted the need to check in frequently with

students and refrain from making assumptions about what’s important to them. Eugene Rogers, director of choral activities and associate professor of conducting, learned from conversations with his students that they “want to have space to discuss social justice issues. They don’t want those issues to be ignored,” he said, “but at the same time, they don’t want it to become the focal point. They want to make sure it’s first and foremost about the art, and the technique.”

John Pasquale, director of the Michigan Marching Band (MMB) and Athletic Bands and the Donald R. Shepherd Clinical Associate Professor of Conducting, realized not only a renewed commitment to student well-being (“the pandemic has taught me that I have to be as empathetic and understanding and compassionate as possible”), but a change in how he views his own priorities. “Am I prioritizing my family as much as my work?,” he asked. “Do I have really fantastic friends that I enjoy spending time with? That’s what’s important. It’s kind of shaken me to my core, in a good way.”

“In some ways the pandemic has raised questions about what is going to be normal and has maybe made students’ dreams feel less secure. One of the things that we’ve all had to pull together on is this notion of staying the course, not giving up. The value of an artistic life will remain.”

— Michael Haithcock

2

Rehearsal Time Should Encompass More Than Just Rehearsing



ELLEN ROWE

Typically, when SMTD ensembles gather together to rehearse, rehearsing is what they do. In a virtual learning universe, however, ensemble directors and their colleagues had to get creative and keep students engaged while also helping them hone their skills — and maybe even learn some new ones. Kiesler, for example, spent time in Zoom rehearsals delving into such topics as auditioning, how a conductor learns a score, and how musicians learn their parts.

Rowe seized an opportunity to provide jazz ensemble members an in-depth history lesson. She tapped her friend Mark Stryker — a jazz historian, longtime jazz and classical music critic for the *Detroit Free Press*, and author of *Jazz from Detroit* — to give a two-day presentation on the history of big band jazz. “He just knocked it out of the park,” she recalled. “He had audio clips for everything, he had slides, he had really entertaining details about how things evolved in the big band tradition.” Rowe also made time for community outreach, arranging for several Zoom sessions with a selection of SMTD jazz students and a group of students in the band program at Detroit’s Cass Technical High School. During these sessions, the students chatted about the music they listen to, and in breakout rooms, the SMTD

students gave mini-lessons to the Cass Tech students. “I wouldn’t have thought to do that without the opportunity to use Zoom,” she noted, “and of course now the goal is to continue the initiative in person.”

To answer the question of what MMB and Athletic Band students needed that they wouldn’t get in a normal season, Pasquale and colleagues developed modules on topics like how to arrange music and how to write drill — creating the images on the field that marching bands are famous for. They created a series of videos to demonstrate marching band skills, hiring videographers and enlisting the help of MMB drum major Walter Aguilar. Ordinarily, a project like that would take several months to complete; out of sheer necessity, it was accomplished in four days. There were performance modules in which students could send in recordings and get feedback. And then there were the life skills classes. Pasquale arranged for a series of guest lecturers, including a contract attorney, an accountant, a financial advisor, and a real estate agent. These classes, Pasquale said, were “really well received” by students, conveying valuable information that wouldn’t otherwise be part of the curriculum.

"I learned not to be quite so rigid in this idea that a large ensemble is just locked into rehearsing large-ensemble music and putting on large-ensemble concerts — that there can be other facets of the educational process."

— Elen Rowe

3 Constraints Can Bring Unexpected Benefits



JOHN PASQUALE

During the summer of 2020, when plans for live performances were in a constant state of flux, Rogers briefly considered canceling A Grand Night for Singing, the annual event planned for September. But he decided to go forward with it as a virtual event, incorporating recordings of earlier performances as well as newly recorded pieces. Its virtual nature allowed for the event to be more inclusive than it could have been in person. It became, Rogers recalled, "almost an Ann Arbor choral community event." Putting it together was challenging, requiring singers to record individual tracks that were then combined by engineers, but it brought people together during an isolating period, and "it gave everybody something to focus on," Rogers said.

COVID-19 room limits and social-distancing rules led the ensemble directors to explore different music than what they normally programmed, seeking works for smaller groups of musicians. Rowe and Dennis Wilson, associate professor

of jazz & contemporary improvisation and director of the University of Michigan Jazz Lab Ensemble, sought out contemporary and classic chamber jazz pieces for students to perform. "We learned a lot of very interesting literature that we wouldn't have gotten to play otherwise," Rowe said. In addition, they both wrote or revisited earlier pieces they had composed for reduced orchestration.

Symphony Band and Concert Band were fortunate in that they already had a practice of performing in smaller chamber ensembles each semester, so they had a selection of repertoire to choose from. To add to that repertoire, though, Courtney Snyder, associate director of bands and associate professor of music, invited some SMTD composition students to write pieces for smaller ensembles. As a result, the concert band premiered two new student compositions during the 2020–21 academic year. The University Symphony Orchestra also commissioned new student works composed

expressly for the number of musicians who could safely fit on the Hill Auditorium stage as part of its annual new music concert.

In the midst of constantly evolving guidelines, vast uncertainty, and deepening concern during the summer of 2020, the decision was made that the MMB would have a virtual season. Eager to keep not just students, but the huge fanbase, engaged, Pasquale and his colleagues created two virtual halftime shows during the fall. Each of the students

who had opted to participate virtually was sent a recording of the music; they listened to and played along with the track, filming and recording themselves. Those recordings were then combined by audio and video engineers to create performances. "Having 240 people on four continents making these shows," said Pasquale, "was incredible. The students were really proud of it." And the response from MMB fans was overwhelming, with many reporting tears of joy while watching the virtual shows.

"The MMB fans were so happy to be able to feel like the identity of Michigan was bringing these people together. It was really special, for us, for the students, for all the various constituencies that are involved."

— John Pasquale, on the MMB virtual halftime shows in fall 2020

4 Connecting Music and Social Change Has a Renewed Urgency



KENNETH KIESLER

While the SMTD ensemble directors all share a commitment to programming works from a diverse array of composers and incorporating music with a strong social message, events beginning in the summer of 2020 — notably the murder of George Floyd and the ensuing protests — brought a new intensity and urgency to that mission.

Rogers has spent many years drawing a connection between

music and activism, as when he and the Men's Glee Club premiered *Seven Last Words of the Unarmed*, a choral work by Joel Thompson about the final words of seven Black men killed by police officers, in 2015. When planning the virtual Grand Night for Singing during the summer of 2020, Rogers felt compelled to incorporate a plea for social justice in the event. He worked with composer and singer Alysia

Lee to adapt “Say Her Name,” her song decrying police brutality against women, to a soprano-alto-tenor-bass version that also incorporated the names of men.

Kiesler, a strong proponent of expanding the orchestral repertoire, felt a renewed desire

after Floyd’s killing to program “music with the intention of having an impact beyond music,” works written with the purpose of effecting change in the world. This desire “just crystallized, in a flash,” he said. “Now’s the time; we have to do it.”

“Most of us were animated by those events and horrified by them, and we wanted to do something not just as individuals, but as artists.”

— Kenneth Kiesler, on the murder of George Floyd and its aftermath



EUGENE ROGERS

Artists Will Create, No Matter What

For all performing artists, one of the most stirring revelations that came from the turbulence and tribulations of the past two-plus years was the absolute necessity of the arts to raise spirits, protest injustice, provide an escape, and create a sense of community. At the same time, many artists discovered a renewed passion for their craft.

“Everybody was really soaking up the opportunity to make music,” Michael Haitcock said. “The period of time where we lost access to playing together, to having community, refueled students’ desire to be in community musically.” Pasquale echoed that notion, observing

that “the students care for each other and love music. They love playing in an ensemble and being a part of an artistic family.”

Kiesler noted the collective determination to continue performing despite the difficulties: “Every time there was a new obstacle, we were tenacious as well as creative.” Rogers agreed, citing the drive to continue making music together in some way, even in the most challenging circumstances. “The thing I took away from this: the answer is never to shut down,” he said. “Artists will find a way. As much as we need to eat and sleep, we need art, and we will find a way to make that happen.”

“No matter what you throw at us, and I mean artists of every type, we’re resilient. We will create and we will survive — we’re not going anywhere.”

— Eugene Rogers

Virtual Lessons from the Vanguard

Few would argue that virtual music instruction is preferable to in-person teaching. But it’s undeniable that the COVID-19 limitations led to some inspired projects that might never have come about otherwise. Ellen Rowe, eagerly seeking a creative way to engage her jazz students, came up with a plan to have them study from afar with masters of their craft. She reached out to friends who are current or former lead players with the illustrious Vanguard Jazz Orchestra in New York. She asked them to individually record their lead parts to the Thad Jones arrangement of the Jerome Richardson song “Groove Merchant,” which is, Rowe stated, “beloved by college jazz ensembles everywhere.”

Rowe then gave the students in the jazz ensembles an assignment: to practice playing along with the relevant track, “to mimic every articulation you’re hearing, the length of notes, the inflections — just to map onto this track and get the sensation of what it’s like to play with one of these players,” she explained. The students practiced over and over with the recordings. They then recorded themselves, led by the SMTD jazz ensemble’s lead player on each instrument, with the second player then layering their recording on top of the first, the third recording on top of the other two, and so on. A student recording engineer then put all the pieces together. “It was a great learning experience,” Rowe recalled. “And it was really fun for the students to hear all the tracks come together.” Later in the semester, the students performed “Groove Merchant” at the Jazz Showcase, demonstrating what they had learned from giants in the field of big band jazz.



MASKED AND SOCIALLY DISTANCED, THE GRADUATE CHORAL CONDUCTING STUDIO AND THE CHAMBER CHOIR PERFORM “AN EVENING OF BACH CANTATAS” IN APRIL 2021.

THE Revolution

An Insider's Account of the Transition from Classic Music School to Comprehensive School of Performing Arts

BY PAUL BOYLAN



For an expanded version of this article, please visit the SMTD website, smtd.umich.edu.

In the early 1970s, the University of Michigan School of Music was nearly a century old. It had long been among the top 10 conservatories and collegiate music schools in the country. Its curriculums, while admired and even mimicked by its peers, were classic in their conservatism. The canon of Western concert music held practically complete sway – its performance, its teaching, its history and literature. The School of Music enjoyed considerable prestige on campus and benefited

from wide interest among faculties of other schools and colleges as well as university administrative officers. World-class presentations by the University Musical Society (the professional concert-presenting agency on campus) further strengthened awareness of the value of music on campus.

Other performance arts were in much less privileged positions of visibility, quality, and support. Dance was a forlorn stepchild of the Department of Physical Education in the School of Education. Theatre occupied a sleepy niche in the College of Literature, Science, and the Arts (LSA), although it basked in some reflected glory in the 1960s by presentations of the Professional Theatre Program, a star-studded but short-lived series of truly outstanding quality.

I was thrust into this milieu as a young music faculty member in 1971. I reported directly to VP for Academic Affairs Alan Smith, who had a strong interest in the arts that deeply helped me then and for many years after.

The music school's broadening mission began during this time,

and dance was its avatar. The importance of initial actions involving dance, its transfer to the School of Music, and the development of the precedent-setting BFA and MFA degree programs paved the way for theatre and for much else to come in the 1980s.

In 1971, I began discussions with Elizabeth Bergman, head of the dance program in physical education, about an affiliation with the School of Music. The dance faculty yearned for affiliation with an arts-oriented constituency and strongly favored migrating to the School of Music.

With advice from VP Smith, discussions about the hopes of dance faculty members and the expectations of administrative officers of the School of Music began, with me as go-between.

Physical education did not give up easily. Although they cared little for any artistic aspirations dance had, they certainly appreciated the large number of credit hours generated for their budget by the numerous enrollees in elective dance classes.

After hearing all sides of the issue, VP Smith recommended

of SMTD

to the Regents in summer 1974 that dance be transferred to the School of Music. I represented the School at this meeting where, over strenuous objections from the School of Education and Department of Physical Education, the Regents approved establishing a Department of Dance in the School of Music, and subsequently the approval of BFA and MFA degree programs in dance. (It's worth noting that, while dance became part of the School of Music in 1974, it wasn't until nearly 50 years later, with the opening of the new Dance Building on North Campus in 2021, that dance became physically co-located with the rest of the School.)

These new degree programs provided important precedents and support for subsequent programs in theatre and expansions in music offerings beyond the narrow canon, including new programs in musical theatre, jazz and improvisation, and music/media technology, as well as the American Music Institute, which was to come in the 1980s.

The transfer of the Department of Theatre and Drama from LSA to

music came next. The department had been under consideration for closure by Dean Peter Steiner of LSA, and the matter was being discussed with Bill Frye, then vice president for academic affairs, at Steiner's annual budget conference in 1982. It was an especially problematic issue, however: Eugene Power, a former Regent of the University, generous donor, and great lover of theatre, had donated funds for the construction of the Power Center for the Performing Arts. His daughter-in-law, Sarah, was a Regent at the time.

I had been scheduled for a music budget conference directly after Steiner's. I was waiting outside the conference room when Bill Frye spotted me and invited me to participate in the discussion. Frye spontaneously floated the idea of transferring the entire program to the School of Music: the Department of Theatre and the Power Center shops (set construction, costumes, etc.). At the request of Frye and Harold Shapiro, then the U-M president, I undertook an analysis of the theatre program, noting its history on campus, and set forth a vision for what it might become under

the aegis of the music school. Following thorough discussion, in 1984 the Regents adopted the changes described above.

The early years of integrating theatre into the School of Music were admittedly difficult. There were significant personnel issues. I hired Erik Fredricksen from the California Institute for the Arts to run the program. He deserves enormous credit for focusing the program, bringing together a capable professional faculty, and establishing the still-growing stature of the department.

Yet I have occasionally wondered what might have happened to theatre on the Michigan campus had I not been sitting outside Bill Frye's conference room on that fateful afternoon.

Musical Theatre in the School had a much less dramatic advent than the one just described, yet even it met with some resistance from the most conservative members of the faculty when we initiated discussions in the early 1980s. At first, I kept development of the program more or less "under the radar," with part-time appointments and a few others, Robert Chapel being the most significant. Support for the program from within the faculty came principally from Richard Crawford, Leslie Guinn, Katherine Hilgenberg, and Willis Patterson. Eventually, we appointed Brent Wagner as director of the program, and the simply enormous success it now enjoys is a credit to him. My latest information is that admission to this program is now the most competitive of any at the University of Michigan.

It seems clear to me that the comfortable, conservative, perhaps even complacent nature

of the good old School of Music we knew and loved was forever changed with the spark that the addition of serious dance studies ignited. That ignition led to others that transformed the artistic sensibilities of the place. We who strode the Moore Building halls with so much pride more than half a century ago cannot help but be amazed and delighted as we visit the fine facilities of today where the School pulsates with artistic vitality. It feels healthy. It feels alive and open to fresh expression from the glorious wellspring of the performing arts.

Ars longa. Go Blue!



Professor Emeritus of Music and Dean Emeritus Paul Boylan served as dean of the School of Music (later renamed the School of Music, Theatre & Dance) from 1979–2000. He also served as university vice provost for the arts during that time. Boylan joined the faculty in 1965 and was active as a teacher of music theory, a chamber musician and accompanist, and an administrator. He was director of the University and All-State divisions of the National Music Camp at Interlochen from 1971–75.

PEEK BEHIND THE CURTAIN

NEW COURSE ENGAGES STUDENTS
IN VETTING AND SELECTING PLAYS

BY CLAUDIA CAPOS

ARTHUR MILLER THEATRE

SMTD students are taking a lead role in reimagining and revamping the play selection process, contributing to the development of the University Productions season. The new Season Selection Advisory course was piloted by the Department of Theatre & Drama (T&D) in the winter 2022 semester.

The one-credit course, led by Christianne Myers, professor and interim chair of the department, was in large part a response to student demands for greater input on the production season as well as anti-racist theatre practices and greater overall transparency.

"Selecting a production season requires reading an enormous number of scripts and reviews," said Myers, who initially conceptualized the course. "My idea was to involve as many people as possible by creating a one-credit course with a class structure utilizing familiar teaching mechanisms and pedagogy to accomplish the work."

A core group of 10 students representing nearly every T&D degree program and all four cohort years brought diverse perspectives and experiences to the inaugural class. After hearing from a variety of stakeholders, they read and vetted 32 plays before advising departmental leadership in selecting four plays for the 2022–23 season.

"The students not only advised on the selection of plays but, at the same time, tuned the model for this process in the future," Myers noted. "They also crafted how we share these titles in a timely manner with the T&D student and faculty community as well as the University Productions team."

During the course, the students broadened their exposure to dramatic literature and deepened their knowledge of the season-selection process.

Three faculty directors – Priscilla Lindsay, Geoff Packard, and Dan Cantor – joined the class to discuss the work they want to explore and to share a list of titles for the students to review and consider. Guest speakers, including Chip Miller, associate artistic director at Portland Center Stage in Portland, Oregon, made Zoom appearances to share their insights and experience on play selection and theatrical production.

Students deepened their engagement in the course by writing a weekly journal, discussing the merits of different plays in class, and developing a survey to solicit suggestions. As a final project, they created their own "dream season."

"The students are now highly literate about accessing dramatic texts – how to find, analyze, and promote them," Myers said. "They also gained an understanding of one of the aspects of developing theatre."

The course accomplished many of its initial goals, according to Myers. "It gave students a sense of much-needed agency and excitement," she noted. "They are now more invested in what we are doing in University Productions because they have a say in it."

These classroom experiences will also play out in coming years as graduates pursue professional careers in the theatre industry. "When our students leave SMTD, they often start their own theatre companies, serve as board members of other companies, and become involved in producing,

acting, designing, and writing," Myers said. "This course has given them a peek behind the curtain to see and understand one of the processes involved in operating a theatre company."

Check smtd.umich.edu for details about the 2022–23 Department of Theatre & Drama season!



CHRISTIANNE MYERS

TUNING

HEALTH AND RESILIENCE

PROVIDING SUPPORT AND RESOURCES TO HELP STUDENTS SUCCEED

BY CLAUDIA CAPOS



KRISTEN SCHUYTEN WORKS WITH A STUDENT.
PHOTO: CREATIVE SERVICES, DEPT. OF COMMUNICATION, MICHIGAN MEDICINE

The arrival of springtime re-energizes campus life at the University of Michigan. But it also ratchets up the stress level of performing arts students who must prepare mentally and physically for final exams, music recitals and dance performances, job interviews, and auditions in a competitive environment where expectations run high.

Fortunately, SMTD students can turn to the Wellness Initiative for the help and services they need to overcome challenges in school and to pursue successful careers.

The program, launched in 2016, provides preventive resources for physical and mental health as well as recovery support for students in all SMTD departments. "SMTD is deeply dedicated to caring for its students' wellness, so we have taken a comprehensive approach to developing a well-rounded program that meets their needs," said program manager Paola Savvidou. "Our School really stands out among our peer institutions."

SMTD first-year students in physically demanding disciplines, such as dance, theatre, and musical theatre, begin their wellness education at the start of the fall term by undergoing a musculoskeletal screening. Music majors also can request screenings on a first-come, first-served basis.

"These baseline measurements enable us to compare their current condition in the event of a concussion, acute injury, or ongoing issue," said Kristen Schuyten (BS '03), a physical therapist clinical specialist. "Recently, we started doing follow-up screenings for sophomores and juniors to see whether they had any continued concerns or issues as well."

Schuyten also conducts a triage clinic where students who sustain injuries on or off campus can receive mini-evaluations, remedial exercises, or referrals to physicians, physical therapists, social workers, counselors, and other health specialists throughout Michigan Medicine. The U-M Vocal Health Center treats voice conditions, and Michigan Medicine Audiology offers hearing screenings. "We want to provide expedited health services as quickly as possible to help our students get back to their previous performance levels, so they can complete their degree programs," Schuyten said.

Taking a Holistic Approach to Wellness

First-year dance majors learn the nuts and bolts of navigating college life in a seminar taught by SMTD health and wellness coach and dance lecturer Amy West. The curriculum focuses on adapting to change and building resiliency. "Entering college is a huge transition for everybody, especially dancers, because their instrument is their physical body," said West. "This class takes a holistic approach to helping dancers manage such issues as perfectionism, anxiety, sleep, and nutrition."

In addition, the seminar covers contemporary topics like body image, cross-training, diversity/equity/inclusion, alcohol and drugs, and injury prevention and treatment. "My passion as an educator is to talk about the other things that can impact the

physical aspects of dancing," West said. "I want to create a safe, nurturing environment where students can discover and understand their internal landscape."

Resilience is also important to performing artists. "Students need to learn how to navigate the audition process, because they will face a lot of rejection and stiff competition for the few jobs available," she added.

West, a certified personal trainer, also coaches SMTD students one-on-one and presents wellness workshops for students and faculty via Zoom. Most of her students have adjusted well to remote coaching and learning, she noted, because they feel more secure in the familiar surroundings of their dorm room or apartment and less distracted by class activities.

West's own college training for her professional career with internationally acclaimed ballet companies such as Pennsylvania Ballet, Ballet West, and David Taylor Dance Theatre, provides a stark contrast to her current approach to health and wellness.

Thirty years ago, dance training was very competitive, expectations were demanding and focused, mental health was never discussed, and cross-training was frowned upon.

"It was all about technique, and students were kicked out of the program for being overweight and having knees that did not naturally straighten," West recalled. "After weigh-ins were found to foster eating disorders, the program offered some nutrition classes but very little



AMY WEST DEMONSTRATES PROPER ALIGNMENT.
PHOTO: BRITTANY BENNION



THE CROSS-TRAINING ROOM IN THE NEW DANCE BUILDING

else to support a dancer's mental and emotional training."

In 2012 things changed, when the National Association of Schools of Music made wellness education for music students an accreditation requirement for post-secondary music schools, colleges, and conservatories.

"These days, students are learning to advocate for themselves more," West said. "Mental health is discussed openly within their friendship groups. There is a greater awareness of understanding the mindset of performers, and more resources are available on college campuses."

Adapting to COVID-19 Impacts

The onset of the COVID-19 pandemic in March 2020 prompted the Wellness Initiative to transition from in-person screenings, evaluations, classes, and workshops to virtual programming.

Students' reliance on computers for distance learning has spawned a rash of new problems, such as poor posture, eye strain, headaches, and neck and back pain. Psychological concerns also increased after classes and live performances were canceled. Students worried about their future job prospects as professional dance troupes,

orchestras, and theatres suspended performances because of the pandemic.

To address these issues, the Wellness Initiative has started to present more on-site stress-relief and wellness events. The program has also created a team of four student wellness ambassadors who reach out to SMTD students in their respective departments. In addition, an extensive online video library offers easily accessible information on health and wellness.

Fostering Career Longevity

The Wellness Initiative's overarching goal is to help students gain a solid foundation for future careers in the performing arts.

Instilling self-awareness, self-care, and self-advocacy strategies in students while they are in school will better prepare them to enter the workforce after graduation and become more well-rounded performers, according to Schuyten.

"It's essential we teach students how to take care of their minds and bodies and provide the tools they need to be resilient and successful," Sawidou said. "This will enable them to continue to practice their craft and pursue their profession for a long time."

STUDENT UPDATES



PHOTO: LILA TURNER

HELEN BRYANT



PHOTO: LILA TURNER

SOPHIA JANEVIC

Song of America Fellows Chosen

HELEN BRYANT, BM '23 (*piano and musicology*), and **SOPHIA JANEVIC**, BM '23 (*musicology*), were selected as Song of America research fellows for the 2021–22 school year. Song of America, a comprehensive online database of American composers, poets, and songs, is a project of the Hampsong Foundation, a nonprofit founded by American baritone Thomas Hampson. Designed to facilitate connections among poetry, music, history, and culture, Song of America enables users to read about and listen to songs as well as downloading scores. Bryant and Janevic's work focused on researching, compiling resources, and writing biographies on marginalized composers for the Song of America website.

Conducting Excellence

YEO RYEONG AHN, DMA '24 (*orchestral conducting*), recently appeared in La Maestra Competition for Women Conductors in Paris. Ahn has been conducting the Campus Orchestra and the Life Sciences Orchestra at Michigan Medicine, which was featured in concert April 1, 2022, at Hill Auditorium. Ahn has been selected as the summer 2022 conducting fellow for the Chautauqua Institution's School of Music.

PHOTO: MARIA MOSCONI



MAIA ARAMBURÚ

A native of Lima, Peru, **MAIA ARAMBURÚ**, BM '22 (*voice*), will be making her Vienna debut as Susanna in *Le nozze di Figaro* with the Vienna Summer Music Festival. Aramburú, who earned a minor in performing arts management and entrepreneurship, is a student of Professor Emeritus George Shirley.

ETHAN HARDY BENSON, BFA '22 (*musical theatre*), won the American Pops Orchestra's 2022 Chip Hand Prize for Vocal Excellence at Lincoln Center in New York City. In early May, he performed at the Senior Showcase in NYC with fellow musical theatre seniors. Soon after the showcase, he went to Pagosa Springs, Colorado, where he will be playing SpongeBob in *SpongeBob the Musical* and Billy Cane in *Bright Star*.

MAGGIE BURK, DMA '22 (*choral conducting*), was recently named assistant professor and director of choral activities at Carthage College in Kenosha, Wisconsin, where she will oversee the choral area, teach coursework in conducting and music education, and conduct the Carthage Choir, the school's flagship choral ensemble. In addition, she will serve as the artistic director of Christmas at Carthage, the director of the Lincoln Singers, and the co-coordinator of the Lakeside Choral Festival.



JONATHAN CHENG

JONATHAN CHENG, MM '23, who is pursuing a degree in harpsichord performance and graduate certification in arts entrepreneurship and leadership, was invited back to his alma mater, Wah Yan College Hong Kong, to conduct the string orchestra. The orchestra performed Corelli's Concerto Grosso, op. 6, no. 8, at the school's annual concert in 2021. As the managing director of a nonprofit, the New Hong Kong Philharmonia (NHKP), Cheng organized the Hong Kong Youth Catania Music Competition for over 600 young musicians. He launched NHKP's first composers' program, the Composers Retreat. Cheng was also selected to join EXCEL's Performing Arts EXCEerator program.

After graduating in the spring of 2022, **ERIKA DALTON**, BM '22 (*violin*), began working at CCS Fundraising as an associate director. Dalton earned minors in business and in performing arts management and entrepreneurship.

BENJAMIN DEIGHTON, BM '24 (*cello*), won second place in the Music Teachers National Association Young Artist Strings Competition. Deighton performed works by J.S. Bach, Rossini, and Tchaikovsky during this national competition.

PHOTO: WAH YAN COLLEGE HONG KONG AND WYHK SYMPHONY ORCHESTRA



DOMINIC DORSET (RIGHT) AND GAVIN CREEL

In October of 2021, **DOMINIC DORSET**, BFA '22 (*musical theatre*), was invited by Tony Award winner and SMTD alum Gavin Creel to perform with him at the Metropolitan Museum of Art in New York City. The event was a one-night concert of original music written by Creel called *Walk on Through*. Dorset met with Creel over the summer of 2021, where they rehearsed together and wrote parts for the concert. During the concert, Dorset played violin, mandolin, congas, and accordion.

In 2021, **CLAYTON FARMER**, BMA '22 (*organ performance and sacred music*), won second place in the Great Lakes Regional Competition of the American Guild of Organists' biennial Regional Competition for Young Organists, after winning first place in the Rockford, Illinois, chapter competition. The competition tests abilities in both solo repertoire performance and hymn accompaniment.

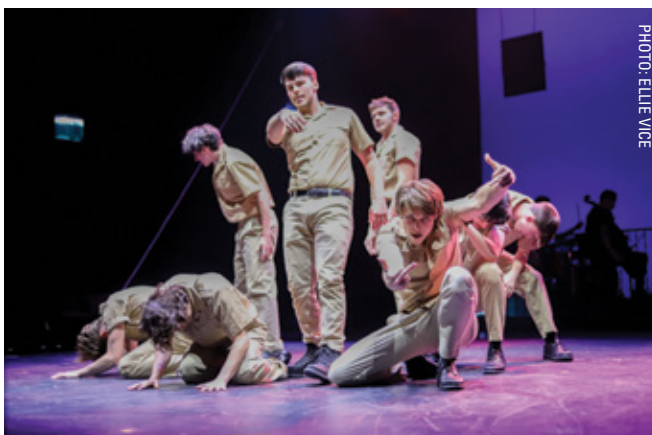
GALA FLAGELLO, MM '19, DMA '22 (*composition*), was awarded first prize in the 2022 Musicians Club of Women Composition Competition, receiving the organization's Gerts and Hammond Award. She was also selected to be a 2022 composer fellow at Aspen Music Festival, where she will write and premiere works for orchestra, chamber ensemble, voice, and choir.



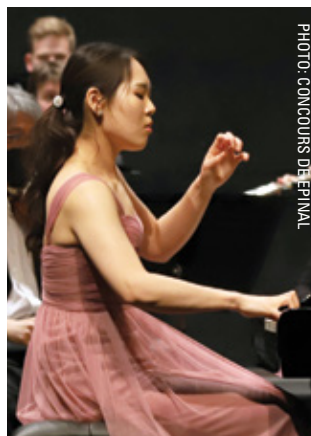
CLAYTON FARMER

In March 2022, **JASON FRAZIER**, BM '22 (*saxophone*), participated in the Arosa Klassik Festival, an opportunity that resulted from winning the Hans Schäuble Award at last summer's Arosa music courses. During the week at the festival, he spent his days rehearsing in a saxophone quartet with the other award winners; at the end of the week, they gave concerts in Arosa and Zurich, Switzerland.

Following their directing thesis *Small Mouth Sounds* in October 2021, **JULIANNA "JULES" GARBER**, BFA '22 (*theatre & drama, directing*), directed and co-produced *Dogfight*, a musical by U-M alums Benj Pasek and Justin Paul. Produced at the Arthur Miller Theatre, the free-admission show was met with full houses at every performance. Since then, Garber has continued their education in intimacy



DOGFIGHT, DIRECTED BY JULIANNA GARBER



IN-AE HA

with the organization Intimacy Directors and Coordinators; she hopes to continue training in this field following graduation.

GREGORY GROPPER, BM '22 (*voice*), was granted a Presidential Award merit scholarship at the Manhattan School of Music for "extraordinary talent level displayed" in his audition. In the fall of 2022, he will enter the master of music program, studying with Mark Schnaible and James Morris. Gropper acknowledged the value of the mentorship and coaching he received from **CAROLINE HELTON** and his summer at MPulse under the tutelage of **EUGENE ROGERS**.

IN-AE HA, MM '23 (*piano*), won third prize at the 28th Epinal International Piano Competition, held in Epinal, France, March 6–13, 2022. This competition was first held in 1970 for young

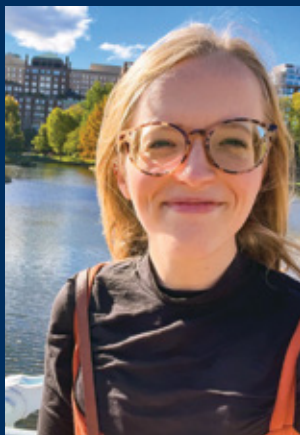


SMTD Recent Grad on Pulitzer-Winning Team

SAMMY SUSSMAN, BM '22 (*composition*), with a minor in musical theatre composition, received a contributed reporting credit in a series of articles by the *Washington Post* that was awarded the 2022 Pulitzer Prize for Public Service. As described on the Pulitzer Prize website, the winning articles offered a "compellingly told and vividly presented account of the assault on Washington on January 6, 2021, providing the public with a thorough and unflinching understanding of one of the nation's darkest days." As part of a summer internship with the Investigative Reporting Workshop, Sussman researched and catalogued the criminal charges against defendants who allegedly attacked the US Capitol.



SAMANTHA ESTRELLA (BOTTOM ROW, CENTER)



ALISSA FREEMAN



MATTIE LEVY

Exemplifying the Vision of MLK

On Martin Luther King Jr. Day in 2022, three SMTD students were honored with North Campus Deans' MLK Spirit Awards. The awards – hosted by the A. Alfred Taubman College of Architecture + Urban Planning, the College of Engineering, the Penny W. Stamps School of Art & Design, and the School of Music, Theatre & Dance, in collaboration with ArtsEngine and the Duderstadt Center – recognize North Campus students, student organizations, staff, and faculty who exemplify the leadership and vision of Martin Luther King Jr. through their commitment to social justice, diversity, and inclusion. The 2022 student MLK Award winners are **SAMANTHA ESTRELLA**, BFA '22 (*theatre*), recognized for centering and amplifying BIPOC voices in safe and celebratory spaces; **ALISSA FREEMAN**, DMA (*piano pedagogy & performance*), recognized for bringing awareness to women composers and co-founding the 5pm Series nonprofit organization; and **MATTIE LEVY**, BM '22 (*oboe*), recognized for going above and beyond in her role as the student ambassador to the SMTD DEI office.

pianists seeking an international career. Ha received her bachelor's degree and master of arts degree from the Korea National University of Arts. She studies with **ARTHUR GREENE** at SMTD.

NICKOLAS HAMBLIN, BM '23 (*clarinet*); **BENJAMIN PENZNER**, MM '23 (*viola*); and **ARIYA LAOTHITIPANG**, BM '25 (*piano*), perform as Trio Matisse. Trio Matisse has earned first place in the chamber music categories of the New York International Young Musician Competition and Charleston International Music Competition, and the trio was a finalist at the 2022 Austin Chamber Music Society's Coltman Chamber Music Competition. Trio Matisse also won the 2022 Briggs Chamber Music Competition, which is held annually and made possible by support from the Dale & Nancy Briggs Chamber Music Endowed Enrichment Fund.

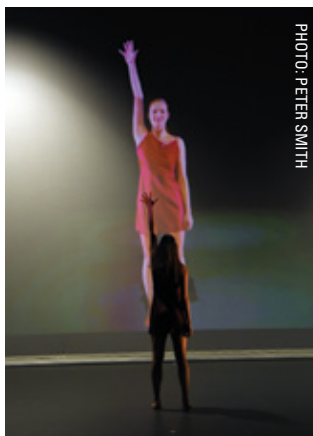
EMILY HAUER, BM '24 (*violin*), was named a semifinalist at the 2022 Stulberg International String Competition. Since September 2021, she has been a contracted musician with the Lansing Symphony Orchestra. She earned a 2022 Aspen Music Festival fellowship. Hauer is part of the Darcy Trio.

In May 2022, cellist **ALON HAYUT**, BM '23, was named the winner of the 2022 Presser Undergraduate Scholar Award at SMTD. Established by the trustees of the Presser Foundation, this award is given annually to undergraduate students at participating music schools throughout the United States. The winner is selected by each school's faculty and is honored for a high level of musical and academic accomplishment as well as leadership and citizenship. Hayut, who studies with **RICHARD AARON**, will be awarded a \$4,000 prize to advance his musical studies.

J'SUN HOWARD, MFA '22 (*dance*), presented a well-received workshop at the Collegium for African Diaspora Dance (CADD). He choreographed a solo – "her own where" – that was adjudicated and selected for the gala performance at the regional American College Dance Association at Ohio University. Howard received a Gupta Values Scholarship and was nominated for a Stephen Petronio Award. During the summer of 2022, he will have a choreographic developmental residency at the University of North Carolina School of the Arts. Howard, who is also pursuing a Center for World Performance Studies graduate certificate, will soon return to Kobe, Japan, to complete his Asian Cultural Council and Center for World Performance graduate fellowship research.

During the winter 2022 semester, **ZHENGYI "FRANK" HUANG**, MM '23 (*piano and chamber music*), won second place in the MTNA-Steinway Young Artist National Final (after being selected as winner of the state of Michigan and the East Central division) and won first prizes in the Marian Garcia Piano Competition, Grand Junction Concerto competition, and Rosamond P. Haeberle Piano Award competition. For the summer, he received fellowships from the Gilmore, Rebecca Penneys, and Piano Texas International Festivals. He's been invited to perform at the Michigan Federation of Music Clubs' Annual Celebration and Michigan Music Teachers Association's Annual Conference, as well as being asked to perform the Rachmaninoff Piano Concerto No. 1 with the Grand Junction Symphony Orchestra.

SARAH JIN, BM '22 (*piano*), is a member of the Darcy Trio, along with **EMILY HAUER**, BM '24 (*violin*), and **ANDRES AYERBE**, BM '24 (*cello*). Under the guidance of **AMY I-LIN CHENG**, this piano trio has been



TAL KAMIN

very active in recent months, winning the second prize at the 2022 Music Teachers National Association (MTNA) Chamber Competition, receiving a Binkow Grant, and performing in multiple outreach performances. The Darcy Trio has recently recorded for the Musical Labels project led by **MATT ALBERT**. The trio also has plans for a collaboration with the University of Michigan Museum of Art (UMMA).

For her senior BFA project, **TAL KAMIN** (*dance*), who also earned a BA in economics, choreographed and performed an interdisciplinary solo titled "Yes." Focused on her journey as an Israeli immigrant and her desire to embrace the unknown, she combined dance with a visual projection of childhood memories and a spoken-word poem.

Violinist **BETHLEHEM "BETTI" KELLEY**, BM '24, received the 2022 Rochester Symphony Orchestra (RSO) Young Artist Competition award. Kelley received \$1,000 and the opportunity to perform with the RSO at the Fountain of Inspiration concert in May 2022.

AARON KLEIN, BFA '22 (*theatre*), who minored in playwriting and creative writing, wrote the play *Home Free*, which was recognized at the national competition of the Kennedy Center American College Theater Festival (KCACTF), earning second place in the Paul Stephen Lim Playwriting Award

competition. This award comes with a cash prize and membership in the Dramatists Guild of America and the Playwrights' Center of Minneapolis.

Doctoral candidate **MATTHEW KOESTER**, MM '19 (*saxophone*), was hired as a classical saxophone instructor by the Mead Witter School of Music at the University of Wisconsin-Madison. At SMTD he studies with **TIMOTHY MCALLISTER** and **ANDREW BISHOP**.

Doctoral candidate **JILLIAN KOUZEL**, MM '20 (*clarinet, oboe*), has been awarded the position of assistant professor of oboe at Illinois State University.

DMA candidate **ZOE LEI** (*sacred music and organ*), was recently selected as one of the nine semifinalists at the National Young Artists Competition in Organ Performance, which is organized by the American Guild of Organists (AGO). Lei competed with the other semifinalists at the AGO National Convention, July 2022, in Seattle.

Doctoral candidate **KÁJA LILL** (*music theory*), was awarded the Society of Music Theory's SMT-40 Dissertation Fellowship (\$5,000) to complete his dissertation, "Harmonic Function: Riemann and His Czech Reception."

RYAN LINDVEIT, pursuing a DMA in composition, was selected as one of seven emerging composers to participate in the Minnesota Orchestra's 18th annual Composer Institute. This professional training program, co-presented with the American Composers Orchestra, was directed by Pulitzer Prize-winning composer Kevin Puts. After several days of rehearsals, seminars, and mentoring sessions, the composers' work was shared in a MusicMakers performance, conducted by the orchestra's music director, Osmo Vänskä.



GRIFFIN CANDEY



HARRY CASTLE

Brehm Prizes Support Composition at SMTD

The Brehm Prize in Instrumental Composition and the Brehm Prize in Choral Composition – both endowed by William (BS '50, MS '52) and Delores Brehm – were established to encourage composition by SMTD students. **GRIFFIN CANDEY**, pursuing a DMA in composition, was named the winner of the 2021 Brehm Prize in Instrumental Composition, awarded for the first movement of *Sugar*, his two-movement piece for flute, clarinet, violin, and cello. **HARRY CASTLE**, also a DMA candidate in composition, won the 2022 Brehm Prize in Choral Composition for his work *Go on child*. Scored for a cappella choir, *Go on child* is a setting of a short poem by t.r.h. (torri) blue, a contemporary writer, poet, artist, photographer, and advocate. Awarded annually, both Brehm Prizes honor winners with a cash prize as well as a public performance of their works.



MEGAN WarBURTON (LEFT), ADAM CHASE, ARIA MINASIAN, ALDO PANDO-GIRARD, CINDERELLA KSEBATI, ROBERT WESLEY MASON

2022 Friends of Opera Competition

Each year, the SMTD Friends of Opera – which supports the Department of Voice through annual giving – holds the Friends of Opera Competition, awarding three prizes to vocal performance students in both undergraduate and graduate categories. The 2022 winners of the John Knapp Undergraduate Award, all of whom earned Encouragement Awards, are **ADAM CHASE**, BM '22; **CINDERELLA KSEBATI**, BM '22; and **ALDO PANDO-GIRARD**, BM '22. The winners of the Anna Chapekis Graduate Award are **ARIA MINASIAN**, MM '22, first place; **ROBERT WESLEY MASON**, DMA, second place; and **MEGAN WarBURTON**, MM '23, who won the Encouragement Award.

STUDENT UPDATES



HELEN LAGRAND



AIWEN ZHANG



YUKI MORI



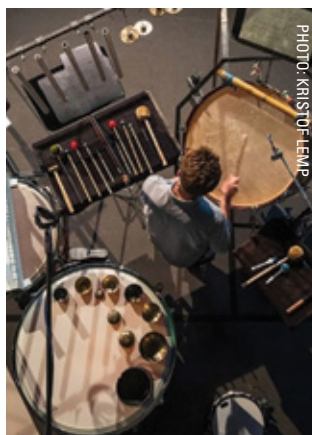
BRIAN KACHUR

2022 SMTD Concerto Competition Winners

The SMTD Concerto Competition was held January 5–6, 2022, in Hill Auditorium. The undergraduate winners were **HELEN LAGRAND**, BM '22 (*cello*), who performed Concerto for Cello, op. 37, by Erich Korngold, and **YUKI MORI**, BM '22 (*trombone*), who performed Concerto for Trombone and Orchestra, by Ida Gotkovsky. Winners of the graduate competition were **BRIAN KACHUR**, MM '23 (*saxophone*), who performed Concerto for Alto Saxophone, by Steven Bryant, and **AIWEN ZHANG**, SM '22 (*saxophone*), who performed *Cyberbird Concerto*, by Takashi Yoshimatsu.



KAJA LILL



REED PULEO



PHOTO: ADELA PAPIEZ

VAUGHN MELBOURN (LEFT), ANTHONY SHORT, SAM RAO, CHARLOTTE B. UM, WILLIAM NEUMY, JOHNATHAN RICKARD

ANNALESE LOHR, BM '23 (*flute*), was awarded first prize in the Flute Society of Greater Philadelphia's 2022 Collegiate Artist Competition. She performed *Air*, by Toru Takemitsu; *Yuhwa*, by Adolphus Hailstork; and *Allemande* from *Partita in A minor*, by J.S. Bach.

In October 2021, **OLUCHI NWAOKORIE**, BFA '25 (*musical theatre*), was named a winner of the Musical Theater Songwriting Challenge, a competition sponsored by the National Endowment for the Arts and the American Theatre Wing. Winners of the songwriting challenge are paired with a coaching team – a mentor and a music director – to help shape their songs, which are then recorded by Broadway musicians and vocalists and made available on streaming music platforms.

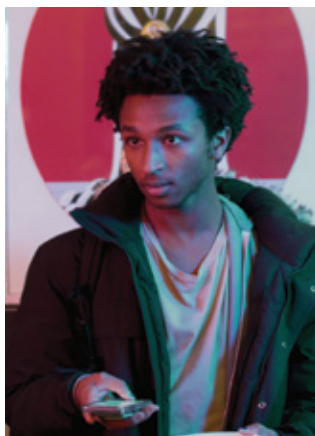
During the summer of 2022, **IAN PATHAK**, BM '24 (*voice*), who is pursuing a minor in performing arts management and entrepreneurship, will attend the Aspen Music Festival and School's Aspen Opera Theater and VocalARTS (AOTVA) program.

After graduating, **REED PULEO**, MM '22 (*percussion and chamber music*), will head to Graz, Austria, on a Fulbright Scholarship to work with one of Europe's leading contemporary music ensembles, Klangforum Wien. During the next

year, he will be part of a cohort of students in the Performance Practice in Contemporary Music program and will be coached by members of Klangforum Wien. He will also travel to Vienna to perform with the ensemble during their 2022–23 season. But first, during the summer of 2022, he will be on tour with the U-M Percussion Ensemble and then in Lucerne, Switzerland, to perform at the Lucerne Festival for the third time.

HARPER RANDOLPH, SM '23, a student in **CAROLINE COADE**'s viola studio, earned third place in the senior division of the prestigious Sphinx Competition in January 2022. This national competition is held every year in Detroit and is open to, as the Sphinx website describes, "young Black and Latinx classical string players" competing in either the junior division (age 17 and under) or the senior division (age 18–30).

JOHNATHAN RICKARD, BMA '23 (*multidisciplinary studies*), is a lighting designer for concerts, theatre, and video arts. He recently became the lighting director at NorthRidge Church in Plymouth, Michigan. He has partnered with colleagues on many student-led projects at SMTD, including *In My Shadow*, a student-produced short film featuring dance, poetry, music, videography, and new takes on lighting design.

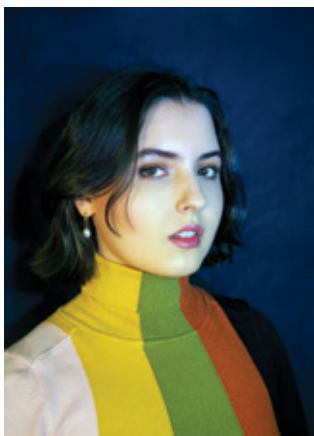


TIMOTHY THOMPSON

ALENA SERRANO, BTA '25 (*theatre*), was awarded the Andrew Lloyd Webber University Scholarship from the American Theatre Wing (ATW). In addition to the scholarship, ATW is pairing Serrano with an industry leader who will share guidance, advice, and support as she prepares to enter the industry. Additionally, ATW is offering access to master classes and conversations with artists in the industry.

NATALIE SHERER graduated with a DMA in collaborative piano in the spring of 2022. At SMTD, she studied with **MARTIN KATZ**. For her final dissertation recitals, alongside other SMTD musicians, she performed masterworks by Rachmaninoff, Grieg, Duparc, and Brahms. She plans to perform, coach, and teach as a faith-driven artist. During the summer of 2022, she will be a Stern Fellow at SongFest in San Francisco and a performer at the National Association of Teachers of Singing National Conference.

BO SHIMMIN, MM '22 (*voice*), has been awarded a second Fulbright grant to research Italian and African American/African diaspora art song in Florence, Italy, for the 2022–23 academic year. He completed a Fulbright grant in 2019–20 as an English teaching assistantship in Cagliari, Sardinia. Before he heads to Italy, Shimmin will be making his New York debut with Dell'Arte Opera Company, singing Telemaco in



NICOLE DENISE WHITE

Il Ritorno d'Ulisse in Patria by Claudio Monteverdi and Fiscal in *Juana* by Carla Lucero (East Coast premiere).

NICK THOMPSON, MM '18, DMA '24 (*clarinet*), recently earned a position in the "President's Own" United States Marine Band in Washington, DC. At SMTD he has studied with clarinet professors **CHAD BURROW** and **DAN GILBERT** and has performed in the Symphony Band under the directorship of **MICHAEL HAITHCOCK**.

Working with several other students, **TIMOTHY THOMPSON**, BFA '23 (*musical theatre*), wrote, produced, and edited a five-part filmed series called *Undeclared*. The series follows two friends as they deal with mental health, socialization, dreams, and sexual spaces. In this exploration and fictionalization of his life and that of his friends, Thompson sought to celebrate the things that make people unique and those that bring them together.

On April 2nd, 2022, **JAVIER TORRES**, BM '22 (*violin*), was awarded second place in the 60th Annual Young Artist Competition for Voice and Strings, junior division, sponsored by the Friends of the Symphony in Lima, Ohio, where he played the Violin Concerto No. 3 in B minor, Op. 61, by Camille Saint-Saëns.

After over a year of development and production, **NICOLE DENISE WHITE**, BFA '22 (*interarts*



ZHILIN ZHANG

performance), released her senior thesis, a one-woman experimental film about the loss of her father to suicide and her own coming of age. Fighting against the romanticization and villainization of suicide, the piece aims to connect to the universal human experience and ideology that life is worth living.

AIWEN ZHANG, SM '22 (*saxophone*), won first prize in the 2022 Musicians Club of Women (MCW) Nerenberg Award competition, senior division. The MCW supports emerging and established women musicians through scholarships and performance opportunities. This award includes a cash prize, a two-year MCW membership, and a public performance hosted by MCW. At SMTD Zhang studied with **TIMOTHY MCALLISTER**.

ZHILIN ZHANG, MM '23 (*music education*), received a \$5,000 scholarship from the Chinese Study Center for his summer research about the effect of music programs on the well-being of rural marginalized students in China. He will cooperate with local administrators, teachers, students, and their parents to organize an after-school music program in one rural Chinese school. This summer research aims to draw public attention to the mental state of rural marginalized students and the value of music programs in rural areas.



CHRISTOPHER TAM

Trombonists Excel at Competition

Several members of the SMTD trombone studio have advanced to the final round of the International Trombone Association competition. **CHRISTOPHER TAM**, BM '24, is among the finalists of the solo George Roberts Bass Trombone Competition. The A2 Trombone Quartet – which consists of **COOPER CROMWELL-WHITLEY**, BM '23; **YUKI MORI**, BM '22; **SHONN OLEGARIO**, BM '25; and **AVERY WOLF**, BM '22 – advanced to the final round of the International Trombone Quartet Competition. All of these finalists, who study with David Jackson, competed with two other individuals or ensembles at the International Trombone Festival in Conway, Arkansas, in July 2022.

FACULTY UPDATES



CAROLINE UY (LEFT), SAM BELL-GURWITZ, AND DANIEL CANTOR

SMTD Theatre Collaborations

DANIEL CANTOR, associate professor of theatre & drama and head of performance, played the role of the *Tonight Show* announcer and understudied two parts for the new Doug Wright play, *Goodnight, Oscar*, at the Goodman Theater in Chicago. The production stars Sean Hayes as Oscar Levant; there is also a Broadway transfer planned. Cantor worked with two Michigan T&D alums on the show: **CAROLINE UY**, who serves as the literary/dramaturgy assistant on the production, and **SAM BELL-GURWITZ**, who understudies two parts. Cantor is also writing, producing, and directing a rock version of *Medea* (aptly called *Rock Medea*), collaborating with T&D alum **GIAN PEREZ**, who is composing the music and serving as musical director. Starting in fall 2022, Cantor will appear in the Broadway production of the Tom Stoppard play *Leopoldstadt*.



TIMOTHY MCALLISTER (RIGHT) WITH JOHN CORIGLIANO

A Virtuoso Performance

TIMOTHY MCALLISTER, professor of saxophone, brought three instruments to the stage for the premiere of *Triathlon* (2020), by American icon John Corigliano. *Triathlon* was commissioned by the San Francisco Symphony and was performed April 7–9, 2022, with conductor Giancarlo Guerrero leading the orchestra. McAllister also performed *Triathlon* on June 4, 2022, with the Albany Symphony Orchestra, conducted by David Alan Miller, as part of the orchestra's American Music Festival. Corigliano said that he was inspired by McAllister and by "the wonderful joy that virtuosos can bring to music with their passion and power." Each movement showcases a different saxophone – "Leaps" (soprano), "Lines" (alto), and "Licks" (baritone) – in what Corigliano calls "three feats of high athletic prowess."



THE PLAINS AT GORDIUM

With his ensemble Talujon, **IAN ANTONIO** (percussion) recorded and produced *The Plains at Gordium*, an hour-long work for percussion sextet composed by the legendary Czech composer Petr Kotik. Released on the Unseen Worlds label, the record has garnered positive reviews in publications worldwide. Antonio's other ensemble, Wet Ink, appeared at the Time Spans, Ear Taxi, and PS21 Modern Opera festivals, among other performances. Wet Ink also initiated an artist-in-residence program and recorded several new works. Antonio received a Researching, Catalyzing, Innovating grant to record the complete percussion works of noted Swiss composer Jürg Frey.

From January to June 2022, **MATTHEW BENGTSON** (piano) gave 14 performances in five states, as both soloist and collaborator. He played French Romantic and Viennese Classical as well as modern Steinway pianos, playing new music as well as traditional works. Highlights include the 100th anniversary celebration of Fontainebleau Schools in Merkin Hall, New York, and the final recital of the Keys to the Sigal festival at the Sigal Music Museum in Greenville, South Carolina. At SMTD, he performed a solo recital as part of a three-concert celebration of the Stearns Collection's acquisition of an 1866 Erard piano.

ANIL ÇAMCI (performing arts technology) recently released his first book, *The Cognitive*



ANIL ÇAMCI

Continuum of Electronic Music, with Bloomsbury, as part of their Music and Sound Studies series. Based on an extensive listening study, this is one of the first book-length explorations of electronic music cognition. Çamci's album *Dekagon*, which consists of 10 electronic music compositions, including those discussed in his book, was selected as one of the eight projects to be produced by Innova Recordings as part of their first national call; it was released in June in physical and digital formats.

JOSÉ CASAS (theatre) is directing Barry Kornhauser's play *Balloonacy* at the Scottsdale Center for Performing Arts. Casas's play *Flint* is being produced at MiraCosta College (Oceanside, California) and his play *Mariposa/Butterfly*, which he co-wrote with Sandy Asher, is being produced at the Trike Theatre (Bentonville, Arkansas). His play *jj's place* will be published by Dramatic Publishing.

In February 2022, **AMY CHAVASSE** (dance) and **AMY STILLMAN** (musicology and American culture) were among five faculty members named Arthur F. Thurnau Professors. This honor is awarded to faculty members who demonstrate a strong commitment to teaching and learning, excellence and innovation in teaching, and dedication to working effectively

with a diverse student body. Chavasse and Stillman will retain the Thurnau title for the duration of their careers at U-M, and each will receive \$20,000 to support activities that further enhance their teaching.

TIMOTHY CHEEK (*voice*) performed two concerts at Kerrytown Concert House in December 2021 with Olivia Johnson, **GEORGE SHIRLEY**, and Angela Theis. In March 2022, he performed a recital at Heidelberg University with soprano Carol Dusdieker dedicated to song cycles by women composers and women poets. He also had a residency at the University of Wisconsin-Stevens Point, coaching, performing, and teaching a master class for singers. During the summer of 2022, he will serve on the faculty of the Prague Summer Nights Festival and will be working at the Utah Vocal Arts Academy on their production of *Rusalka*. Cheek recently won a 2022 Provost's Teaching Innovation Prize (TIP) for innovation in the domain of anti-racist and inclusive teaching.

Research studies by **COLLEEN CONWAY** (*music education*), based on her 20-year follow-up to new teacher studies, appeared in 2022 in the *Journal of Music Teacher Education* and the *Bulletin of the Council for Research in Music Education*. Conway presented her work at the Michigan Music Conference, the Instrumental Music Teacher Educators colloquium, and the American Educational Research Association meeting (with current PhD students **MIKE VECCHIO** and **REBEKAH WEAVER**). She gave guest lectures at Ball State, Kent State, Case Western Reserve, the University of Georgia, and Louisiana State. Conway received the 2022 SMTD Teaching Excellence Award, and she is serving on the search committee for the next president of the University of Michigan.

ANTONIO C. CUYLER (*theatre and entrepreneurship & leadership*) had his edited volume *Arts Management, Cultural Policy & the African Diaspora* published by Palgrave Macmillan in April 2022. In 2021, *Cultural Management: Science and Education* published his article "Diversity, Equity, and Inclusion (DEI) Statements in the US Creative Sector: Progress or More Bullshit?" He copresented his paper "France and the Restitution of African Cultural Property: A Critical Race Theory View" at Indiana University; the Global Humanities Symposium: Observing Cultural Diplomacy; the International Conference on the Inclusive Museum; the European Network of Cultural Administration Training Centres (ENCATC) conference; and a Brokering Intercultural Exchange conference.

The Pittsburgh Symphony Orchestra, conducted by music director Manfred Honeck, premiered *Symphonic Fantasy on the Art of Andy Warhol*, by **MICHAEL DAUGHERTY** (*composition*), on February 11, 2022. The 25-minute work was commissioned for the symphony orchestra's 125th anniversary. Commissioned by Bang on a Can, *Six Riffs After Ovid* for solo oboe was premiered by Nashville Symphony's Titus Underwood on April 30, 2022, at the Long Play Festival in Brooklyn, New York. The Santa Rosa Symphony commissioned and premiered Daugherty's 30-minute symphony *Valley to the Moon*, which was inspired by Sonoma County, California, on May 7, 2022.

In the spring of 2022, **AARON DWORKIN** (*arts leadership and entrepreneurship*) performed his spoken-word piece, "The American Rhapsody," with music by Samuel Coleridge-Taylor, with the New Jersey Symphony, Phoenix Symphony, Greensboro Symphony, and Augustana Symphony. In addition, he gave the keynote address at ELIA



MARK CLAGUE (RIGHT) WITH COLIN KAEPERNICK

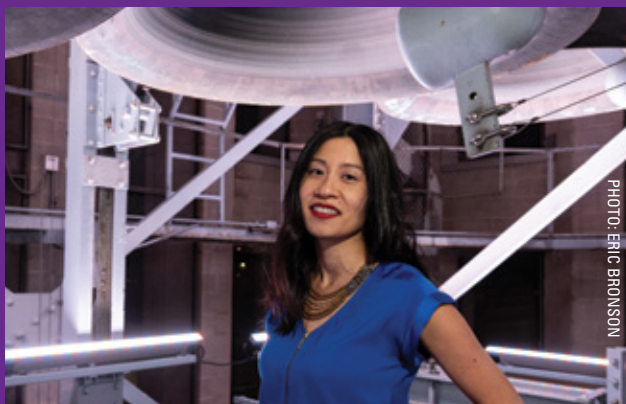
An In-Depth Look at the US National Anthem

After more than a decade of new research into the nation's anthem, **MARK CLAGUE** — professor of musicology and entrepreneurship & leadership and associate dean for collaborations and partnerships — has released *O Say Can You Hear?: A Cultural Biography of "The Star-Spangled Banner,"* published by W.W. Norton & Company. The book tells the story of the song's creation, its ongoing role in forging national identity, and its often-contentious intersection with sports, politics, immigration, war, and social justice. These subjects range from the fights to abolish slavery and secure women's suffrage to issues as contemporary as the Black Lives Matter movement. The book examines iconic renditions — both famous and infamous — by Jimi Hendrix, José Feliciano, Aretha Franklin, Roseanne Barr, Jon Batiste, and Igor Stravinsky.

Professor Fangfei Miao Wins ASTR Grant

In October 2021, **FANGFEI MIAO**, assistant professor of dance, received a Targeted Research Area Grant from the American Society for Theatre Research (ASTR), in recognition and general support of her ongoing book project. Miao is the first East Asian scholar to receive the award. In February 2022, Miao was a speaker at TEDxUofM at the Power Center, delivering the speech "Globally Speaking, Dance Is NOT a Universal Language." This talk comes from her personal experience as an artist-scholar and outside-insider who travels between the US and China for dance production and research. Miao is an international dance scholar, choreographer, and dancer whose research interests include dance and performance studies, Chinese and East Asian studies, and critical inquiries of globalization.

FACULTY UPDATES



Notable Carillon Premieres

TIFFANY NG, associate professor of carillon and university carillonneur, commissioned and premiered “Two Melodies for Kinyaa’aanii” from Navajo composer Connor Chee, the first composer to publish solo music for carillon. Her students also premiered Chee’s arrangements from “The Navajo Piano” on carillon during the Diversity & Belonging: Unsung Keyboard Stories conference at SMTD. For the U-M symposium Dutch Studies: A Decolonial Revision, Ng gave the world premieres of works by Bongani Ndodana-Breen, Chantal Willie-Petersen, and Kendall Williams, the first Black South African composers to write for carillon. Project collaborator Alexios Vicatos will premiere the pieces in Cape Town later in 2022.



ROBERT CULVER (LEFT), BOB PHILLIPS, KRISTEN PELLEGRINO, AND PROFESSOR AND CHAIR OF MUSIC EDUCATION MICHAEL HOPKINS

A Strong SMTD Presence at the 2022 ASTA Conference

At the 2022 national conference of the American String Teachers Association (ASTA), Professor Emeritus of Music Education **ROBERT CULVER** received the Paul Rolland Lifetime Achievement Award, which is awarded periodically, at the ASTA board’s discretion, to a pedagogue of renowned stature who has made significant lifetime contributions to the profession. In addition, SMTD alumni **BOB** and **PAM PHILLIPS** received the Distinguished Service Award, which recognizes individuals who have made exceptional and significant contributions to the profession. These awards were presented by SMTD alum **KRISTEN PELLEGRINO**, current national ASTA president.



DANCERS LOGAN HERNANDEZ, JASON CIANCIULLI, AND KILEY DOLAWAY IN “SIZE OF DARKNESS”

(European League of Institutes of the Arts) and delivered the Festival Fellows Lecture at the 2022 Gilmore International Piano Festival.

KATE FITZPATRICK (*music education, associate dean for undergraduate academic affairs*) had two articles published in 2022: “Finding the Other Half of Me: Culture-Based Approaches to Music Education in Hawai’i” (*Journal of Research in Music Education*) and “Collaborative Untangling of Positionality, Ownership, and Answerability in Indigenous Spaces” (*International Journal of Music Education*). She presented recently at the University of Illinois, with the music teachers of Clarke County, Georgia, for the College Music Society, and at the Forum for Future Female Band Directors. Fitzpatrick serves on the board of the *Journal of Research in Music Education*

and was recently awarded lifetime honorary membership in the Michigan School Band & Orchestra Association.

SHANNON GILLEN (*dance*) choreographed a new work for Barnard College that premiered at the Miller Theatre in fall 2021. Additional projects include new creations “All the Light” for students of the SMTD dance department and “Size of Darkness” for her nonprofit VIM VIGOR, both of which premiered at the Power Center for the Forward Facing performances in February 2022. She served as a choreography fellow mentor for the School at Jacob’s Pillow in 2021–22 and continues to mentor dance artist Talia Hinojosa for the creation of “Body Legacy,” a solo dance performance funded by the Mexican National Fund for Culture and the Arts (FONCA).



PHOTO: DES WHITE

MARC HANNAFORD

MICHAEL HAITHCOCK (*band/wind conducting*), director of bands and Arthur F. Thurnau Professor of Music, was awarded a lifetime achievement award by the College Band Directors National Association (CBDNA) during the organization's annual forum, as part of the December 2021 Midwest Band and Orchestra Clinic in Chicago. The award, approved by the full board of CBDNA, is given to those whose career has had an impact on the broader profession as well as their particular institution. The lifetime achievement award is the organization's highest honor.

An essay by **MARC HANNAFORD** (*music theory*), "On the Inside: Album Liner Notes as a Music Theoretical Medium," appeared in *The Oxford Handbook of Public Music Theory*. His article "Fugitive Music Theory and George Russell's Theory of Tonality" is forthcoming in *Theory & Practice*. Hannaford released a trio album of original compositions, *These Worlds Are All in the Same Place*. His research group, Improvisations in the Arts, Sciences, and Humanities, began in the 2021–22 academic year as one of the Faculty Engineering/Arts Student Teams (FEAST), a program that is part of the ArtsEngine initiative. Finally, he is co-organizer of a symposium series dedicated to

Anthony Davis's opera, *X: The Life and Times of Malcolm X*, in collaboration with Naomi André, SMTD music librarian **JASON IMBESI**, **LOUISE TOPPIN**, and the Detroit Opera Theatre.

As part of an exploration into the foundational contributions of Black song to American music, musical theatre students of **CAROLINE HELTON** (*musical theatre*) performed seminar recitals featuring popular music and musical theatre selections for classes in the Departments of American Culture (Stephen Berrey) and African American Studies (Naomi André) as well as an SMTD musicology class (**MARK CLAGUE**). The program was designed to highlight the role of performance in the impact and reach of songs featuring Black creators and performers, as well as those with civil rights themes.

JOAN E. HOLLAND (*harp*) was the featured harpist and harp teacher for the January/February 2022 issue of the *Harp Column*, a magazine that reaches many harpists. She created a week's program of five sessions about the harp for the Kid's Commute program of Interlochen Public Radio. The daily sessions included live playing by Holland and fun and informative material about the harp. She has expanded her connections with conservatory and university harpists around the United States as they share master classes with each other's harp programs.

DAVID JACKSON (*trombone*) received the 2022 Harold Haugh Award for excellence in studio teaching. As specified in the award guidelines, he will present a recital or lecture-demonstration during the 2022 fall term.

KENNETH KIESLER (*orchestral conducting*) conducted the Czech National Symphony Orchestra in performances and recording

sessions with violin soloist and SMTD alumna **KATHARINA UHDE**. With SMTD support, Kiesler launched the Michigan Orchestra Repertoire for Equity (MORE) initiative and conducted the University Symphony Orchestra (USO) in premiere performances and recordings of *Tethered Voices* by alumnus **JAMES LEE III** and *Tales: A Folklore Symphony* by alumnus **CARLOS SIMON**, the first two of MORE's annual commissions over a 10-year period. Two new recordings by the USO and Kiesler have been released: Music of William Bolcom, Evan Chambers, Kristin Kuster, and Stephen Rush on the Centaur label, and music by Czech composer Vítězslava Kaprálová on Naxos.

In February 2022, **NANCY AMBROSE KING** (*oboe*) performed U-M alum Roger Zare's new concerto for oboe, *Ocean of Undiscovered Truth*, with the U-M Symphony Band, conducted by Michael Haithcock. She also presented master classes and performed at the University of Georgia Double Reed Symposium, Bowling Green University, Michigan City Chamber Music Festival, and the Michigan Chamber Players concert with fellow wind faculty members. The entire U-M oboe studio premiered and recorded their newly commissioned work by Gary Powell Nash, *Flaxen Ultramarine*, in Stamps Auditorium. King will be teaching and performing during the summer of 2022 at the Round Top, Sarasota, and Sewanee music festivals.

ANDY MILNE (*jazz & contemporary improvisation*) & Unison won the Juno Award for Jazz Album of the Year: Group in 2021 and are touring North America during summer 2022. The Banff International String Quartet Competition has commissioned Milne to compose



PHOTO: ANNA YASKEVICH

ANDY MILNE

a piano quintet for a 2023 premiere.

DOUG PERKINS (*percussion*) received a U-M Research Catalyst and Innovation (RCI) grant to take the U-M Percussion Ensemble on tour to premiere Michael Gordon's new large-scale work *Field of Vision*. This tour will take the ensemble to the Caramoor Festival, Mass MoCA, Princeton University, and PS 21 in Chatham, New York. Recently, Perkins conducted members of the Strasbourg Philharmonic at the Musica Festival in Strasbourg, was a concerto soloist with the River Oak Chamber Orchestra in Houston, and returned to touring with Ensemble Signal. Perkins worked with the Limón Dance Company on a new recording of Eugene Lester's "Psalm" for the company to use in New York City and on tour during their 75th anniversary season.

AMY PORTER (*flute*) is being mentored by U-M Innovation to create Anatomy of Sound LLC, marking the 20th anniversary of her popular summer workshop at SMTD. Her innovation, "My Breathing Buddy," is patent pending and her company is being supported by Ann Arbor SPARK and the State of Michigan Small Business Development Center. The Anatomy of Sound Conference celebrated 20 years June 4–7,



ED SARATH (LEFT)

2022. Porter performed with Trio Virado (with João Luiz, guitar, and Jaime Amador, viola) during the 2021–22 season in New York and Michigan. She will serve her third season as principal flute at Brevard Music Center in North Carolina during the summer of 2022, as well as performing at the 50th Anniversary National Flute Association convention in Chicago in August.

EUGENE ROGERS (*choral conducting*) was recently a part of the premiere of Adolphus Hailstork's *A Knee on the Neck* with the National Philharmonic Orchestra; he served as the chorus master for the project with the National Philharmonic Chorus, the Washington Chorus, and the Howard University Chorus. Rogers and EXIGENCE, the Sphinx Organization vocal ensemble he founded, recently received Chorus America's Dale Warland Singers Commission

Award to partner with U-M alum **CARLOS SIMON** on a new oratorio celebrating Detroit's musical and cultural history. American Choral Directors Association (ACDA) Southern Region featured Rogers as the conducting master class clinician for their 2022 conference in Raleigh, North Carolina.

ELLEN ROWE (*jazz & contemporary improvisation*) traveled widely with her Momentum octet, with performances at the University of Wyoming; Jazz Education Network Conference in Dallas; Detroit Institute of Arts; Whitney Center for the Arts in Sheridan, Wyoming; Spearfish Opera House in South Dakota; and Belonging & Diversity Conference sponsored by U-M and Westfield Historical Keyboard Studies. Her quartet played the Jazz Room in Raleigh, North Carolina, and her trio was the headliner at the LunArts festival in Madison, Wisconsin, in June. Rowe received a commission from the Jazz Education Network (JEN) for a piece for developing jazz ensembles; the piece premiered at the JEN Conference. Rowe directed the Iowa All-State Jazz band in May 2022.

STEPHEN RUSH (*performing arts technology*) had his work "LightRays" performed by Vox3Machina, which includes SMTD faculty **KATHRYN GOODSON** (*piano*), and **TIM MCALLISTER** (*saxophone*). He had a showing of his installation work "World without Ice" at the Denmos Museum in Traverse City for seven weeks. He is working on his Anti-Racist Music Theory textbook and studying Native American singing at five reservations. Rush will premiere *Black Pilgrims*, a one-act hip-hop opera about Rev. Dr. Martin Luther King Jr. and Malcolm X, with Department of Voice faculty **DANIEL WASHINGTON** and **SCOTT PIPER**. His work



SCOTT PIPER AND ERIK SANTOS

was recently published in the *Journal of Chemical Education*. He will be touring eight colleges, performing piano recitals of modern music from Japan and the United States (including his own music), and presenting research on sleep at the Mayo Clinic.

The Seer, a composition by **ERIK SANTOS** (*composition and performing arts technology*) for vocalist and symphony band, was performed recently by Glen Adsit and the Hartt School Wind Ensemble; Col. Jason Fettig and the United States Marine Band; Jerry Junkin and the University of Texas at Austin Wind Ensemble, featuring **SCOTT PIPER** (*voice*); and Matthew Marsit and the Boston Conservatory Wind Ensemble, featuring David Hiles. *The Seer* was awarded the 2020 Sousa-ABA-Ostwald Award

of the American Bandmasters Association, and Santos received his award at the 2022 American Bandmasters Association Convention in Indianapolis.

His Day Is Done, a work for orchestra, choir, and jazz soloists by **ED SARATH** (*jazz & contemporary improvisation*)—based on Maya Angelou's poem dedicated to Nelson Mandela—will be performed in South Africa (Johannesburg, Port Elizabeth, and Cape Town) and Brazil (Manaus) later this year. Guest soloists include internationally acclaimed violinist Regina Carter, trombonist/vocalist Siya Makuzani, and percussionist Dizu Plaatjies. Sarath has a new book coming out through Routledge called *Music Studies and Its Moment of Truth*. He heads the Alliance for the Transformation of Musical Academe and its international



BRIGHT SHENG'S DREAM OF THE RED CHAMBER

PHOTO: TOKO SHIIMI



PHOTO: NATIONAL CONCERTS

MARK STOVER AND THE MEN'S GLEE CLUB

Task Force on Musical Racism, and he is the lead author of its forthcoming report.

The San Francisco Opera staged a revival of the opera *Dream of the Red Chamber*, by **BRIGHT SHENG** (composition), with libretto by David Henry Hwang and Sheng, June 14–July 3, 2022. May 2022 saw the world premiere of Sheng's violin concerto *Rages of Love* at the Merkin Concert Hall in New York, featuring Dan Zhu, violin, and Sheng as conductor. The European premiere of the work, also featuring Zhu and Sheng, is slated for July 30 in Fontainebleau, France. Sheng will serve as Distinguished Artist-in-Residence at New York University Shanghai from September 2022 to May 2023.

On April 7, 2022, **MARK STOVER** (choral conducting) and the U-M Men's Glee Club performed a solo concert in Alice Tully Hall at Lincoln Center in New York City, highlighted by the world premiere of Tesfa Wondemagegnehu's *To Repair*. In July 2022, Stover will conduct another world premiere, this time as artistic director of the Together in Hope Choir, along with the TrondheimSolistene, as they present Kim André Arnesen's *The Stranger* for the opening concert at the Trondheim International Olavsfest in Trondheim, Norway.

In April 2022, **MALCOLM TULIP** (theatre/directing) directed a world premiere reading of the English-language adaptation of the 1929 play *Cyanide* (Cyanide) at Kahn Auditorium. Written by Friedrich Wolf and translated by Silke-Maria Weineck, Grace Lee Boggs Collegiate Professor of Comparative Literature and German Studies, this agitprop play centers on Hete, a young, working-class woman who is pregnant and runs from doctors to quacks to amateurs to try to get an abortion. The play ends in death: Hete takes too much cyanide, which she's been given to speed the process along. The reading was organized by the Department of Germanic Languages and Literatures in anticipation of impending Supreme Court decisions.

Bass-baritone **STEPHEN WEST** (voice) sang the role of Judge Matthews in the world premiere production of Frances Pollock's *Stinney: An American Execution*, presented in February 2022 by Opera Grand Rapids and filmed for PBS release. This social justice opera had a diverse and inclusive national cast, including three SMTD alums, and addressed tragic historical events of 1944 in the Jim Crow-era South. In the spring of 2022, West appeared with the Lyric Opera of Kansas City as the Sacristan



STEPHEN WEST

in Tosca, with longtime friend and world-famous interpreter of the title role Carol Vaness stage-directing.

DAVID ZERKEL (tuba and euphonium) released his third solo CD, *Journey*, which features the music of composer John Stevens. The recording features several works not previously recorded, most importantly *Journey: Concerto for Contrabass Tuba*, which was commissioned by the Chicago Symphony Orchestra for their principal tubist, Gene Pokorny. In addition to solo and concerto performances in Ann Arbor in the fall, Zerkel performed as guest tubist with the Philadelphia Orchestra for the world premiere of *The Hours*, the new opera by Kevin Puts, co-commissioned by the Philadelphia Orchestra and the Metropolitan Opera.



PHOTO: CATHY MARZALUK

DAVID ZERKEL



Shankel Wins 2022 Richard Rodgers Award

The musical *Perpetual Sunshine & The Ghost Girls*, composed by **LYNNE SHANKEL** (with lyricist Sara Cooper), won the 2022 Richard Rodgers Award for Musical Theatre, conferred by the American Academy of Arts and Letters. Shankel, assistant professor of music in the Department of Musical Theatre, is best known as an orchestrator and arranger; with the show *Allegiance*, she was the first woman to solely orchestrate a new musical on Broadway. She was recently an orchestrator for *Annie Live* on NBC. As composer, her other musicals include *bare: the Musical* (Off-Broadway 2012, additional music); *HoT* (Goodspeed New Works Festival 2022, Johnny Mercer Writers Grove, 2020); and *Postcard American Town* (composer/lyricist, with book writer Crystal Skillman), which premiered at San Diego State University in April.

A Premiere at the Guggenheim

JOHN JARBOE, BFA '08 (*theatre*), premiered an original play with music called *Rose: You Are Who You Eat* at the Guggenheim Museum, thanks to a commission from Works and Process. The show was also performed in Washington, DC, through CulturalDC. In May 2022, Jarboe's work with Stephanie Blythe toured to Boston Lyric Opera. In fall of 2022, Jarboe's company, the Bearded Ladies, will remount their cabaret festival Late Night Snacks, in Philadelphia, after a two-year hiatus.

2020s

ANDREW BOHN, MM '21 (*music education*), is pursuing a PhD in music education, with an instrumental conducting cognate, at Michigan State University. He recently presented at the Michigan Music Conference and the Florida Music Education Association conference. His upcoming conference presentations include IMTE, the Mayday Group, and the Midwest Clinic.

OLIVIA DAVIS, DMA '20 (*composition*), was generously and jointly commissioned by the Philadelphia Chamber Music Society and Gabriela Lena Frank Creative Academy of Music to compose a solo violin work for Johnny Gandelsman, Grammy-winning violinist and member of the Brooklyn Rider string quartet and Silk Road Ensemble. The work is for Gandelsman's project titled *This Is America – An Anthology, 2020–2021*, which consists of new works reflecting on America's social, political, and health climate of the past few years. Davis's piece, "Steeped," has been toured across the United States by Gandelsman and is now available on an album along with numerous other works from his project.

DAVID FORSEE, BFA '20 (*interarts*), moved to New York City after graduating and dived into projection design. They've animated for Jeff Sugg on the Broadway musical *Mr. Saturday Night*, which opened in April 2022. They also collaborated with LA creative agency POSSIBLE for retrofits to screen visuals for Justin Bieber's performance at F1 in Jeddah, Saudi Arabia. In the digital theatre space, they've done projection design for off-Broadway house Ars Nova; for Red Eagle Soaring, an Indigenous youth theatre in Seattle; and more. In

between gigs, Forsee is using projection to conduct political art interventions on the facades of iconic NYC buildings like the United Nations headquarters.

DANIELLE KIM, BM '21 (*flute*), won first place in the 50th William C. Byrd Young Artist Competition. She received a cash prize and will perform with the Flint Symphony Orchestra during the 2022–23 season.

XIAOYA LIU, MM '21 (*chamber music*), DMA '21 (*piano*), was invited by the renowned label Dynamic to be the first person in the world to record the complete piano sonatas of Australian composer Carl Vine. This world premiere recording, *Carl Vine Complete Piano Sonatas*, was released on May 20, 2022, under Dynamic, with worldwide distribution through Naxos. Vine described Liu as "an exceptional pianist. . . . The finesse, power, and expressiveness she displays in these recordings is phenomenal."

Pianist **ALEXIS LOMBRE**, BFA '20 (*jazz*), has been named an inaugural fellow in the Next Jazz Legacy program, launched by New Music USA and the Berklee Institute of Jazz and Gender Justice. The three-year program aims to increase opportunities for women and non-binary artists. Each awardee is matched with master bandleaders for an apprenticeship and a mentoring relationship; Lombre will apprentice with Marcus Miller and is paired with Georgia Ann Muldrow as a creative mentor.

COLE THOMPSON, BFA '21 (*musical theatre*), recently opened as Jack in *Into the Woods*. Also featured in this production are **GAVIN CREEL**, BFA '98 (*musical theatre*), Sara Bareilles, Phillipa Soo, Brian D'arcy James, Patina Miller, and more.

MEILINA TSUI, DMA '21 (*composition*), recently accepted a commission from the Houston Grand Opera; the resulting work,

The Big Swim, is based on the story of the Chinese zodiac and will have its premiere during the Lunar New Year celebrations at the Asia Society Texas Center in Houston in 2024. In addition, Tsui won a 2021 ProQuest Distinguished Dissertation Award for her 14-minute symphonic work in two movements.

2010s

Pianist and singer-songwriter **HANNAH BAIARDI**, BFA '18 (*jazz studies and piano*), has released an album, *Magic*, which draws upon jazz, soul, R&B, pop, and world music influences.

MELANIE BATOFF, PhD '13 (*musicology*), was recently granted tenure and promoted to associate professor at Luther College in Decorah, Iowa. At Luther, she teaches a range of musicology courses and coordinates the senior projects for music majors.

ROB BISEL, BS '14 (*performing arts technology*), was nominated for a Grammy Award for Album of the Year and Record of the Year for his work on Doja Cat's album, *Planet Her*.

ALEX BONOFF, BM '16 (*voice*), recently helped develop Dynascore, an AI music platform featured in *Wired* magazine. In the past year he also wrote and orchestrated music for an immersive installation at Illuminarium in Atlanta; served as copyist for the Off-Broadway actor-musician production of Sondheim's *Assassins*, directed by John Doyle; and began orchestration for Dreamworks' *Spirit and Friends*.

MATT BOUSE, BTA '11 (*performing arts management*), obtained his master of social work degree from U-M and works as a private practice therapist at Amplify Colectivo in Ann Arbor. He works primarily with LGBTQIA+ individuals, men,



PHOTO: JENN GEIGER
AISLINN FRANTZ

second-generation immigrants, and people with ADHD.

AVLANA EISENBERG, MM '10 (*orchestral conducting*), conducted the Royal Scottish National Orchestra in a recording of world premieres by William Grant Still, released by Naxos in May 2022 as part of their American Classics label.

Having graduated with a minor in performing arts management, **KATRINA FASULO**, BMA '17 (*voice*), joined Luzerne Music Center as their newly appointed director of advancement to promote and strengthen annual fund and capital campaign initiatives.

In December 2021, **AISLINN FRANTZ**, BTA '12, took on the role of executive director for Ring of Keys, a nonprofit artist service and advocacy organization that fosters community and visibility for musical theatre artists – onstage and off – who self-identify as queer women, transgender, and gender non-conforming artists. Ring of Keys currently lists over 600 artists from all over the world in its directory and recently wrapped a sold-out three-part concert series entitled *Queering the Canon*, which positioned new songs for and by queer musical theatre artists in conversation with songs by Stephen Sondheim, Kander & Ebb, and Andrew Lloyd Webber.

RIKKI GIMELSTOB, BTA '10, recently completed casting the second season of *Kevin Can F**k Himself* on AMC, starring Emmy Award-winner Annie Murphy. Gimelstob is currently casting a Christmas movie for Hulu.

EDWARD GOODMAN, MM '13, DMA '16 (*saxophone*), was recently hired as assistant professor of saxophone at the University of Arizona Fred Fox School of Music. At SMTD he studied with **TIMOTHY MCALLISTER**, **DONALD SINTA**, and **ANDREW BISHOP**.

JEFFREY GRANT, MM '12 (*percussion*), recently joined "The President's Own" United States Marine Band, which performs at the White House, in the Washington, DC, area, and across the country during the band's annual concert tour. Grant joins **KENNETH WOLIN**, MM '91 (*percussion*), as the second U-M graduate currently in the Marine Band percussion section.

In December 2021, **BLAKE GRIFFEY**, a 2019 U-M alum with a BA in history of art and minors in stage management and museum studies, premiered a three-part variety series, *Let's Look*, featuring musical theatre alumni **MADDIE EATON** ('21) and **NATALIE KASTNER** ('20). He created the project in conjunction with Nick Beardslee. In May 2022, Griffey made his New York debut with a solo show titled *Nonconfrontational*, presented by Nyama Fine Art.

EMILY (HAGE) KELLEY, MM '18 (*music education*), recently had her book *Inclusion in Band and Orchestra: Effectively Supporting Students with Exceptionalities* published by Neil A. Kjos Music Company as part of its Maximizing Student Performance series.

WILLIAM KINNE, MM '11 (*conducting*), has recently been appointed director of bands and assistant professor at the University of Southern Maine.

He also serves as the conductor of the Portland Youth Wind Ensemble and Casco Bay Wind Symphony.

COLIN KNAPP, BM '10 (*organ and music theory*), has been hired to lead marketing and audience development efforts at Paul Taylor Dance Company in New York City. As marketing manager, he will work to advance the brand of this legendary company while growing and diversifying its audiences in NYC and across the world. In 2022, he will oversee marketing efforts for their NYC performances at New York City Center, the Joyce Theater, the 92nd Street Y, the Solomon R. Guggenheim Museum, and the annual fall season at the David H. Koch Theater at Lincoln Center, in addition to providing marketing support to presenters across the country.

KELLY ZIMBA LUKIĆ, BM '13 (*flute, music education*), will join the University of Toronto flute faculty in September 2022, after a summer spent teaching at the National Youth Orchestra (NYO) of Canada, NYO2, and Sinfonica Azteca in Puebla, Mexico. In August, she will perform a solo recital at the National Flute Association Convention and with the Lakes Area Music Festival Orchestra in Minnesota. Also in 2022, Lukić performed Carl Nielsen's Flute Concerto with the Toronto Symphony Orchestra (TSO) and continues to enjoy her position in the orchestra. She and TSO violinist Clare Semes recently formed a classical/pop fusion duo called Sonority Sisters. Featured on every major Canadian news network, the pair has performed at events for American Express, Ernst & Young, Shopify, and Deloitte, among others.

ASHLEIGH (MILLER) LORE, MM '18 (*music education*), has been named the 2022–23 Region 6 Teacher of the Year (RTOY) by

the Michigan Department of Education (MDE). According to the MDE, "Together, the [10] RTOYs comprise the Michigan Teacher Leadership Advisory Council (MTLAC). The mission of the MTLAC is to bring [teachers' voices] to a wider audience, including direct work with MDE to provide input on proposed policies and initiatives, and to help to share valuable information and resources with teacher colleagues in their respective regions."

CHRISTOPHER MARRA, PhD '19 (*music education*), and his wife, **JESSICA VAUGHAN-MARRA**, PhD '19 (*music education*), are both full-time faculty members at Seton Hill University in

Greensburg, Pennsylvania. They co-authored a book chapter with **COLLEEN CONWAY**, "The Career of a Music Teacher: Students, Parents, Colleagues, and Administrators." The chapter appears in the book *Critical Issues in Music Education: Contemporary Theory and Practice*, 2nd ed., by Harold F. Abeles and Lori A. Custodero, published by Oxford University Press.

NERMIS MIESES, MM '09, DMA '13 (*oboe*), has accepted the position of associate professor of oboe at Michigan State University, beginning in fall 2022. Mieses won the 2020 Paul Boylan Award from the SMTD Alumni Society. She has



MADISON MONTAMBAULT

been teaching at Bowling Green State University for several years and is the principal oboist of Michigan Opera Theatre.

Mezzo-soprano **MADISON MONTAMBAULT**, BM '17, MM '19 (*voice*), recently joined the resident artist program at Indianapolis Opera, where she made her role and company debut as Suzuki in Puccini's *Madama Butterfly*. In 2022, she was a winner of the Indiana District of the Metropolitan Opera Laffont Competition, a regional finalist of the Metropolitan Opera Laffont Competition, and a semifinalist in Opera Tampa's D'Angelo Young Artist Competition.

ANDREW MUNN, BMA '14 (*voice*), recently completed a season at the Salzburg State Theatre in Austria. Role highlights were Sarastro in *Die Zauberflöte* and Truffaldin in *Ariadne auf Naxos*. In May he returned to the Deutsche Oper Berlin for the leading role of the new opera *Lieder von Vertreibung und Nimmerwiederkehr*, by Bernhard Gander, with a libretto by Ukrainian poet and activist Serhiy Zhadan.

KRISTEN PELLEGRINO, MM '93 (*violin and chamber music*), PhD '10 (*music education*), is professor of music education at the University of Texas at San Antonio and president

of American String Teachers Association (ASTA). Pellegrino has 40 scholarly publications in journals and books, and she is co-editor of the *Oxford Handbook of Preservice Music Teacher Education in the United States* (2019) and the upcoming Oxford University Press book *Teaching Instrumental Music: Perspectives and Pedagogies for the 21st Century* (2023).

ANNA PIOTROWSKI, BM '14 (*violin*), was awarded the 2022 Best of Weddings and Couples Choice Awards from the Knot and WeddingWire for her freelance work in the wedding industry in Chicago.

CHARLOTTE POLITI, MM '19 (*orchestral conducting*), is currently the Constant Lambert Conducting Fellow, working with the Royal Ballet in London and with Birmingham Royal Ballet. In March 2022 Politi was appointed assistant conductor of the City of Birmingham Symphony Orchestra. She made her conducting debut with the orchestra after filling in at the last minute for principal conductor Mirga Gražinytė-Tyla.

JEREMIAH QUARLES, MM '18 (*oboe, chamber music*), was named a 2021 Colour of Music Musician; the selected musicians were invited to perform in the Colour of Music Festival Orchestra in Columbia, South Carolina, and toured to Sacramento, California. Additionally, he has been invited as a guest clinician to the University of North Carolina at Greensboro and the University of Michigan; he will be conducting classes on reed-making and performing throughout the 2021–22 academic year. Quarles continues as professor of oboe at Heidelberg University, where he teaches applied lessons, chamber music, and double-reed pedagogy courses.

TRISTAN RAIS-SHERMAN, MM '15 (*orchestral conducting*),



JONATHAN HULTING-COHEN (LEFT), GABRIEL PIQUÉ, EDWARD GOODMAN, JEFFREY LEUNG, JEFFREY SIEGFRIED, LUCAS HOPKINS. PHOTO: SARISSA MELISSA PHOTOGRAPHY

The Moanin' Frogs and Other Collaborations

JONATHAN HULTING-COHEN, BM '12, MM '14 (*saxophone*), who also earned a BA from U-M in organizational studies, released his debut solo album, *Second Flight*, on Innova Recordings. The album features works by **STEPHEN RUSH**, professor of performing arts technology, and **ANNIKA SOCOLOFSKY**, MA '14 (*composition*). The album also features the playing of **NICHOLAS SHANEYFELT**, DMA '16 (*piano*), and mastering by **PIPER PAYNE**, BFA '09 (*performing arts technology*). Hulting-Cohen was awarded tenure at the University of Massachusetts Amherst and was named soprano saxophonist with NYC-based New Thread Quartet. He continues to perform and record with mixed-winds chamber group Bandwidth; harpist **JENNIFER R. ELLIS**, DMA '15; and the Moanin' Frogs saxophone sextet. Hulting-Cohen cofounded the Moanin' Frogs with **EDWARD GOODMAN**, MM '13, DMA '16, at SMTD in 2011. The sextet also includes Gabriel Piqué as well as SMTD alums **LUCAS HOPKINS**, SM '16; **JEFFREY LEUNG**, SM '17; and **JEFFREY SIEGFRIED**, DMA '19. Hulting-Cohen is co-chair of the North American Saxophone Alliance's Committee for Gender Equity.



PHOTO: LUNA ANNA ARCHEY

ERIC ROTHACKER

was recently named conducting fellow of the Philadelphia Orchestra.

JARED RAWLINGS, PhD '15 (*music education*), authored an engaging integration of scholarship and storytelling, *Reflections on Elizabeth A.H. Green's Life and Career in Music Education* (Routledge), a book that details the life and career of a pioneering figure in the field of instrumental music teacher education. Green was one of the first to document a curriculum for teaching conducting and stringed instruments. She was on the SMTD faculty from 1942–75.

ERIC ROTHACKER, BM '18 (*music education and bassoon*), is currently enjoying his fourth year as director of bands at Middleton High School (MHS) in Middleton, Wisconsin. He teaches four curricular wind ensembles, four co-curricular jazz bands, pep band, marching band, and a music production general music class. He created the brand-new film music co-curricular (English and fine arts) general music class, which begins in the fall of 2022. In the past year, MHS placed second at the state marching band competition, the highest in school history, and hosted the first-ever MHS concert festival. MHS also received the Melvin F. Pontious Creative Sparks in Music Education Award for its diverse



BOOK COVER: DEVIN SHAFEL FOX

MATT STEELE'S BOOK

and groundbreaking work in general music classes.

JESSICA SCHLOSKEY, BFA '19 (*design & production*), started a job in October 2021 as a stage props and puppets technician with Disney Cruise Line. In April 2022, she went to the Netherlands to join the opening team of Disney's newest ship, the *Wish*. She'll be helping establish brand-new shows, including *The Little Mermaid*, and experience the ship's first transatlantic crossing.

JEFFREY SIEGFRIED, DMA '19 (*saxophone*), was hired as assistant professor of saxophone at West Virginia University. At SMTD he studied with **TIMOTHY MCALLISTER** and **ANDREW BISHOP**.

In February 2022, **MATT STEELE**, BFA '10 (*performing arts technology*), released a mental health activity book called *Heavy Metal Self Help*. This resource is for people from alternative rock music subcultures who wish to practice self-care, discover or develop healthy leisure activities, and connect to communities that can offer support. Available for free as a PDF at Steele's website, this book was inspired by the rise in popularity of casual self-care activities such as adult coloring books, the Dalhousie University-developed leisure education program Steps to Connect, and Steele's experiences

as a recreation therapist, mental health volunteer, and musician.

In January 2022, **SARAH STICKNEY (BOWMAN)**, MM '12 (*music education*), was hired as education manager for the Grand Rapids Symphony (GRS). This role primarily involves coordinating and creating curriculum resources for various education programs (such as Carnegie Hall's Link Up), as well as working with GRS musicians and artistic staff to schedule school performances. GRS education programs serve students in several West Michigan counties and communities through in-school performances (for example, Artists in Residence), middle and high school student opportunities, and grade-level concerts hosted by the orchestra.

CHANCE STINE, BM '18 (*saxophone, music education*), recently joined the U.S. Army Band "Pershing's Own." At SMTD, he studied with **TIMOTHY MCALLISTER** and **ANDREW BISHOP**.

GREGORY KENG STRASSER, BFA '17 (*directing*), directed *Hin und Zurück* and *Les Mammelles de Tiresias* for Peabody Conservatory in March 2022 and *Song of Achilles* for Shenandoah University in April 2022. Recent workshops include *The Peachlanders*, by Lyra Yang, and *Por Lo Que Soy*, by Jordanna Hernandez. Strasser was assistant director for *Celia* and *Fidel*, by Eduardo Machado, at Arena Stage.

In February 2022, **BRIANA ASHLEY STUART**, BFA '13 (*dance*), was invited to be the keynote speaker in a peer-to-peer session by KAAP and the Concertgebouw during the Bits of Dance festival in Brugge, Belgium. Most recently she performed her solo work, *Becoming Together*, in the Festival XS at the Theatre Nationale Wallonie-Bruxelles in Brussels, Belgium, and she was accepted



PHOTO: CHRIS SCHMITT

Two Decades as Music Editor for John Williams

In 2022, **RAMIRO BELGARDT**, BM '92 (*cello*), marked his 20th anniversary of working with John Williams as his music editor. Their latest collaboration, *The Fabelmans*, directed by Steven Spielberg, will come out on Thanksgiving 2022. Additional films he has worked on include *Minority Report*, *Star Wars* episodes 7–9, *Munich*, *Lincoln*, *Memoirs of a Geisha*, *The Post*, and *West Side Story*. He shared the Motion Picture Sound Editors organization award for Best Music Editing for a Feature Film for *West Side Story* in 2022. Belgardt continues to perform on the cello. Recently, he played on Sting's new version of "Russians (Guitar/Cello Version)," which was recorded to benefit Help Ukraine Center.

ALUMNI UPDATES

to the Training Diaspora Africa program at Ecole des Sables in Dakar, Senegal.

ELLIOTT TACKITT, BM '06 (*trombone performance and music education*), DMA '19 (*wind conducting*), joined the academic general faculty in the School of Arts and Sciences at the University of Virginia in fall 2021 as assistant professor of music and director of bands. In this role, he directs the Cavalier Marching Band, conducts the Wind Ensemble, and provides artistic guidance to the entire band program.

SAM VETRUS, BFA '14 (*design & production*), is currently an assistant carpenter on the 50th anniversary tour of *Jesus Christ Superstar*. She was previously the flyman on the 25th farewell tour of *Rent*.

An International Director and Playwright

HÉCTOR FLORES KOMATSU, BFA '16 (*theatre/directing*), continues as artistic director of Makuyeika Colectivo Teatral, which is dedicated to creating theatre centering the narratives and theatricalities of Mexico's Indigenous peoples. He founded Makuyeika following his experience as an inaugural member of the Julie Taymor World Theatre Fellowship. His original works — *Andares*, *Rematch* (based on the Popol Vuh), and *Ix-kik: blood, moon, sister* — continue to tour across the world, including at the Theatre der Welt and Thalia Theatre in Germany, the Public Theater NYC, Chicago Shakes, and Santiago a Mil, among others. Komatsu is also a Global Lab Fellow at Georgetown University and was a recent finalist in Rolex Mentor and Protégé Arts with Lin-Manuel Miranda. He recently returned to U-M to direct *somebody's children*, written by **JOSÉ CASAS**, associate professor of theatre & drama.

A PRODUCTION OF KOMATSU'S *ANDARES*. PHOTO: LUCAS KANE



2000s

RODNEY A. BROWN, MFA '09 (*dance*), was one of seven choreographers who participated in Get Tough! Get BAAD!, a dance compilation presented by the Bronx Academy of Arts and Dance (BAAD) in February 2022. His work has been supported by Artists with Disabilities as well as a grant from the New York Foundation for the Arts.

Residing in Las Vegas, **CIAN COEY**, BFA '01 (*musical theatre*), currently tours with Starship Featuring Mickey Thomas, singing the Grace Slick features. Coey has also performed and toured as lead female vocalist with Meat Loaf (2014–16) and Dweezil Zappa (2016–19). Other credits include *We Will Rock You* (American premiere),



CIAN COEY (RIGHT)

Raiding the Rock Vault (2015 to present) in Las Vegas, and three national tours of musicals. She is featured on Meat Loaf's *Braver Than We Are* and Dweezil Zappa's cover of "I'm Afraid of Americans." More shows and information on her original song releases can be found on Coey's social media platforms.

EDWARD DOYLE, MM '09 (*music education*), serves as president of the New Hampshire Music Educators Association. He is director of bands at Manchester Central High School in New Hampshire. He also has influenced arts advocacy as chairman of the Manchester Arts Commission.

Part of the Artist and Scholar Honors Program while at U-M, **IAN EISENDRATH**, BMA '03 (*conducting and musical theatre*), is the executive music producer of three upcoming films: *Spirited* (Apple), *Lyle Lyle Crocodile* (Sony), and *Snow White* (Disney), with songs by U-M alumni **BENJ PASEK** and **JUSTIN PAUL**, both of whom earned BFAs in musical theatre in 2006. He is the music supervisor and arranger for Broadway, UK, Australian, Canadian, and North American touring companies of *Come from Away*.

JAMIE FREEDMAN, BMA '03 (*music history*), who also majored in history, has been working on Pandora's creator

services team, helping artists and creators maximize their reach and engagement on the streaming platform. She also programs classical music. She sings with the women's ensemble Conspiracy of Venus.

DORIAN PAYTON HALL, MM '05 (*voice*), is a freelance vocalist and music educator. Recently, he and Curtis Institute of Music faculty member Reese Revak presented a virtual concert of African American art songs and arias that was featured in a spotlight by CBS-3 Philadelphia News. In January 2022, accompanied by **TYLER DRISKILL**, Hall made his Kerrytown Concert House debut. They presented a program, *In Times Like These*, featuring the works of Ravel, Brahms, Fauré, Legrenzi, Scarlatti, William Grant Still, T. Burleigh, Hall Johnson, and Moses Hogan.

RYAN HOURIGAN, PhD '07 (*music education*), is the director of the School of Music at Ball State University. He is also on the National Speakers Bureau and National Teaching Artists roster at the John F. Kennedy Center for the Performing Arts. Recently, he was asked to be the keynote speaker at the National Music Education Conference in Taiwan.

ROSS HUFF, BFA '04 (*jazz and contemplative studies, trumpet*), is a trumpeter living



PHOTO: MISTY LYN BERGERON

ROSS HUFF

in Ann Arbor. He can be heard performing fantasies on classic themes with the Pherotones every Thursday night at the Last Word bar, and he continues in creative collaboration with Ay Ombe Theater (Athens, Georgia), and This Little Abomination of Ours (Fairfax, Virginia). Huff performs with the Macpodz, Erin Zindle & the Ragbirds, and the 10-piece dance band Jive Colossus. He can be heard on the spring 2022 release by the Andy Adamson Quintet, *Coincidence of Cats*, alongside bassist Brennan Andes and jazz studies alumni **DANIEL BENNETT**, BFA '06 (*saxophone*), and **JON TAYLOR**, BFA '13 (*percussion*).

JOHN M. KENNEDY, MM '88, DMA '02 (*composition*), received the 2021 President's Distinguished Professor Award from California State University, Los Angeles, where he has been on the music faculty since 1994. The award is given annually to a professor who has excelled in the areas of teaching performance, professional achievement, and university service. Kennedy's work has been performed by ensembles and soloists worldwide, most recently ensemble Kammerklang (Norway), TM+ (France), Canadian pianist Heather Taves, and Welsh baritone Jeremy Huw Williams.



PHOTO: BAUWERKS PHOTOGRAPHY

ROCHELLE SENNET

E.B. KOGAN, BFA '03 (*theatre*), has completed part one of three of the new graphic novel series *Shockheaded Peter*. After a 30-day Kickstarter release that ended April 21, the book will be released by a publisher later in the year.

Encouraged by his wife, Jerusalem-based **RON MERHAVI**, DMA '04 (*double bass*), took advantage of the COVID quarantines to browse past concert and recording materials, including works written especially for him by Israeli composers. He then made these resources – including U-M dissertation recitals – available for all on his new website, where users can sort the works by various themes.

DANIEL PESCA, MM '07 (*composition and piano*), released his first solo album, *Promontory*, on Neuma Records in November 2021. The album features all world premieres, including two major works by Pesca, as well as works composed for him by Augusta Read Thomas and Aaron Travers. Two large works by Pesca received their premiere in March 2022. On March 4, *New Examples of Confusion*, for 13 musicians, was premiered by the Grossman Ensemble at the University of Chicago, led by conductor Tim Weiss. *Walk with Me, My Joy*, for

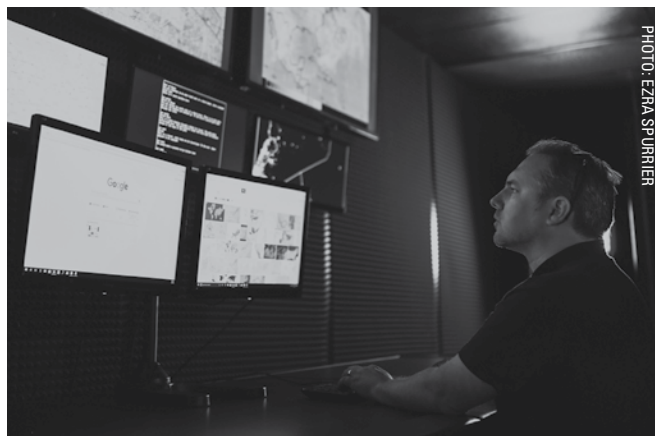


PHOTO: EZRA SPURRIER

AARON SHERRY

quartet, was premiered by Constellations Chamber Concerts in Washington, DC, on March 19. The series is run by **ELLEN HWANGBO**, BM '08 (*piano*). The quartet included flutist **SARAH FRISO**, DMA '09.

ERIK RÖNMARK, DMA '04 (*saxophone*), was named president and CEO of the Detroit Symphony Orchestra (DSO) in March 2022. He previously served as the DSO's vice president and general manager.

ROCHELLE SENNET, MM '01 (*piano*), has released a 3-CD set titled *Bach to Black: Suites for Piano*, which features the complete English Suites by J.S. Bach and six suites by five Black composers: Samuel Coleridge-Taylor, Leslie Adams, Jeffrey Mumford, Nathaniel Dett, and Frederick Tillis. The album was released on Albany Records in June 2021 and is available on all major audio streaming services. Sennet is currently associate dean for diversity, equity, and inclusion as well as associate professor of piano at University of Illinois at Urbana-Champaign.

AARON SHERRY, BFA '02 (*theatre*), finished directing his second feature film in March 2022 and is currently overseeing a slate of creative production for Practical Magic, an entertainment production and tech company. During the summer of 2022 he plans

to be in Europe, producing a major scientific documentary series, along with the next season of the MotorTrend show *AutoBiography*. For the past several years he has helped oversee several unique projects, including producing the VR/AR experiences for *Assassin's Creed*, *The Meg*, and *Dunkirk*; multiple television series; and a special exhibit at the 2019 Buckingham Palace Summer Opening.

AUSTIN STEWART, BM '09 (voice) and PhD '19 (*musicology*), was recently named director of planned and major gifts at the Curtis Institute of Music in Philadelphia. In his daily work, he leverages his passion for music education and performance to secure sizable contributions to ensure the school's tuition-free – and, as of next academic year, debt-free – policy, and he collaborates with faculty on program-specific development opportunities.

SACHAL VASANDANI, BMA '00 (*jazz studies and voice*), released the album *Midnight Shelter*, with Romain Collin, in the spring of 2021. Vasandani and Collin performed in Ann Arbor in April 2022, at the Blue Llama Jazz Club.



ADAM WACHTER AND EMILY BERMAN

ADAM WACHTER, BTA '05 (*theatre arts*), was honored with the 2021 U-M SMTD Emerging Artist Alumni Award for theatre and recently joined the musical theatre faculty of the Royal Welsh College of Music and Drama.

STEPHEN WARNER, BM '03 (*organ*), who also earned a BSE in mechanical engineering, celebrated his 20th year serving as organist at Jefferson Avenue Presbyterian Church in Detroit. He has also served as the director of music for 12 years. In this position, he directs the semi-professional



DANIEL GWIRTZMAN

choir, curates the concert series, and presides over the historic 1925 E.M. Skinner pipe organ. Warner also maintains and services pipe organs all over southern Michigan. In addition, he performs regularly at the Michigan Theater and has performed silent film scores at venues such as Detroit's Senate Theater, the Toledo Museum of Art, the Sandusky State Theatre, and Fort Wayne's Embassy Theatre.

demystifies contemporary dance through teaching fundamental concepts of the art form. A recent interview in *The Brooklyn Rail* highlights the project. In the fall, Gwartzman choreographed *Rent* for Ithaca College's Department of Theatre Arts and performed as a featured artist at Florida Atlantic University's theatre/dance department.

MARK KILSTOFTE, MM '85, DMA '92 (*composition*), has been named composer-in-residence at Furman University and is guest researcher at the University of Oslo's Center for Ibsen Studies, where he is completing an opera based on Ibsen's *Brand*. A recent choral work, *Enfold Us*, with a text by **LESLIE BASSETT**, DMA '56, was commissioned and premiered last fall by Sweden's Petri Sångare and featured on Musik I Syd. Bassett (1923–2016) was Albert A. Stanley Distinguished University Professor Emeritus of Composition. Kilstofte's song cycle, *The White Album*, commissioned by the Fromm Foundation, was recently released on Bandcamp.

ELENA RUEHR, BMA '85 (*piano and composition*), DMA '93 (*composition*), released the album *Icarus* with the Borromeo String Quartet, Delgani String Quartet, and Arneis Quartet. Ruehr is currently turning one of the pieces from the album



THE SICILIAN TENORS: AARON CARUSO (LEFT), ELIO SCACCIO, AND SAM VITALE.

Every Day Is Sicilian Tenors Day

SAM VITALE, BM '97 (*voice*), and **AARON CARUSO**, BM '99 (*voice*), are two-thirds of the Sicilian Tenors, a group they formed in 2009 and which now has an award-winning program on PBS. They have performed at Carnegie Hall, NBC's Saturday Night Live studio (for a worldwide Comcast special), and multiple venues in Las Vegas. They have sung patriotic songs at MLB, NFL, and NHL games, and have headlined at the country's largest Italian festivals. The Sicilian Tenors (also including Elio Scaccio) were presented with a proclamation from the mayor of Frederick, Maryland, naming May 25, 2022, Sicilian Tenors Day. Vitale and Caruso are the sponsors of the Sam Vitale & Aaron Caruso Neapolitan Song Vocal Competition, which will be held annually at SMTD starting in 2023, honoring and promoting the great tradition of Neapolitan songs through future generations of singers.

1990s

JENNIFER DELAPP-BIRKETT, PhD '97 (*musicology*), and co-editor Aaron Sherber received the 2021 Claude V. Palisca Award from the American Musicological Society for their critical edition *Aaron Copland: Appalachian Spring*, Original Ballet Version (A-R Editions/MUSA, 2020).

The New York-based nonprofit performing and teaching organization Daniel Gwartzman Dance Company, founded by **DANIEL GWIRTZMAN**, BFA '92 (*dance*), launched Dance with Us, an online educational platform, in the summer of 2021, thanks to support from the Rockefeller Brothers Fund. Designed to explain ways to view, speak about, and create dance, the resource utilizes performance and dance films and

into an animated film, with help from the animation group at Massachusetts Institute of Technology, where she has taught since 1992.

CHARLES ROCHESTER YOUNG, MM '90, DMA '93 (*saxophone*), was recently named director of the School of Music at the University of North Carolina at Greensboro, beginning in the fall term of 2022. Young served as the chief academic officer and associate dean for the Conservatory of Music at Baldwin Wallace University, 2016–22. Young currently serves as the executive board liaison for the College Music Society Presidential Task Force for Leading Change.

1980s

Three recent compositions by **STEPHEN GRYC**, BM '71 (*music education*), MM '78 (*music theory, composition*), DMA '83 (*composition*), received their premieres this concert season: Concerto for Horn and Orchestra; *Tree of Life*, for trombone, strings, and harp; and *Sweet Prospect*, for violin, cello, and piano. In November 2021, Gryc was composer-in-residence at Washburn University in Topeka, Kansas, where the Wind Ensemble performed a concert of his music. The U.S. Coast Guard Band recorded four of six works that will make up a CD devoted to Gryc's music. Overseas performances of Gryc's works included ones in the Netherlands (Music for Tuba and Timpani) and in Cairo, Egypt (*Fantasy Variations*, for oboe and string quartet).

GREGORY JBARA, attended '79–'81 (*musical theatre*), portrays Senator Magnuson in Christopher Nolan's *Oppenheimer*, premiering July 21, 2023. He recently starred in the Oscar Brill-penned feature film *Read the Book*, directed by

Lisa Angell, and in Adam Seidel's sci-fi feature film *The Warm Season*, directed by Janet Grillo. In July he began his 13th season as DCPI Garrett Moore in the CBS police drama *Blue Bloods*.

SCOTT MESSING, PhD '86 (*musicology*), Charles A. Dana Professor of Music Emeritus at Alma College, recently read two conference papers: "The Politics of a Schubert Year (1928): Vienna and Beyond," at the International Online Conference, Transnational Perspectives on Music, Sound and (War) Propaganda (1914–1945), Humboldt-Universität zu Berlin and University of Zurich, October 21–22, 2021; and "Schubert's Herm," at the online spring meeting of the American Musicological Society (Midwest Chapter), Roosevelt University, Chicago, March 26, 2022.

DAVID MYERS, PhD '86 (*music education*), has joined the Alumni Board of SMTD. After tenures in teaching and administration at University of Wisconsin–Madison, Georgia State University, University of Sydney (Australia), University of Minnesota, and Augsburg University, he anticipates full retirement in 2022. He chairs the leadership and administration committee of College Music Society (CMS) and is currently writing the anchor book of CMS's Emerging Fields series: *Leading Change through Music's Essential Value*. He serves on the board of the St. Paul Chamber Orchestra and is president of the board of Vocalessence, a professional choral ensemble in the Twin Cities.

BARBARA NERI, MFA '80 (*dance*), was named a quarterfinalist in the 2021 Academy Nicholl fellowship for her screenplay *The Forgotten Front*, one of only 360 entries to emerge from an all-time high of 8,191 screenplays submitted internationally to this prestigious competition. Neri's screenplay

is based on the true story of celebrated American actor Katharine Cornell's USO tour of WWII Italy, with a troupe of actors performing a Victorian romance for GIs fighting there. Neri also edited and published a poem by Tennessee Williams in the 2021 *Tennessee Williams Annual Review*. Neri found the poem while researching her 2011 play *Unlocking Desire*, which she adapted for the screen in 2017 and which is now in preproduction.

After a three-year phased retirement, **NAOMI OLIPHANT**, DMA '82 (*piano*), will fully retire from the University of Louisville School of Music in June 2022 after a 39-year tenure. She served as associate dean of the School of Music from 1998 to 2019.

JEAN SCHNEIDER, MM '74, MM '83 (*piano*), and soprano **CAITLIN LYNCH**, BM '02 (*voice*), have recorded *Sweet Dreams: Lullabies and Night Songs*. Recorded in the fall of 2021, this 23-song collection is available on CD and digital platforms through Schneider's website.

For his first live recital performance since February 2020, **FRANK WARD JR.**, MM '84, DMA '87 (*voice*), presented an all-spiritual recital in February 2022 in Providence, Rhode Island, at the University of Rhode Island Feinstein campus. He was joined by choreographer/dancer **MELODY RUFFIN WARD**, MFA '84, and pianist Mark Greer. The program included both a cappella and accompanied spirituals as well as group singing.

GREGORY YOUNG, MM '83, DMA '87 (*clarinet*), co-authored *Insights into Music Composition* in 2022 with Steve Roens, University of Utah, available now from Routledge Press. He also started the Routledge Undergraduate Research Series (eight books so far) with *Undergraduate Research in*



MELODY RUFFIN WARD AND FRANK WARD JR.

Music, co-authored by Jenny Olin Shanahan, Bridgewater State University. Young has been a professor of music at Montana State University since 1988.

1970s

An edition by **TYRONE GREIVE**, DMA '77 (*violin*), of Henryk Wieniawski's *Fantasia on Themes from Gounod's "Faust,"* op. 20, was published in spring 2022 as the last of six new editions of Wieniawski's violin-piano pieces commissioned by International Music Company, New York. The same firm had earlier published Greive's new editions of four violin-piano pieces by Russian-born, German-trained violinist-composer Leo Portnoff and violin pedagogical works by Otakar Sevcik and Friedrich Seitz. Greive continues to perform as a recital and chamber ensemble violinist.



PHOTO: CRYSTAL LENZ PHOTOGRAPHY

Driving Innovation and Diversity in the Arts

In 2022, **LEAH CLAIBORNE**, MM '14 (*piano pedagogy & performance*), DMA '18 (*piano*), won the inaugural Stecher & Horowitz Power of Innovation Award from the Music Teachers National Association (MTNA). This \$10,000 prize is awarded annually to a young professional artist/teacher who demonstrates an innovative and entrepreneurial approach in the areas of artistic excellence, pedagogical leadership, nurturing spirit, and community service. Claiborne is a champion of diversity in the arts, highlighting piano music by Black composers in her performances and teaching. An associate professor at the University of the District of Columbia, she serves as coordinator of keyboard studies and teaches History of African American Music. Claiborne is on the editorial committee of the MTNA magazine, *American Music Teacher*, where she has a regular column on topics related to diversity, equity, and inclusion (DEI); she is also the director of DEI for the Frances Clark Center for Keyboard Pedagogy.

RICHARD JENNINGS, MM '78 (*voice*), who earned a minor in composition, is the composer of more than 20 original musicals and more than 50 scores for plays, film, network TV, PBS, and Disney. He won the Drama Logue award for Outstanding Excellence in Theatre. Jennings is a founder and artistic director of Musical Cafe, a San Francisco-area nonprofit musical theatre development program that has produced and provided dramaturgical support to 40 new works so far. He was recently commissioned to write "Music for Plays," a step-by-step how-to guide for composers, directors, and playwrights, for *American Theatre* magazine.

BARRETT KALELLIS, MM '73 (*composition, piano*), was recently selected for membership in the New York Composers Circle, a prestigious NYC-based professional organization of musical artists with vision and perspective. Composers who wish to join must first attend one or more salons at which they present their music and introduce themselves. Through the active participation of its members, Kalellis will have the opportunity to submit scores for performance during the New York City concert season series.

Professor and chair of percussion at the University of Illinois for 24 years, **WILLIAM MOERSCH**, BM '75, MM '76 (*percussion*), has commissioned much of the prominent modern repertoire for marimba from composers that include seven recipients of the Pulitzer Prize in Music. In November 2021, the Percussive Arts Society recognized his contributions with their Lifetime Achievement in Education Award. Moersch is principal timpanist of Sinfonia da Camera and the Champaign-Urbana Symphony Orchestra, and he is artistic director of New Music Marimba. During the summer of 2022, he will return to Argentina

as a founding participant of the Patagonia International Percussion Festival, which is celebrating its 20th anniversary.

After teaching music and music education courses for 40 years at Florida Gulf Coast University, Eastern Michigan University, Minnesota State University-Mankato, and Kansas State University, **LOUISE PATRICK**, BM '71 (*music education*), retired and currently volunteers at a memory care facility, doing music with residents.

KATHY PERKINS, MFA '78 (*theatre*), a renowned theatre scholar and lighting designer, was awarded an honorary Doctor of Fine Arts degree at the 2021 U-M winter commencement ceremony. Professor emerita at the University of Illinois at Champaign-Urbana and the University of North Carolina at Chapel Hill, Perkins has devoted much of her academic career to researching African Americans' contributions to theatre and has mentored generations of young artists and scholars.

ROBERT PETTERS, MM '67, PhD '74 (*music education*), teaches an online course at North Carolina State University, conducts a Lutheran Church choir, and conducts the Really Terrible Orchestra of the Triangle.

In 2022 **BOB PHILLIPS**, BM '76, MM '79 (*music education*), was awarded the ASTA Distinguished Service Award by the American String Teachers Association. This award recognizes individuals who have made exceptional and significant contributions to the profession. The award was also given to Pam Phillips (LSA '79), Bob's wife and partner in many string education projects.

KAY KAUFMAN SHELEMAY, BM '70 (*voice*), MA '72 (*music*), PhD '77 (*musicology*), had her new book, *Sing and Sing On: Sentinel Musicians and the Making of the Ethiopian American Diaspora*,

published in January 2022 by the University of Chicago Press.

After a professional career as a dancer and dance educator, **LYNN SLAUGHTER**, MA '76 (*dance education*), earned her MFA in writing popular fiction and has published several novels. Her most recent title, *Deadly Setup*, a young-adult murder mystery, was published in July 2022.

ALAN STANEK, DMA '74 (*clarinet*), will be interviewed, along with other past presidents of the International Clarinet Association (ICA), for ICA's 50th anniversary, to be celebrated at the 2023 ClarinetFest in Denver. Several prominent U-M clarinet alums have served as president of ICA, beginning with founder **RAMON KIREILIS**, DMA '67, who was president 1973–78. Stanek was president 1996–98. Stanek and the other U-M alums who served as president have been awarded honorary member status for lifetime achievements in performance, teaching, and professional service.

1960s

In December 2021, the Universität Würzburg (Germany) conferred upon **CHARLES M. ATKINSON**, MM '65 (*music education*), the degree of Doctor Philosophiae honoris causa. In his laudatio for the award ceremony, Professor Andreas Haug stated that in conferring the honorary doctorate, the university "honors one of the world's leading representatives of research in medieval music, whose work on the history of music and music theory of the Middle Ages is unanimously regarded by experts as groundbreaking." Atkinson's article "Ad te levavi and Dippermouth Blues: Modes of Transmission and the Question of Musical Identity," appeared



BRUCE AND KAREN GALBRAITH

in January 2022 in *The Musical Quarterly*.

After retiring from the Los Angeles Opera Orchestra and Los Angeles Chamber Orchestra, **WILLIAM BING**, BM '69 (*music education*), is now the brass coach for the Caltech Wind Orchestra, where he directed the bands for over 40 years. He continues to teach privately and also has over 100 videos on playing the trumpet on his YouTube channel, Bill Bing's Trumpet Talk.

A 2009 SMTD Hall of Fame honoree, **BRUCE GALBRAITH**, BM '62 (*music education*), also earned a master's degree in education from U-M in 1963. He met his wife Karen (née Van Dam) on an Ann Arbor blind date (*Suddenly Last Summer*/ Little Brown Jug). They fell in love, married, and will celebrate their 60th anniversary with family at the opening game of the 2022–23 U-M football season.

SHEILAH RAE GROSS (née Bernstein), BM '67 (*voice*), co-wrote the book and wrote the lyrics for the musical *The Belle of Tombstone*, which is being presented by the Phoenix Theatre Company, in Phoenix, Arizona, as part of their Festival of New American Musicals. The show has a long development history, including an Off-Broadway run in 2011.

Featuring an all-female cast, this musical tells the story of the women of Tombstone at the time of the OK Corral shootout and the vendettas they carry through their lives, emphasizing the competition between the beautiful Jewish wife of Wyatt Earp, Josephine Sarah Marcus, and Allie Earp, the wife of Virgil Earp.

GREG HEUER, BM '69 (*music education*), and **LINDA GAMBLE HEUER**, BM '69 (*piano*), are national caravan leaders for the Airstream Club International. Their role involves planning and executing the 2021, 2022, and 2023 Airstream Oregon Trail Caravans: 34 days on the trail route with 22 Airstreams. The caravan starts near St. Joseph, Missouri, and ends in Oregon City, Oregon, at the End of the Trail Museum.

During the summer of 2022, the works of **PERSIS PARSHALL VEHAR**, MM '61 (*piano*), for trumpet, flugelhorn, and piccolo trumpet will be recorded by Benjamin Hay, assistant professor at Northeastern State University in Oklahoma. Those works include *Sound-Piece* for trumpet, flugelhorn, piccolo trumpet, and piano; *From the Mountain-Top* for two trumpets and organ; *Foursquare* for unaccompanied trumpet; *City Portrait* for trumpet, trombone, and piano; *Lux Aeterna – Roman*



An Installation Focusing on Black Liberation

JENNIFER HARGE, BFA '08 (*dance*), is the recipient of the 2021–22 Artist Residency Award from Wexner Center for the Arts in Columbus, Ohio. With this award, she is developing a multimedia installation, "the FLY | DROWN fables," which focuses on Black liberation through the lens of Black feminism. The work is created in collaboration with U-M art and design alum Devin Drake. The installation premieres in summer 2022.

Amphitheatre in Pula for flugelhorn, trumpet, cello, and piano; and *Infinite Dance* for trumpet, flugelhorn, piccolo trumpet, and piano (transcribed from wind ensemble).

Professor of Music Emeritus **MARTIN ZYSKOWSKI**, BM '67, MM '68 (*music education*), taught at Eastern Washington University (EWU) from 1968 to 2005 and was principal timpanist for the Spokane Symphony Orchestra from 1968 to 2002. He was honored at the 2022 Northwest Percussion Festival on the campus of EWU as

cofounder of the festival. He was also invited to join the New Horizons Orchestra in Spokane as their new percussion coach, commencing March 21, 2022.



SMTD alumni: Use this QR code to submit your update for the next issue by November 15, 2022!

ALUMNI AWARDS

2022 Alumni Award Recipients

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

2022 Hall of Fame

KYRA D. GAUNT, PhD '97 (*musicology*), is a digital ethnomusicologist. She is on faculty at the University at Albany, State University of New York, in the departments of music & theatre and women's, gender & sexuality studies, and she is an affiliate faculty member in sociology.

Supported by a fellowship from the National Endowment for the Humanities and a senior postdoctoral fellowship from the Ford Foundation, Gaunt authored *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop*, which won the 2007 Alan Merriam Prize for most distinguished English-language monograph awarded by the Society for Ethnomusicology. The book contributed to the emergence of studies of Black girlhood and hip-hop music as well as feminist studies, inspiring the staging of *BLACK GIRL: Linguistic Play* by choreographer/director Camille A. Brown, performed at the Joyce Theater, Jacob's Pillow, and the Kennedy Center. In 2016, *BLACK GIRL* was nominated for a Bessie Award for Outstanding Production.

Gaunt was among the 2009 inaugural class of "world-changing" TED Fellows. By 2018, her TED video "How the Jump Rope Got Its Rhythm" went viral, with over seven million Facebook views. She is currently writing her next book, *PLAYED: How Music Orchestrates Violence Against Black Girls Online*, which is sponsored by a 2022 \$25,000 research grant from the Girls of Color Initiative of the Ms. Foundation for Women. Gaunt continues to perform opera/art song, sing jazz and R&B, and compose her own songs.

MARGO MARTINDALE, BA '73 (*theatre*), is a three-time Emmy winner, receiving two consecutive Guest Actress in a Drama Series Emmys for *The Americans* and a third as Best Supporting Actress in a drama for her portrayal of Mags Bennet, crime family matriarch, in *Justified*. Most recently, she earned an Emmy nomination for playing Bella Abzug in FX's critically acclaimed miniseries *Mrs. America*, opposite Cate Blanchett. Her other notable TV credits include *Sneaky Pete*, *The Act*, *The Good Wife*, and spinoff *The Good Fight*.

Martindale can be seen in *Blow the Man Down*, an official selection of the 2019 Tribeca



Film Festival, as well as Alan Ball's *Uncle Frank* on Amazon Prime. She starred opposite Bryan Cranston in Showtime's limited series *Your Honor* and opposite Sarah Paulson as Lucianne Goldberg in Ryan Murphy/FX's *American Crime Story: Impeachment*. She recently wrapped Elizabeth Banks's *Cocaine Bear* for Universal opposite Keri Russell and will appear in Ryan Murphy's next limited series, *The Watcher*, opposite Bobby Cannavale and Naomi Watts, for Netflix.

2022 Emerging Artist Awards

MICHAEL AVITABILE, BM '13 (*flute*), has been praised by the *Boston Globe* for playing that is "elegant and exacting" and described by the *New Yorker* as an "enterprising" flutist, entrepreneur, and educator. He is the founder and executive director of Hub New Music, a Boston-based chamber quartet that has been making waves in the national contemporary music scene. In his role as executive director, Avitabile has spearheaded commission projects with many of the



KYRA D. GAUNT



MARGO MARTINDALE



MICHAEL AVITABILE



GINA RATTAN

leading composers of our time, including Andrew Norman, Tyshawn Sorey, Angelica Negron, Donnacha Dennehy, Carlos Simon, Nico Muhly, Nina C. Young, and more. The ensemble maintains an active touring schedule and has been featured by the *Boston Globe*, WQXR (NYC), WFMT (Chicago), the *New York Times*, WBUR (Boston), *Houston Chronicle*, and the *New Yorker*. This season, Avitabile looks forward to concerts presented by the Williams Center for the Arts, Celebrity Series of Boston, and Morgan Library & Museum.

GINA RATTAN, BFA '08 (*theatre*), is a professional theatre director who has been living and working in New York City for 15 years. Her directing credits include *Dogfight* (ZEST concert), *Borrowed Cash: Busted* (ART), *Rodgers and Hammerstein's Cinderella* (national tour), and *Camp American Girl* (national tour). Rattan's Broadway associate directing credits include *Billy Elliott*, *Rodgers and Hammerstein's Cinderella*, *Matilda the Musical*, *Angels in America*, and the current production of *Company*. Rattan is an active member of her union, Stage Directors and Choreographers Society (SDC), as well as an avid teaching artist.



BRIANA ASHLEY STUART

BRIANA ASHLEY STUART, BFA '13 (*dance*), BA '13 (*sociology*), is a Brussels-based performer, choreographer, and entrepreneur born and raised in Detroit. After leaving U-M, she performed with US-based companies StepAfrika and SJ Ewing & Dancers and has since continued her career in Belgium. She has collaborated with organizations and artists such as BOZAR, 4HOOG Kindertheater, ZIKIT, Cie Airblow, Les Brigittes, Nadine Baboy, Jana Roos, Dalila Hermant, and Peter Spaepen. In addition, she has choreographed and performed her own works at KVS Brussels, Kaaithheater, the Delta (Namur), Schouwburg Kortrijk Theatre, Pianofabriek, and Tomorrowland, among other venues.

Stuart's interests lie in researching how the history and culture of art forms directly relate to the human condition and sense of expression as well as cultural exchange, live interaction, and intimate performances with audiences. She has created S.T.U. Arts Dance, a community-based arts organization dedicated to moving Belgium's communities to "See. Think. Understand. The Art of Dance" for personal, professional, and community development. Her Creative Living for Dancers platform empowers and enriches the dance community in the digital sphere through professional development courses and funding to support the creation of digital dance works.

2022 Paul Boylan Award

Tony and Grammy Award-nominated actress **ASHLEY JINI PARK**, BFA '13 (*musical theatre*), has captivated audiences on both stage and screen. Park currently stars as

Mindy in the Netflix series *Emily in Paris* – created by Emmy winner Darren Star – opposite Lily Collins. For season one, Park received a Critics' Choice nomination, becoming the first Asian American actress to be nominated for Best Supporting Actress in a Comedy Series.

Most recently, Park can be seen in a recurring role in Tina Fey's Peacock hit series *GIRLS5EVA* – with season two currently in production – opposite Sara Bareilles, Renee Elise Goldsberry, and Busy Phillips. Other television credits include Netflix's *Tales of the City*, Apple TV+'s *Helpsters*, and PopTV/ Lionsgate Television's *Nightcap*. She will next star in an as-yet-untitled Lionsgate/Point Grey comedy and in Obscured Pictures' *Mr. Malcolm's List*.

On the Broadway stage, Park originated the role of Gretchen Wieners in Tina Fey's *Mean Girls*. For her role as Gretchen, in 2018 Park received nominations for a Tony, Drama League, Drama Desk, Outer Critics Circle, and Chita Rivera Award. That same year, Park garnered critical acclaim as Mwe in *KPOP*, for which she won the esteemed Lucille Lortel Award for Lead Actress in a Musical and was nominated for her second Drama League and Drama Desk Awards of the season.



ASHLEY JINI PARK

2022 Christopher Kendall Award

GABRIELA LENA FRANK, DMA '01 (*composition*), currently serves as composer-in-residence with the Philadelphia Orchestra. She was included in the *Washington Post*'s list of the 35 most significant women composers in history. Identity has always been at the center of Frank's music; born in 1972 to a mother of Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural American heritage through her compositions.

In 2017, Frank founded the award-winning Gabriela Lena Frank Creative Academy of Music, a nonprofit training institution for emerging composers from a broad array of demographics and aesthetics, held on her two rural properties in Boonville, California. Civic outreach is an essential part of Frank's work. She has volunteered extensively in hospitals and prisons, with her current focus on developing the music school program at Anderson Valley High School, a rural public school of modest means with a large Latino population, in Boonville.

In the 2022–23 season, Frank will premiere her first opera, *El último sueño de Frida y Diego*, with Pulitzer-winning playwright Nilo Cruz, co-commissioned by San Diego Opera and San Francisco Opera.



GABRIELA LENA FRANK

University Productions Staff

Several exceptional, longstanding employees of University Productions (UProd), which produces all ticketed SMTD events, have recently retired. Collectively, their time at UProd totals more than 150 years of service.

TONI AULETTI (MFA '93), the charge scenic artist on more than 250 productions over 31 years, also taught and mentored hundreds of students. She was described by UProd production manager Paul Hunter as "a true master of interpreting designs, collaborating on ideas, and, finally, translating them into reality. Her striving for excellence will be missed but her legacy will be long remembered."

DOUG EDWARDS (BFA '76), technical director for 20 years at the Power Center for the Performing Arts, supervised the scenery for dances, dramas, musicals, and operas — work that can be summarized as "big" and "even bigger." Jeffrey Kuras, director of UProd, said: "One of his favorite phrases — 'the crystal ball is cloudy' — often had me and the

production manager nervous, but Doug always solved the problem in his quiet way, on time and on budget."

MARK GORDON was the house technician at the Arthur Miller Theatre, where his extensive technical knowledge in theatrical audio and lighting were indispensable. "His ability to solve problems on the fly while always maintaining the highest professional standards will be sorely missed," said Kuras. Gordon, who was at SMTD for 26 years, previously worked at Hill Auditorium, where he was instrumental in its reopening after the massive 2002–04 renovation.

BARRY LARUE, senior backstage operations manager of the Power Center for 41 years, was also an important contributor of technical theatre

knowledge for every renovation of SMTD's large performance venues. "As a firm believer in historic preservation, Barry feels that welcomed technological innovations should not diminish the architect's original vision," said Kuras. "Audiences will be appreciating his work for decades to come."

DON WATKINS started as a stage carpenter 35 years ago and progressed to master carpenter, associate technical director, and, finally, backstage operations manager. "Don can build anything from wood and steel," said Kuras. "The list of beautiful scenery that Don has built is too long to detail, and his custom projects and repairs are unknowingly appreciated by people using the major venues."

Tracy Goetz

After 30 years on staff at U-M — including 16 years working for SMTD — Tracy Goetz has retired from her position as executive secretary to the dean. She started her U-M career

after graduating from Eastern Michigan University, working in the hematology/oncology department of Michigan Medicine. She then went on to roles working for the U-M hospital chief of staff and the vice president of development. Goetz left U-M for a few years, but returned 16 years ago to work with Christopher Kendall, SMTD dean and professor emeritus of conducting.

Goetz provided steadfast support to four SMTD deans. After working for Kendall, she assisted Aaron Dworkin (now professor of arts leadership & entrepreneurship) and interim dean Melody Racine (now associate professor of musical theatre). Goetz then closed out her SMTD career with David Gier, current dean of SMTD.





TRACY GOETZ

"What Tracy did for SMTD cannot be captured in a job description," said Gier. "With unflappable good humor and patience, she always exuded her love of the school, and a sense of loyalty and pride in the work we all do together. Tracy's ability to sense how the day was unfolding, what needed to be done, and how to put me in a position to be most effective in my work on behalf of the school was incredible, and I will be forever grateful for her support and friendship."

Goetz's career at SMTD aligned with her love of music, which began at an early age. She started playing the piano at age seven and took lessons for many years, winning two medals in high school competitions. She also played the saxophone for several years.

With calm professionalism, detailed organization, and continual kindness, Goetz offered assistance not only to SMTD deans but to faculty, students, and staff throughout the school. "I will always treasure my time at U-M and especially at SMTD," she said.



ROBERT GRIJALVA

Robert Grijalva

After 34 years of tending to the care, tuning, and purchase of the 240 pianos that are in constant use at SMTD, Robert Grijalva retired this spring from his position as executive director of keyboard maintenance and assistant professor of piano technology. Dean Paul Boylan hired Grijalva in 1987 with a mandate to develop a piano technology program that would address the deficiencies in and the care of the piano inventory. "My vision was to turn the incohesive inventory we had into a solid, all-Steinway environment for students and faculty that would be second to none in the country," said Grijalva. He realized that vision, while also establishing an exceptional piano technology staff and a recently renovated piano technology shop.

"Bob is a unique and important force behind the scenes of U-M's world-class musical life," said Norman Vesprini, MM '96 (*piano*), a former SMTD piano technologist who now runs the piano technology program at the University of Notre Dame. "He is also a pianist whose love for the instrument and its music informs and feeds his desire to create a perfect music-making machine that satisfies both artist and audience."

A highlight of Grijalva's SMTD career was the restoration of



WALTER EVERETT

George Gershwin's Steinway Model AIII, donated to the school in 2013 by George's nephew Marc Gershwin. Grijalva documented that work on the SMTD Gershwin Initiative blog, and he had the rare opportunity of stepping from behind the scenes to center stage when he addressed the audience at the piano's debut concert at Hill Auditorium on October 10, 2014. Citing this as his "absolute favorite and chart-topping performance experience" at the school, Grijalva said, "If I could have retired on October 11, 2014, my life would have been complete!"

Grijalva expressed indebtedness to Maury and Linda Binkow, now dear friends, who facilitated the establishment of the Charles H. Gershenson Piano Fund, and William and Delores Brehm, who made a \$1 million gift for piano purchases. Their collective generosity and vision, he said, made it possible for him to achieve his goals for the school.

Walter Everett

One of the world's most renowned scholars of the Beatles' music, Walter Everett, professor of music theory, has retired after 33 years. Everett began his career at SMTD as a graduate student teaching assistant, earning his PhD in 1988. He became an assistant professor of music in 1989, an associate professor in

1997, and a full professor in 2006. He was chair of the Department of Music Theory from 2004 to 2010. During his tenure he taught more than two dozen courses ranging from Basic Musicianship to Schenkerian Theory to Music of the Beatles.

Everett is the author of *The Beatles as Musicians*, a two-volume study, and *The Foundations of Rock*, and he is co-author, with Tim Riley, of *What Goes On: The Beatles, Their Music, and Their Time*, all published by Oxford University Press. He also edited the essay collection *Expression in Pop-Rock Music* for Routledge and co-edited, with John Covach, BM '83, MM '85 (*music theory and guitar*), PhD '90 (*music theory*), two volumes of *Contemporary Music Review*. He has published more than 30 book chapters and peer-reviewed articles exploring diverse topics in popular music from Willie Mae Thornton to Missy Elliott, as well as analytical and theoretical questions dealing with 18th- and 19th-century song, opera, and sonata forms.

A frequent presenter at national and international conferences, Everett has made keynote presentations to meetings in Liverpool, Nashville, New York, New Jersey, Finland, and Germany, and he organized the 2017 conference Summit of Creativity: A Celebration of the Fiftieth Anniversary of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* at SMTD. He has also served terms as chair of the Society for Music Theory publications committee and on the editorial boards of *Music Theory Spectrum* and *Theory and Practice*. Everett is currently co-authoring, with Katie Kapurch, a book tentatively titled *Sex and Gender in Rock and Pop Music from the Beatles to Beyoncé* for Bloomsbury Press.



DEE AND BILL BREHM

DELORES SODERQUIST BREHM 1930–2022

One of SMTD's most generous benefactors and devoted friends, Delores S. "Dee" Brehm passed away on April 3, 2022, in Ann Arbor. Dee and her husband William K. "Bill" Brehm were the lead donors to the expansion and renovation of the Earl V. Moore Building, which was concluded in 2015. Thanks to their visionary commitment, the historic building was updated into a state-of-the-art music teaching complex that includes the Brehm Pavilion, a 21,900-square-foot addition whose welcoming entry lobby, Soderquist Atrium, is named for Dee's family. The Brehms also funded two annual prizes for composition, a graduate fellowship in choral conducting, and a choral commissioning fund. They contributed substantially to the purchase of new pianos and to SMTD scholarships. Dee Brehm grew up in Cadillac and Ypsilanti and earned a bachelor's degree in special education from Eastern Michigan University, where she met Bill, a student at U-M. They married in 1952, and Dee taught special education before giving birth to her two children. Diagnosed with type 1 diabetes in 1949, Dee was told to prepare for a shortened life and difficult pregnancies, but she overcame all odds and, with Bill, was instrumental in later forming and supporting the Coalition for



GEORGE CRUMB

Diabetes Research. A celebration of Dee's life will take place in the Brehm Pavilion on what would have been her 92nd birthday, August 28, 2022. Those interested in attending, please visit ellisquilts.com/brehm.htm.

GEORGE HENRY CRUMB JR. 1929–2022

The Pulitzer- and Grammy Award-winning composer George Crumb, DMA '60 (*composition*), died on February 6, 2022, at his home in Media, Pennsylvania. An internationally renowned experimental composer who developed a distinctly personal musical language, Crumb's highly influential work is among the most frequently performed among that of contemporary composers. His music often juxtaposes contrasting styles, ranging from Western art music, to hymns and folk, to non-Western forms of music. Many works include programmatic, symbolic, mystical, and theatrical elements, often reflected in his meticulously notated scores. After obtaining his BM from the Mason College of Music and Fine Arts and his MM from the University of Illinois at Urbana-Champaign, Crumb studied as a Fulbright fellow at the Hochschule für Musik in Berlin. He then came to Michigan, where he studied with Ross Lee Finney, the legendary professor known for developing the Department of Composition



LOWELL GREER

into one of the nation's top programs. One of Crumb's most famous works, *Black Angels* (1970), was commissioned by U-M for its resident Stanley Quartet, comprising string faculty members, who premiered the piece, written in protest of the Vietnam War. The following year his *Ancient Voices of Children* premiered at a Library of Congress chamber festival, and a recording of it from 1971 became one of the best-selling albums of classical music released in the 20th century. From 1965 to 1983, Crumb was the Annenberg Professor of the Humanities at the University of Pennsylvania, where his life was celebrated in March.

LOWELL GREER 1950–2022

Lowell Greer, who taught French horn at SMTD from 1986 to 1994, passed away on January 5, 2022, in Toledo, Ohio. The winner of seven first prizes in prestigious international horn competitions, Greer performed with 50 orchestras internationally on both modern and natural horn (the latter without valves). In addition to being a renowned soloist and chamber musician, he served as assistant principal horn for the Detroit Symphony Orchestra and held principal positions with the Mexico City Philharmonic and the Cincinnati and Toledo Symphony Orchestras, and he



JOANNE ADELLE SMITH

was guest principal horn of Belgium's Antwerp Philharmonic/Royal Flemish Orchestra. Greer was an acclaimed expert on natural horn performance, leading him to become a maker of fine reproductions of period instruments and a teacher of natural horn-building techniques. Greer studied music at Wheaton College and the University of Wisconsin and, in addition to U-M, taught at Wheaton College, Oakland University, Interlochen Arts Academy, the School for Perfection in Mexico City, the University of Cincinnati, and the Carl Nielsen Academy of Music in Denmark. In 2008 he was honored with the Punto Award by the International Horn Society (IHS), and he was elected an IHS honorary member in 2014.

JOANNE ADELLE SMITH 1937–2021

Joanne Adelle Smith, professor emerita of piano and piano pedagogy, died in Bonita Springs, Florida, on November 13, 2021. Smith was hired at SMTD in 1983 to help establish the piano pedagogy program following her launch of the very successful Bowling Green State University (BGSU) Creative Arts Program. At Michigan, she served as director of keyboard studies and the Piano Pedagogy Laboratory Program (PPLP) and coordinator of the class piano program. She also developed graduate degree

programs in piano performance and pedagogy, which were selected by the National Association of Schools of Music as model curricula for pedagogy degree programs. Smith served on the pedagogy faculty at BGSU and at the University of Toledo and taught for 18 years at Interlochen Summer Arts Camp, frequently as coordinator. Most recently, she was on the piano faculty at the Bower School of Music at Florida Gulf Coast University. Smith earned her undergraduate degree from MacPhail Center for Music and her master's from Cincinnati College-Conservatory of Music. In 2002 she was named National Music Teacher of the Year by the Music Teachers National Association. Gifts in memory of Smith can be made to the Joanne A. Smith Piano Pedagogy Award by calling 734.647.2035 or visiting donate.umich.edu/GevJZ.

1940s

GLORIA A. DANGL, BM '45 (*music education*), died February 16, 2022

DOROTHY G. DEMARK, BM '47 (*music theory*), died April 11, 2022

ZARA L. DICK, BM '49 (*piano*), died January 17, 2022

CARLA H. KAATZ, BM '49 (*wind instruments*), died May 2, 2022

HARRIET U. ORENSTEIN, BM '49 (*music education*), died January 11, 2022

LAVONNE T. PECHIN, MM '49 (*music literature*), died March 22, 2022

INEZ L. SCHULTZ, MM '46 (*music theory*), died February 11, 2022

1950s

ROYCE R. ARMSTRONG, BM '54 and MM '59 (*music education*), died March 25, 2022

ROBERT W. BUGGERT, MM '47 (*music education*), and PhD '56 (*musicology*), died January 27, 2022

GEORGE D. CURFMAN, MM '57 (*music education*), died December 10, 2021

HOWARD T. HOWARD, BM '58 (*music education*), died December 6, 2021

MEREDYTH M. JONES, BM '55 and MM '56 (*voice*), died October 27, 2021

PETER S. KATZ, BM '55 (*music literature*), died December 6, 2022

MARIANN LANDA, MM '59 (*music literature*), died November 2, 2022

JANET A. LEE, BM '53 (*music education*), died October 21, 2021

WESLEY W. MEASEL, BM '55 and MM '59 (*music education*), died January 30, 2022

ERNEST K. ROLSTON, BM '50 and MM '51 (*music education*), died November 30, 2021

VERNETT SUBLETT SMITH, BM '52 (*music education*), died October 25, 2022

IRA H. WEAVER, BM '49 and MM '54 (*music education*), died November 10, 2021

1960s

BARBARA Z. BARSTOW, BM '69 (*music education*), died February 3, 2022

MICHAEL G. CUNNINGHAM, MM '61 (*composition*), died February 10, 2022

GINKA GEROVA-ORTEGA, attended '68, died September 29, 2021

ROY F. GOWMAN, MM '65 (*music education*), died January 24, 2022

SUSAN R. HARRIS, BM '68 (*music education*), died March 6, 2022

CHARLES W. HEFFERMAN, BM '58, MM '59, and PhD '62 (*music education*), died January 8, 2022

ETHLYN F. HOWARD, MM '65 (*music literature*), died January 9, 2022

DELIGHT L. IMMONEN, BM '60 (*music education*), died October 16, 2021

DIANE L. JENKINS, BM '60 (*music theory*), died March 12, 2022

JOHN D. LARKIN, MM '67 (*music education*), died March 21, 2022

DONALD W. LORA, MM '69 (*music education*), died February 1, 2022

FRED W. MOSIER, MM '63 (*music education*), died December 31, 2021

HELAINÉ L. MUEHLMEIER, MM '66 (*music education*), died November 21, 2021

JACKLIN B. STOPP, PhD '64 (*music education*), died February 26, 2022

GENE P. THRAILKILL, BM '60 (*music education*), died November 10, 2021

DONALD S. VALLEY, MM '66 (*music education*), died March 15, 2022

BERDEAN J. WALCOTT, MM '65 (*music education*), died January 2, 2022

NADINE M. WHITE, BM '69 (*music literature*), died February 15, 2022

1970s

CHARLES S. BROWN, BM '74 and MM '75 (*voice*), died November 19, 2021

FRANKLIN E. DYBDAHL, DMA '70 (*voice*), died January 25, 2022

THOMAS E. EDWARDS, BM '71 (*cello*), died December 3, 2021

LINDA L. GARDNER, MM '77 (*organ*), died April 2, 2022

JULIE A. GIACOBASSI, BM '71 (*wind instruments*), died February 21, 2022

DENNIS P. GISZCZAK, BM '77 (*music theory*), died February 17, 2022

JEFFREY L. JOHNSON, MM '74 (*French horn*), died January 18, 2022

SIGRID J. JOHNSON, MM '76 (*voice*), died March 11, 2022

RAYMOND J. LEWANDOWSKI, PhD '76 (*theatre*), died October 8, 2021

JOHN R. MURPHY, DMA '77 (*piano*), died November 6, 2021

DONALD L. MURRAY, PhD '70 (*theatre*), died January 15, 2022

H. SCOTT REITER, MM '70 (*composition*), died November 18, 2021

KATHLEEN A. STEVENSON, MM '77 (*flute*), died February 19, 2022

MARY R. VANHOET-MILLER, BM '79 (*organ*), died March 29, 2022

WILLIAM H. WOODWORTH, EdD '70 (*music education*), died February 16, 2022

RUDOLF J. ZUIDERVELD, MM '72 (*music history & literature*), died October 29, 2021

1980s

RICKY L. GOWARD, MM '81 (*music education*), died January 29, 2022

CARL M. HEPPENSTALL, BM '85 (*composition and double bass*), died March 16, 2022

DAVID L. KANE, BM '84 (*percussion*), died January 20, 2022

ERIC A. ROMBACH-KENDALL, MM '84 (*music education*), and MM '88 (*conducting*), died January 24, 2022

KATHLEEN S. ROTH, BM '78 (*music education*), and MM '81 (*voice*), died January 17, 2022

1990s

BRIAN P. FRANCK, DMA '95 (*organ*), died March 6, 2022



RIXEY TERRY, BFA '23 (*musical theatre*), shares their thoughts on how donor support has helped them chase their musical theatre dreams.

Attending the University of Michigan was a dream of mine starting somewhere around the age of 13. Thanks to the support of the Donald R. Shepherd Scholarship in Musical Theatre and the Lizzie and Jonathan Tisch Scholarship Fund, I get to call that dream of waking up as a U-M musical theatre major a reality.

The depth of connections, resources, and opportunities offered by the musical theatre department, and the greater SMTD, never ceases to amaze me. From office hours to the Power Center stage, the faculty deliver a thoughtfulness in their coaching and advising that both challenges and affirms. This past semester, having the opportunity to work with Professor Linda Goodrich led to some particularly profound discoveries. The chance to directly apply her performance curriculum to an SMTD ticketed production under her direction was clarifying and encouraging for any part of me daunted by the industry that awaits. Discoveries here at the University of Michigan are a daily occurrence, and as senior year approaches, I feel invigorated to take on all of the discoveries ahead.

My time at SMTD has been, in short, thrilling. Sophomore year, I performed in a University Productions presentation of Shakespeare's *As You Like It*, where I got to work with other cast members to create a cappella music and underscoring throughout the play, while also playing a couple small roles. Later, I co-choreographed a virtual musical, created a music podcast for a history course, wrote a horror short film, and found a love for "creative nonfiction" and personal narrative writing that continues to serve my creative process as a performer. This past year, as we returned to in-person instruction, I assistant directed a play, choreographed another play, wrote a short musical, performed in two short films and a web series, sang in three different concerts showcasing the work of composition majors in SMTD, and played roles in both *Fiddler on the Roof* (in concert with the Grand Rapids Symphony and the Philadelphia Orchestra) and *Hair*.

The list of experiences I've taken part in are already greater in both quantity and quality than anything I could have imagined. I am so proud to be a Wolverine and so honored to be supported by scholarship donors along the way.

My very best, and Go Blue!

Rixey Terry

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.

JOHN ALBRIGHT made a gift to the William Albright Scholarship for composition students.

ROBERT (MD '63) and **WANDA BARTLETT** contributed to the Clyde Thompson Scholarship in String Bass.

LAWRENCE BELL (BSE '68, MSE '69, MBA '72) made gifts to the Merton J. and Gladys C. Bell Marching Band Scholarship.

LINDA BENNETT (MS '70, MPH '75) and **ROBERT BAGRAMIAN** (DPH '69) pledged additional support and made gifts to the Marilyn Bennett Memorial Scholarship in Musical Theatre and Marilyn Bennett Memorial Scholarship in Theatre & Drama.

STEPHEN BERNACKI (BBA '06, BA '06) and **ERIN BLOCK** pledged support and gave a gift to the Bernacki Family Stage Management Scholarship.

NEIL and **REBECCA CADMAN** pledged support and made a gift to establish the Cadman Family Marching Band Scholarship.

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

BETTY CUMMINGS made a gift to the Betty Cummings Marching Band Scholarship.

DOROTHY RICHARD STARLING FOUNDATION pledged support and gave a gift to the SMTD Alumni String Scholarship.

LYNN FIRESIDE (BA '64) made a gift to the Fireside Scholarship, which supports musical theatre students.

TYRONE (DMA '77) and **JANET GREIVE** made an establishing gift to the Tyrone and Janet Greive Scholarship for violin students.

PETER (BA '67, JD '70) and **VIRGINIA GUSTAFSON** (BSDes '68) pledged support for the Marching Band Scholarship.

CARYL (BM '64) and **DAVID KASSOY** (MSE '61, PhD '65) made a gift to the SMTD Emergency Fund.

DAVID LAUTH (BM '77, MM '78, JD '82) and **LINDSEY THOMAS** (MD '80) pledged additional support to the David J. Lauth and Lindsey C. Thomas Scholarship for oboe students.

JEFFREY LUTZ (BA '77) and **CATHY NOWOSIELSKI** (MD '80, BS '77) made a gift to the Jeffrey N. Lutz – Deloitte Consulting Scholarship fund for Michigan Marching Band students.

WILLIAM (MBA '65) and **SALLY MARTIN** (MA '67) pledged support to the William C. and Sally A. Martin Scholarship for musical theatre.

ALLEN MEHLER made a gift to establish the Mehler, Schmidt, Sozener Marching Band Doctors Scholarship.

MARY MORSE (BA '64) gave a gift to the William Edward and Mary Cockram Morse Scholarship for graduate students studying classical voice or piano.

THE PRESSER FOUNDATION made a gift benefiting the Presser Graduate Music Award.

RICHARD (BSEd '67) and **LINDA RIDLEY** (BS '77) contributed to the Cheryl Penpraze and Gordon A. White Scholarship Fund for Michigan Marching Band students.

THOMAS SCHOLTEN (BSE '82) made a gift establishing the Elizabeth and Herman Scholten Family Scholarship supporting Michigan Marching Band students.

PATRICIA SCHWARZ (BSDes '64) contributed to the F. William Schwarz Jr. Marching Band Scholarship.

DONALD SHEPHERD (BBA '58) made gifts to the Donald R. Shepherd Michigan Marching Band Fellowship Award and Donald R. Shepherd MMB Scholarships.

SUSAN SMITH (BS '63) and **ROBERT GRAY** made a gift to the Susan M. Smith and Robert H. Gray Endowed Scholarship in Musical Theatre.

GORDON WHITE (BSE '81, BSE '82) pledged support and made a gift to establish the Cheryl Penpraze and Gordon A. White Scholarship for Michigan Marching Band students.

DAVID (BA '86, MD '90) and **BERNADINE WU** (BS '89, MD '92) pledged support and made a gift to establish the David and Bernadine Wu Scholarship for violin students.

Programmatic Support

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

ANONYMOUS DONORS gave to the Chamber Music Artist-in-Residency Fund.

ANONYMOUS DONORS pledged support and gave gifts to the Bachelor of Theatre Arts (BTA) Expendable Fund, SMTD Global Tour Fund, and SMTD DEI Fund.

ANONYMOUS DONORS gave to the William P. Malm Stearns Collection Concert Series and Instrument Preservation Fund.

ANONYMOUS DONORS gave gifts to support the Early Music Ensemble and Nancy King's oboe studio.

JILL BAKER (BA '69) contributed to the Michigan Marching Band Elbel Club Fund.

JOHN (attended '59) and **HILDA FREY** gave a gift to the SMTD Dean's Discretionary Fund.

JUTTA GERBER-MALM (BM '77) gave gifts to establish the William P. Malm Stearns Collection Concert Series and Instrument Preservation Fund.

AARON and **EMILY GILCREAST** contributed to the Charles H. Gershenson Piano Fund.

DONALD (BA '87, MBA '90) and **MURSIDE JEAN** (BS '87, MBA '90) gave a gift to the EXCEL Fund, which supports performing arts entrepreneurship, leadership, and career services.

DOROTHY RICHARD STARLING FOUNDATION gave gifts to the Center Stage Strings Scholarship Fund and the Strings Enrichment Fund.

SALLY KENNEDY gave a gift to the Friends of Musical Theatre.

JAMES KIBBIE (DMA '80) and **GARY CHRISTENSEN** gave a gift to the Organ Enrichment Fund.

MARY MORSE (BA '64) gave a gift to the Pipe Organ Replacement Fund.

THEODORE MUELLER (BM '74) gave a gift to establish the Percussion Instruments Fund.

HARRIS (BA '89) and **NICOLE SCHWARTZBERG** pledged support and made a gift to the Schwartzberg Technology Fund for Dance.

SIGURD I. & JARMILA H. RISLOV FOUNDATION gave a gift to the SMTD Dean's Discretionary Fund.

WILLIAM and **JANELLE SYKES** contributed to the Michigan Marching Band Elbel Club Fund.

SAMUEL VITALE (BMA '97) pledged support to establish the Sam Vitale & Aaron Caruso Neapolitan Song Vocal Competition Fund.

PAUL (BBA '87) and **SHERRIE WELLER** contributed to the

Michigan Marching Band Elbel Club Fund.

MARYLOU WITZ (BM '61) made a gift to establish the Dr. Marylou Witz Charitable Violin Fund.

Planned Gifts

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

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 **CHARLES BROWN** (BM '74, MM '75) made a gift to the Music, Theatre & Dance Fund, which supports needs in every area of the School.

PHILLIP J. BROWN (BM '74) made a bequest intention to establish the Sarah Elizabeth Bache Brown Scholarship for students studying music performance or music education.

ROBERT (BA '67, MA '68, PhD '74) and **MARIA DOMINGUEZ CHAPEL** made a bequest intention to support the Men's Glee Club 1967 World Tour Group Endowment and establish the Robert C. and Maria Dominguez Chapel Scholarship for theatre students.

The estate of **JANICE CLARK** (MM '56) made a gift to establish the Janice A. Clark Music Education Scholarship.

MERRY CLARK (BFA '89) made a bequest intention to support the Delanghe Fund, which provides scholarship and programmatic support to the Department of Dance.

The estate of **KARL EASLEY** (BA '76) made a gift to the Dean's Discretionary Fund.

ARTHUR GOTTSCHALK (BM '74, MA '75, DMA '78) made a bequest intention to establish the Arthur Gottschalk Scholarship in Music Composition.

TONI-MARIE MONTGOMERY (MM '81, DMA '84) made a bequest intention to establish the Toni-Marie Montgomery/Mattie Drayton Endowed Graduate Piano Scholarship.

E. FRED ORMAND (BM '58) and **JULIA BROXHOLM** (BM '77, MM '79, DMA '01) made a bequest intention to establish the Fred Ormand Endowed Scholarship for clarinet students.

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



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!

Correction to previous issue...

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

