

MICHIGAN

WINTER 2020

MUSE



WHY Awards MATTER



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MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN



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MUSIC, THEATRE & DANCE
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ON THE COVER:

CELIA KEENAN-BOLGER, BEST PERFORMANCE BY AN ACTRESS IN A FEATURED ROLE IN A PLAY: *TO KILL A MOCKINGBIRD*

PHOTO: CAITLIN MCNANEY/BROADWAY.COM

ON THE BACK COVER:

THE CHAMBER CHOIR PERFORMING UNDER THE DIRECTION OF PROFESSOR AND DIRECTOR OF CHOIRS EUGENE ROGERS IN THE HISTORIC UMMA APSE ON OCTOBER, 17, 2019

PHOTO (THIS PAGE): ASHIMA YADAVA

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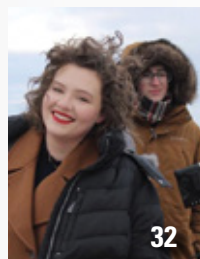
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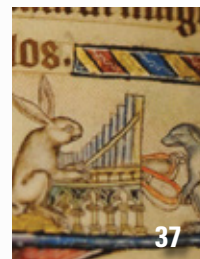
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MESSAGE FROM THE DEAN

As I write this letter, another semester is coming to a close. The bright beginnings of the academic year settled into a kind of purposeful and joyous rhythm, and now the entire School is focused on semester-ending performances and academic projects. New members of our community and newly initiated artistic endeavors have added to the pervasive sense of artistic and scholarly possibility. This fall, we welcomed 342 new students and five new faculty. We broke ground on our new building for the Department of Dance and we launched a comprehensive Global Engagement Program. And in October, President Mark Schlissel committed to establishing a comprehensive presidential arts initiative designed to “unleash imagination and creativity” at the University of Michigan.

I am honored to be part of a working group of arts leaders on-campus who will collaborate with all parts of the University to design the initiative. Beginning with a two-year startup phase funded by President Schlissel, we will work collectively to produce a roadmap for an ambitious and innovative re-envisioning of the role of the arts at Michigan. This new undertaking will build upon the historic strength of the institution’s vast artistic assets, including the stellar programs at SMTD, and will aim to elevate the impact and integration of the arts across the full breadth and depth of the enterprise. I am proud of our University for

putting the arts at the center, and look forward to sharing with you how SMTD responds to the president’s bold vision.

Of course, SMTD’s engagement with the greater University is part of the fabric of our School and history. Our students take full advantage of extraordinary opportunities to collaborate across disciplines, and in the process, refine their individual artistry and scholarship, build valuable professional skills, and help to stretch and transform their disciplines. This year, Jacob Ryan Smith, a senior in Musical Theatre, collaborated with Michigan OPEN (Opioid Prescribing Engagement Network) at Michigan Medicine to create a musical inspired by true stories of opioid addiction and recovery. *Painless* will be performed for middle and high school students across the state, accompanied by discussion led by Michigan Medicine researchers, offering the opportunity to connect deeply within our community. Dr. Chad Brummett, director of Michigan OPEN, says: “When we can take medical research to its highest form of translation—the arts—that’s when we are leveraging the full breadth of our campus.”

Many of our faculty also engage in exciting collaborations with their colleagues across the University. Assistant Professor of Performing Arts Technology Professor Anil Çamcı, whose scholarly work investigates world-making using a variety of media ranging from electronic music to virtual reality, is



currently collaborating with professors from Medicine and Nursing. Using VR and special audio, his interdisciplinary team is addressing the underlying auditory causes of one of the top patient safety hazards in clinical environments—alarm fatigue—a form of sensory overload that causes healthcare professionals to be desensitized to alarm events due to extended exposure.

These are just a few of the examples of the kind of far-reaching work that I anticipate will be amplified by the Arts Initiative—work fueled by the creative power of SMTD’s faculty and students that draws on the remarkable power of the arts to address the world’s most vexing and complicated problems.

Our cover story highlights SMTD alumni who have been honored with awards in their respective fields for the diverse contributions that they are making to their art forms and communities. These awards are a measure of success, and important markers in career journeys that were all shaped by formative time at SMTD. As a School, we have always educated our students with the intention that they will enter the professional world as leaders. I

hope you will enjoy reading how our graduates have continued to flourish in such impressive ways after leaving Ann Arbor, and how they’ve built their careers upon their experience at SMTD and its unique blend of faculty mentorship, exceptional curricular and extra-curricular opportunities, and engagement with the broader resources of the campus and community. And now imagine how those experiences will be enhanced as the Arts Initiative takes shape!

It is indeed an exciting time at the School. All of us who support the work of the faculty and students are inspired by their commitment, creativity, and talent, and we are pleased to share in this edition of *Muse* our pride and enthusiasm for all that is happening here in Ann Arbor, and through our remarkable alumni, around the globe. Stay in touch, and Forever Go Blue!

A handwritten signature in dark ink, reading "Dave Gier".

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



CONSTRUCTION BEGINS ON SMTD'S NEW DANCE BUILDING

Construction is underway for SMTD's first dedicated facility for dance. The \$19 million, 24,000-square-foot building will be located on North Campus, adjacent to the William K. & Delores S. Brehm Pavilion at the south end of the Earl V. Moore building.

"SMTD's new home for dance will bring most of the School's creativity community together for

the first time and will invigorate and highlight dance at Michigan," said Dean **DAVID GIER**. "We expect this new space will bring our creative community together and unleash some really exciting cross-disciplinary activity."

The new building will provide an accessible, state-of-the-art teaching environment complete with four flexible dance studios, including a mainstage

performance venue with seating for 145. It will also feature a fully equipped cross-training studio, faculty offices, a welcoming student lounge, and locker rooms.

Performance and rehearsal spaces will be outfitted with theatrical lighting, sound equipment, and cameras. One will be equipped with a 360-degree cyclorama for the immersive environments of digital media.

The University of Michigan's Department of Dance serves 76 SMTD majors and more than 800 non-majors in its studios each year. The new building will double the size of the department's existing spaces.

Construction is expected to be complete in spring 2021.

THIS ARTIST'S RENDERING OF THE NEW DANCE BUILDING ON NORTH CAMPUS IS A VIEW LOOKING SOUTHEAST. (DRAWINGS COURTESY OF ARCHITECTURE, ENGINEERING AND CONSTRUCTION)



AA ART SONG CONFERENCE HELD AT SMTD

This past September SMTD and Videmus, an arts organization committed to educational and collaborative projects on the repertoire of under represented composers, hosted "Reflecting on the Past...Reaching toward the Future, II" a conference on African American Music. The conference looked at the state of African American music through a variety of academic and performance lenses.

On Thursday, the conference kicked off with a welcome concert that featured U-M student winners of the 2019 George Shirley Vocal competition including **JAIME SHARP**, **CINDERELLA KSEBATI** (3rd Prize winner), and **LOGAN DELL'ACQUA** (1st Prize winner). The concert also included performances by professors **CAROLINE HELTON** DMA '98 (*voice*), and **DANIEL WASHINGTON** and alumni **KATHRYN GOODSON**, MM '89, DMA '05 (*collaborative piano*), **EMERY STEPHENS**, DMA '09 (*voice*), and **MARCIA PORTER**, DMA '02 (*voice*).

Friday included a full day of panels, and concluded with an alumni concert introduced by professor emeritus **LESTER MONTS** that honored the legacy of former associate dean **WILLIS PATTERSON** and featured alumni performers **LOUISE TOPPIN**, DMA '90 (*voice*); **TIMOTHY HOLLEY**, MM '84, DMA '96 (*cello*); **DAVID JACKSON**, BM '91, MM '92 (*trombone*); **JOSHUA MARZAN**, DMA '17 (*collaborative piano*); **LYDIA CLEAVER**, BM '91 (*music education*), MM '92, SM '98 (*harp*); **TAMI HUGHES**, MM '00, DMA '03 (*violin*); **TIFFANY JACKSON**, BM '93 (*voice*); **GWEN LASTER**, BM '79, MM '82 (*music education*); **MONICA JACKSON**, MM '89 (*violin*); and **JOHN MADISON**, BM '83, MM '84 (*viola*).

On Saturday, the conference examined black representation in opera. The day began with a keynote by LSA faculty Naomi André, followed by a panel with performances on rediscovering early African American opera. The midday keynote by Mark Lomax gave insight into the composer's process for *400 an Afrikan Epic*, a monumental 12-album, 400-composition work. The final keynote was presented by alumna **KYRA GAUNT**, PhD '97 (*musicology*). The final session of the day included SMTD graduate voice students presenting a workshop reading of Act I of the opera *Edmonia* by alumnus composer **WILLIAM BANFIELD**, DMA '92 (*composition*), followed by a panel moderated by professor **MARK CLAGUE**, BM '90 (*bassoon*), on new narratives in African American opera.

The conclusion of the conference on Sunday featured a conversation on spirituality in African American composition.

SMTD Video Wins Michigan Emmy

This past June **CHRIS BOYES**, SMTD's videographer and broadcast media specialist, and **MARILOU CARLIN**, former director of communications and editor of *Michigan Muse*, won the Michigan Emmy, presented by the Michigan Chapter of the National Academy of Television Arts and Sciences, in the "Arts & Entertainment" category, for SMTD's video "Giving Voice to a Foxtrot from Auschwitz-Birkenau" highlighting Professor **PATRICIA HALL**'s research on a foxtrot titled "The Most Beautiful Time of Life." This was the first nomination and win for a video produced by SMTD.

"It was a pleasure showcasing this example of the fantastic work done by SMTD faculty and students," Boyes said. "I'm honored and excited that our video won." Carlin added that she knew from the start that video would be the best medium to share Hall's research. "The story resonated with people around the world and received huge media attention. Chris did a beautiful job of filming and editing, and it was a joy to produce," she said.

The video has received tens of thousands of views since it was posted in November 2018, and the story was picked up by the Associated Press, NPR, CBC Radio, and *Le Monde*, to name a few.



WGTE Broadcasts Live from SMTD's Brehm Pavilion

In April and November, WGTE FM 91, Toledo's NPR affiliate, broadcast live from the Earl V. Moore Building's Brehm Pavilion. Program manager, music director, and host of *Afternoon Classics* Brad Cresswell was joined by producer and on-air host of *Morning and Evening Classics* Haley Taylor for *On The Road*, where they conducted on-air interviews with over 25 SMTD faculty members and played music composed and performed by faculty. Dean **DAVID GIER** sat in as a co-host for the 3 o'clock hour in November.





(FROM LEFT): MARK CLAGUE, PAUL GROSVENOR, JANE AND ALFRED WOLIN, JANAI BRUGGER, JESSICA GETMAN, ANDREW KOHLER

SMTD Celebrates Opening of *Porgy & Bess* at the Met

On October 13, the American Music Institute/U-M Gershwin Initiative hosted a celebration at the Metropolitan Opera around its production of *The Gershwins' Porgy and Bess*. Those in attendance included U-M Provost **MARTIN PHILBERT**; alumna **JANAI BRUGGER**, MM '09 (*voice*), who performed the role of Clara that afternoon; Gershwin Edition editor-in-chief Professor **MARK CLAGUE**; Professor **DANIEL WASHINGTON**; Alfred and Jane Wolin Gershwin Initiative Managing Editor **JESSICA GETMAN**; Gershwin staff editor **ANDREW KOHLER**; alumnus **PAUL GROSVENOR**, BM '13, MM '16 (*voice*), who was in the Met Chorus that afternoon; and alumna **DIANE ZOLA**, BM '75, MM '76 (*voice*) Metropolitan Opera assistant general manager, artistic. In September, the Met opened its fall season with *Porgy and Bess* using U-M's new edition of the performance score, edited by Wayne Shirley. The Met will broadcast a performance live on Feb. 1, 2020.

U-M President Launches New Arts Initiative

A comprehensive presidential arts initiative designed to “unleash imagination and creativity” at the University of Michigan was announced in October by President **MARK SCHLISSEL**. A working group of arts leaders on campus, including SMTD's Dean **DAVID GIER**, will collaborate in a cross-campus effort to create the initiative. According to Schlissel, a two-year startup phase will produce a roadmap through creative and inclusive engagement with the community, especially with students.

“Our strengths and opportunities are clear—U-M is a leader in arts research, creation, education, and presentation,” Schlissel said. “But there is also a deep desire to help this component of our excellence permeate further across all of U-M.”

Underscoring the importance of the arts—including their power to foster creativity and advance humanity—Schlissel also emphasized the transdisciplinary collaborations and individuals who are creating valuable intersections between the arts and other parts of the university's academic portfolio.

First steps in shaping the initiative will include gathering ideas through broad community engagement and launching a series of pilot and demonstration projects.



WGTE'S BRAD CRESSWELL (LEFT) INTERVIEWING PROF. GEORGE SHIRLEY (RIGHT) WITH DEAN DAVE GIER (MIDDLE).

CONNECTING THROUGH THEATRE



A LIFE-CHANGING TRIP TO SOUTH AFRICA

BY ELI RALLO

In early March 2019, 10 SMTD students traveled to Johannesburg, South Africa for a cultural immersion experience at the Market Theatre and Laboratory as well as other local theatres. Professor **ANITA GONZALEZ** (*theatre and dance*) led the trip, accompanied by Associate Professor **CHRISTINA TRAISTER** (*theatre*) and **RACHEL FRANCISCO**, SMTD's special events producer. The students were sophomore and junior theatre majors (one directing, six acting, and two Bachelor of Theatre Arts [BTA] candidates) and one graduate student in dance. Sponsored by SMTD, the trip also received support from the African Studies Center, the Department of Dance, and the Office of the Provost.

ELI RALLO, a BTA student who was on the trip, reflected on the experience:

I never thought I'd travel to Africa before being selected for this trip—it didn't ever seem feasible. But the University of Michigan always surprises, impresses, and gives to us, with the hope that we'll give back. South Africa went from a place I acknowledged, to an idea, to a plan, to a place I now hope I'll return to and perhaps live in one day.

Before the trip, the 10 of us all knew one another from the tight-knit community within SMTD. The dynamic before we left was amiable, but none of us were really best friends. That worked to our advantage, giving us a chance to get to know one another quickly once we arrived in Johannesburg.

As we left the airport and the dewy air hit my face, I'm not sure why, exactly, but tears came to my eyes. I was overwhelmed, trying to take a mental picture of my first impression of this new and strange place, trying to remember the feeling of arriving there forever. The air smelled different, the sky felt closer, the sun, naturally, felt hotter. I'd never been somewhere so far from home—so different, yet so similar.

The first night we had dinner on our hotel's rooftop, our first

South African meal: a plate of well seasoned peri peri chicken and crispy hot chips. We also had our first of many interactions with local South Africans who shared common misconceptions about America. There aren't many Americans in South Africa, which led to many stares and strange interactions. That first night, eating dinner, two kind South African men asked if we were American, and when we said yes, they began to talk to us about how rich and expensive America is, and how they assumed all Americans are extremely wealthy and established.

We were surprised to find that so many South Africans grouped all Americans into a cohort of rich, elitist, city dwellers who are in the habit of appropriation and stereotypical behavior. The stereotype does stem from some truth, in terms of what America presents on the exterior and in the media. However, it became one of our goals on the trip to prove to everyone we met that although we're different from the people of South Africa, we're really not so different at all. We bridged those gaps through art and conversation.

Our program visited many different theatres in

Johannesburg, but the bulk of our time was spent with the Market Theatre and Laboratory. The Market Theatre opened just around the time of the Soweto Riots to dismantle apartheid in 1976. It is known as South Africa's "Theatre of the Struggle," because during the days of harsh laws enforcing segregation, the theatre was a gathering hot-spot for *everyone*. Before and after shows audience members could talk and connect, finding similarities and light within the darkness. The establishment challenged apartheid with the idea that culture can fight oppression, and that art is an important allied force. Today, the Market Theatre operates under identical values as it did on opening day, and has expanded to include a photography school, educational facilities, the Windybrow Arts Center, and Kwasha, an advanced acting troupe.

Though the vast majority of our schedule consisted of workshops and hands-on activities, we found the most magic in the discussions we had with the incredible people we were able to meet. So much of our time in Africa was spent convening and sharing in a productive way to bridge gaps and make connections. That is one of the many valuable lessons I took from the experience: connection.

We listened to the new people in our lives to *listen*, not just so that we could respond. We challenged hard topics and dense barriers, made sense of culture, and wondered how that played into the art we create. There are stark differences in the way we view the world, in the way we create, in the way we communicate. But something held true: we are all using our bodies and our minds to tell stories. And we are all telling stories to understand human connection—where we live, how we feel, who we are.

Much of South African theatre is centered on social justice work—rightfully so, because they only just abolished the apartheid system around 25 years ago, and have been working to rebuild and reestablish the country ever since. South Africans spend every single day remembering apartheid and recognizing that it happened, so as to productively move forward with a spirit of reflection and remembrance. We noticed, as Americans, that there are so many parallels between apartheid and both American slavery and modern discrimination. The difference is in the way we handle and recall these things. America likes to pretend that these dark periods never happened or weren't as severe as they really were and are. South Africans don't let a day go by where they don't lean on their new constitution to reflect and rebuild. We could all learn something from South Africa.

On the last day of our trip, we sat around a table on the same rooftop as our first night there, but I think most of us could sense some change from within. As we spoke about what we learned as a group, tears began to roll down my cheeks. And I worry about sounding cliché when I say this, and I'm also aware of what an immense privilege it was to be able to travel so far from home to understand theatre in a new light, but I do believe that the experience of seeing this new place changed me in some way. Maybe it's a perspective switch, maybe I learned to listen, maybe I learned about who I am, or would like to be.

We marveled at the paradigms for safe, productive creation and South Africans' unending spirit, both in protest and in silence. We wondered if all it takes is youth to spark a forest fire. We talked about our ancient constitution, and how much more productive a place seems



PHOTOS: ELI RALLO

when they have a constitution that's new.

South Africa is a place of beautiful, progressive ideals. It is a place of fresh air and hot chips and orange sun and so much breathtaking theatre. It is a place that I'll forever be indebted to SMTD for giving me the opportunity to see. I sincerely hope that one day I'll return.

SIMPLY THE BEST

NKEKI OBI-MELEKWE AS TINA TURNER

BY SYDNEY HAWKINS

When **NKEKI OBI-MELEKWE**, BFA '18 (*musical theatre*), was a young girl growing up in the Bronx, she remembers many of Tina Turner's songs playing in the background on Saturday and Sunday mornings.

By the time Obi-Melekwe heard those hits coming from her father's stereo, some of them would be more than 40 years old—which is why many found it hard to believe she could step into the title role for *Tina - The Tina Turner Musical* last spring at just 22 years old.

Obi-Melekwe, a first-generation Nigerian-American who moved with her family from New York City to Charlotte, North Carolina when she was nine, admits that while she had always been aware of Turner's music, she was more conscious of the voices that were on the radio at that time. "I have always been a big fan of pop music, and my favorite singer back then was probably Christina Aguilera," she said. "To be honest, my knowledge of Tina Turner was pretty limited."

You'd never know it by watching her powerful portrayal of the woman many people call the "Queen of Rock n' Roll"—one that she performed five nights a week, from its premiere in April 2019 until early October at the Aldwych Theatre on London's West End.

In addition to starring as Tina, Obi-Melekwe has also appeared in the recent Off-Broadway hit *Alice by Heart* at the MCC Theater and *Half Time* at the Paper Mill Playhouse since graduating from Michigan's Musical Theatre program in May 2018.

"Though I had been in musicals in high school, I had very little professional training in voice or dance until I came to Michigan—it's where I learned

most of what I know as a performer," she said. "Taking on a versatile title role like Tina Turner comes with a lot of responsibility, and I don't think I would have been prepared to do that without my experience there."

While at Michigan, her roles in SMTD productions included *Green Day's American Idiot* (Rebecca) in 2015, *The Drowsy Chaperone* (Chaperone) in 2016, and *One Hit Wonder* (Fiona) in 2017. She also participated in a memorable halftime show at Michigan Stadium in 2016, where she sang Idina Menzel's *Let It Go* from Disney's *Frozen*.

For her stint in London, Obi-Melekwe succeeded 2019 Olivier nominee and original cast member Adrienne Warren, and has now joined her in NYC to make her Broadway debut, where she'll continue to perform in the title role for all Wednesday and Saturday matinee performances of *Tina* at the Lunt-Fontanne Theatre for the foreseeable future.

The "jukebox musical" incorporates more than 20 songs by Turner, from early hits like "Nutbush City Limits" and "River Deep Mountain High" to later singles like "What's Love Got to Do With It?," "The Best," and "Better Be Good To Me," which Obi-Melekwe was asked to sing for her audition. The show takes audiences through Turner's life story in two acts, which includes scenes from her childhood in Nutbush, TN, her tumultuous, abusive relationship with Ike Turner as a young adult, her comeback as a rock 'n roll star in her 40s,

PHOTO: EMILY LAMBERT

and her mother's death, which happened when Turner was 60.

In preparing to take on the role, which Obi-Melekwe admits she thought she might be too young to be considered for, she did a "ton of research." She listened to Turner's discography nonstop, read both of her books, attended several performances of *Tina*, and even turned to her parents, who first introduced her to Turner's music.

"Tina Turner's story is truly unbelievable, and right away, I asked my mom and dad if they remembered reading or hearing about her life in the news when they were growing up, if all of it was known to the public. They were both like 'Oh yeah, everyone

knew about her.' And even that knowledge added another level of understanding for me."

Obi-Melekwe also traveled to meet the superstar in person at her home in Switzerland, where she has lived for the last 25 years with husband Erwin Bach.

"Meeting her was surreal. A lot of people think of her as a sexy, high-energy diva, but the real Tina is so much more down to earth than one would expect. She went through so many things in her life that nobody should have to live through, and through this process, I've grown to admire her resiliency," she said.

"I also learned that she's Buddhist and I think that was my way into understanding her—she

approaches all aspects of her life through her spirituality. I could feel that just being in her presence, and that's what I try to bring to her character on stage."

According to Obi-Melekwe, playing Tina Turner for two-and-a-half hours each night requires an immense amount of strength and stamina. "There is a lot of physical and emotional care that goes into being able to perform this role. I have to treat myself like an athlete and I've never done that before; everything in my life has become more regimented. However, I'm lucky to have a great team around me that helps me with those things."

As part of the announcement of her West End debut, director

Phyllida Lloyd also stressed the challenge that playing Tina Turner presents. "This role must be one of the most demanding in world theatre and requires a human being of exceptional gifts and massive inner strength. Nkeki has both. Nkeki just has that **THING**—ferocious power—without which you can't even think of playing Tina."

Obi-Melekwe's triumphant return to New York City in October for her Broadway debut brought her full circle—back to where she was born and where she first heard Tina Turner's music flowing throughout the house as part of her father's weekend playlist. Only this time, it's not just a song playing in the background, it's her dream come true.



PHOTO: MANUEL HARLAN

BELLE ISLE AND BEYOND

MARIO VIRCHA

ALL PHOTOS: KIRK DONALDSON

CULTIVATING ECOLITERACY
THROUGH THE ARTS

A dance professor and a Great Lakes researcher from U-M team up to bring Detroit school kids closer to nature through facilitating a variety of creative activities on Detroit's Belle Isle.

BY SYDNEY HAWKINS

Last year, during an impromptu workshop on campus to visiting middle schoolers from Detroit Public Schools, Sara Adlerstein Gonzalez noticed something concerning.

"I was asked to put together a nature workshop for some kids who were taking part in a U-M athletics camp, and they didn't seem to know much about the natural world around them," said Adlerstein, an associate research scientist in the University of Michigan School for Environment and Sustainability. "I was surprised, and it got me thinking about kids growing up in an urban setting—that they likely don't get a lot of opportunities to feel really connected to nature."

Soon after this encounter, Adlerstein met with her favorite collaborator on campus—

JESSICA FOGEL, professor of dance at the School of Music, Theatre & Dance.

While it may seem like an unorthodox pairing, Fogel and Adlerstein have been collaborating for more than 10 years on unique projects that bridge the performing arts and environmental stewardship.

Adlerstein told her about her experience at the workshop and proposed an educational project to connect kids with nature, in particular to water and the Great Lakes. Fogel—known internationally for creating multidisciplinary, site-specific dance choreography—then turned her interest to Detroit's 982-acre island park, Belle Isle.

"For a long time, I had wanted to explore Belle Isle and get to

know it as a possible site for a performance," said Fogel, who had been looking for a new project. "It also made sense for this collaboration because it is a really beautiful, accessible place in Detroit."

With that, the two set out to create a project that would "enable the arts to encourage an embodied, imaginative, and reflective engagement with nature in order to cultivate environmental empathy and stewardship."

Ecology and the arts

Almost immediately, Fogel enlisted her friend and former student **ERIKA STOWALL**, BFA '08 (*dance*), an award-winning dance artist residing in Detroit, as a collaborator. In addition to being the founder and artistic director of the Big Red Wall Dance Company—one that is dedicated to creating movement for the black body and the black female experience—Stowall was, at the time, a dance instructor at the Detroit Academy of Arts and Science (DAAS).

For 10 Fridays during the Spring 2019 semester, Stowall invited Fogel and Adlerstein to her after-school dance program at DAAS, where they led sensory engagement workshops for a group of 5th–8th grade students at the school and at the Belle Isle Nature Center.

Their aim was to encourage a deepening of the students' understanding of Great Lakes ecosystems by highlighting the relationship between Detroit's built and natural environments.

"When they approached me to collaborate on this project, I knew it would be something that was completely out of the kids' comfort zone," said Stowall, who now teaches at Detroit's Martin Luther King Jr. Senior High School. "They were hesitant at first, but as the weeks progressed, they became more focused on and committed to the ideas that were being presented to them, and I was really proud of their final product."

The workshops included engagement activities with more than 20 project collaborators, including staff at the Belle Isle Nature Center and The Detroit Zoological Society, dancers and educators from Stowall's Big Red Wall Dance Company, and a variety of students and faculty from various disciplines at U-M.

For the dance workshops held at DAAS, Fogel led students in several improvisational exercises in which they explored the water cycle, the movement of fish and humans in water, the functions of water in our everyday lives, and the connectedness between water quality in urban and natural settings. She worked with them to create a dance to a song about ecology by Stan Slaughter titled "We're All Connected," which was performed by DAAS students at the Charles H. Wright Museum of African American History as a part of their end-of-year recital in May.

For the ecology workshops on the island, Belle Isle Nature Center education specialists, Adlerstein, and other U-M team members led students on nature walks, recorded the sounds of the island, and worked with them to identify and collect natural materials, which were used to create

artworks that were featured in a culminating art exhibition that was on view at the Belle Isle Nature Center throughout the summer of 2019.

"Our goal was to use movement, sound, and visual arts to bring the students closer to nature in hopes that they would begin to develop a love and responsibility for the environment," said Adlerstein, who is also a visual artist and curator of the Art and Environment Gallery at U-M. "We tried to show them that everyone has a role to play in taking care of our planet, even kids."

A dance to celebrate Belle Isle

On a grey spring weekend on Detroit's beloved Belle Isle, crowds gathered as the seven dancers from U-M's Ann Arbor Dance Works and Detroit's Big Red Wall Dance Company came together for four surprising, unconventional performances. The dancers, who collaborated with Fogel and Stowall to choreograph the site-specific, semi-improvisational work, started at the Nature Center, and led audience members along a nature trail, across a parking lot, and to the shores of Lake Muskoday, one of Belle Isle's several manmade lakes that has recently undergone restoration to improve the water quality. On the shore of the lake, the dancers changed into waders, got into the lake, and performed a water-pouring ritual immersed in the waters.

Stowall, who also danced in the performance, titled "Belle Isle and Beyond," said that bringing it into the water was unexpected, yet characteristic of her former professor's creativity, perseverance and dedication to her craft.

"This was completely out of the norm for the kind of work we do at our studio, but we took on the

challenge that she presented and I think that the end result was really beautiful," said Stowall.

"Jessica has always been carefree, energetic, daring, unorthodox—and she'll try everything until she gets to a solution. Working with her has really inspired me to think outside the typical realm of where a performance can happen—and I love the idea of performance as a public art, which is really important in a place like Detroit."

Fogel admitted that coordinating the dance was challenging.

"We really pushed the boundaries of how we could present a dance that would honor and celebrate Belle Isle's natural beauty and its ongoing restoration activities," said Fogel, who spent nearly a year researching and visiting the island in preparation. "This was a fantastic partnership, and the people we worked with at the Belle Isle Nature Center really helped us to achieve our vision and share it with visitors there."

The professional performances, which were presented on June 8–9, 2019, were inspired by the investigations of the DAAS middle school students and the workshops that they took part in on Belle Isle. In fact, the score created for the performance was an ambient electronic composition that incorporates the sounds of the island—birds chirping, wind blowing, water splashing, and children laughing—that were recorded during their nature walks. Titled "Belle Isle Reverie," it was composed by **MICHAEL GUREVICH**, associate professor of Performing Arts Technology and **TESSA FORNARI**, a U-M Performing Arts Technology student majoring in sound engineering.

Fogel, Adlerstein, and their partners at U-M and in Detroit



are hoping that this work serves as a pilot for future community arts and environmental stewardship projects, especially those in which the voices of community members are centralized and celebrated.

"There were a lot of different people and elements that came together to make this project possible—you can see how one act or movement inspired another interaction, which was reflected in the final performance as well," said Fogel. "Projects like this involving arts experiences open our senses and encourage us to pay attention, cultivating a visceral engagement with nature, and in turn, inspire us to take the lead in sustaining best practices for the environment."

Generous funding and sponsorship for this project has been provided by U-M's Mcubed 3.0 program; the U-M Edward Ginsberg Center; the U-M School of Music, Theatre & Dance Office of Diversity, Equity, and Inclusion; the Detroit Academy of Arts and Sciences; the Detroit Zoological Society; and the Belle Isle Nature Center.

KIND OF BLUE — LLAMA

PHOTOS: MURIEL STEINKE

The Blue LLama Jazz Club is Ann Arbor's newest venue for live jazz performances and jazz-inspired cuisine—frequently featuring faculty, students, and alumni of the Department of Jazz & Contemporary Improvisation.

BY BRANDON MONZON

The jazz scene in and around Ann Arbor has always been lively. On any night of the week, several local venues and restaurants—including Canterbury House, Kerrytown Concert House, Old Town, and Silvio's—feature Department of Jazz & Contemporary Improvisation students and faculty on their stages. Since its opening in March 2019, the Blue LLama Jazz Club has become the Department's newest and most jazz-friendly performance partner.

The Blue LLama is an inviting and intimate space with just over 90 seats—all of which give audience members an unobstructed view of the stage. In concert with the state-of-the-art acoustic design created by Stages Consultants, the same team that conceived of Dizzy's Club Coca-Cola at Lincoln Center in New York City, executive chef Louis Goral provides a fresh and upscale menu that is inspired by the jazz music emanating from the Blue LLama.

"The jazz scene in Ann Arbor is slowly evolving to provide plentiful opportunities like the Detroit scene," said recent graduate and vocalist **EMMA ABOUKASM**, BFA '19 (*jazz studies*). "It's up to us musicians to create the kinds of gigs and opportunities for ourselves that artistic director and bassist Dave Sharp and owner Don Hicks have done at the Blue LLama. He's the perfect example of a musician opening his doors to other musicians."

U-M alumnus **DAVE SHARP**, BA '91 (*philosophy*), is the Blue LLama's artistic director, and has been part of the local jazz scene for years as a bassist, bandleader, composer, director

of the A2 Jazz Fest, and music educator. That background makes him uniquely connected to musicians gigging in and around Ann Arbor. But it was his prior relationships with musicians from the Jazz Department that helped set the stage for the Department's partnership with the Blue LLama.

"I've known **ANDREW BISHOP**, **ELLEN ROWE**, and **MARION HAYDEN** for quite some time," said Sharp, referencing three of the Department's faculty. Sharp and Bishop collaborated on a series of lunchtime jazz performances at Bach Elementary School in Ann Arbor, and he studied bass with Hayden in the early 2000s. "As artistic director, I'm responsible for organizing the music programming at the Blue LLama Wednesday through Saturday nights and Sundays for brunch. Talking with Professors Bishop and Rowe, I knew the opportunity of presenting their ensembles or inviting their students to perform was an avenue we could explore together."

Each semester, the Department presents at least five free concerts a semester—both on- and off-campus—not

including the myriad student performances that are part of SMTD's recital seasons.

"The Department is in a unique position as we have a personal connection to Dave," said Rowe. "It's very special to our students that the Blue Llama is committed to presenting younger players and hosting jam sessions."

Since its opening, The Blue Llama has hosted several departmental performances—including a showcase last May, featuring recent graduates, which was organized by Bishop, chair of the Department. The club also presented a Department of Jazz Showcase in November.

"The Blue Llama has been a complete game-changer for the Jazz & Contemporary Improvisation program, as well as the Ann Arbor community at large," said Bishop. "The club has brought national and worldwide attention to our community and Dave has been one of the greatest champions for Ann Arbor jazz over the last five years. The work he has been doing as artistic director and curator of the Blue Llama has been superb."

As much as SMTD students have benefited from the Blue Llama, the club has appreciated the backing from the Department.

"The Jazz Department has been very supportive of the club and its mission to provide a lively and artist-friendly jazz venue in downtown Ann Arbor," said Sharp. "So far, the experience has been satisfying and easy. There are so many talented students and alumni from U-M who have come through these doors."

A notable highlight of the Department's partnership with The Blue Llama was this summer's inaugural U-M

Jazz Ambassadors summer intensive—a week-long all-expenses-paid workshop—for up to seven Michigan state high school juniors. The intensive aims to recruit exceptionally talented high school students to study jazz at SMTD, and was made possible by a gift from donor and jazz enthusiast Donald S. Chisholm. The intensive is led by Department faculty, as well as a visiting artist recruited to instruct, mentor, and perform with students to support their growth and overall appreciation for jazz. World-renowned double bassist John Clayton was the guest director in 2019. The six days of intensive jazz training included improvisation, theory, rhythm, private lessons, and ensemble coaching, and culminated in a final performance on July 5 at The Blue Llama.

"It was a great opportunity for these talented high school students to be featured in such a professional setting," said Rowe. "That performance was significant for our program as it featured a group of recent alumni—percussionist **DAVID ALVAREZ III**, BFA '17 (*jazz studies*), guitarist **MAX BOWEN**, MM '19 (*improvisation*), bassist **BRIAN JUAREZ**, BFA '19 (*jazz studies*), and current jazz studies student and saxophonist **KENJI LEE**—and a closing set by SMTD faculty with John Clayton. It represented three generations of jazz at SMTD—potential prospective students, current jazz faculty, and recent alumni."

Having a local jazz club like The Blue Llama has given SMTD jazz students a taste of what a career in the field will look like, especially in big cities. "The high-caliber vibe of the club sets students up to succeed at other top-notch clubs in New York or any other



JOSEPH STARKS, BASS;
TRAVIS SWANSON, GUITAR;
DAVID WARD DRUMS



RYAN SCHILDCROUT



BRENDON DAVIS



ELLEN ROWE



MEG BRENNON

major city with a jazz scene," said Aboukasm.

Rowe notes that there are very few jazz venues in the country that treat musicians with as much regard and respect as The Blue Llama. "Our students have the opportunity to hear top professional artists, including our faculty, and see how they handle themselves on a high-profile gig," said Rowe. "Just being able to play with working musicians and other U-M students at such

a beautiful, professionally run venue is an incredibly important experience in their musical careers."

Sharp echoes that sentiment. "Our goal is to provide a venue where they can listen to, interact with, and form a community with musicians of all generations who will help their musical growth."



WHY
Divorces
MATTER

SMTD ALUMNI REFLECT ON THEIR TOP HONORS

BY ERIN LICHTENSTEIN AND BRANDON MONZON

The Long View

They say it's an honor just to be nominated, but after four Tony nods over a 14-year span—and a successful and varied career as a stage actress—**CELIA KEENAN-BOLGER**, BM '00 (*musical theatre*) was eager to take home a trophy. "With each nomination I found that my desire to win became greater," she explains. "This was not a comfortable feeling because I didn't become an actor to win a Tony Award. But I realized that when you love something as much as I love being an actor, and you work at it for almost 20 years, that kind of recognition becomes more meaningful." Keenan-Bolger finally got her wish in June 2019, when she took home the Tony for Best Performance by an Actress in a Featured Role in a Play for playing Scout Finch in *To Kill a Mockingbird*. "Winning the award didn't make me feel more confident or like a better actor," Keenan-Bolger said. "Instead, I felt an enormous outpouring of love and support from so

many people I care about and admire (many of them classmates from Michigan). And that is the thing I'll hold onto forever."

Recognition from the Broadway community has been a constant in Keenan-Bolger's career. Her first Tony nomination, for Best Featured Actress in a Musical, came in 2005 for *The 25th*

Annual Putnam County Spelling Bee—her first role on the Great White Way. "I was ecstatic and very honored to be recognized," Keenan-Bolger says of that first nomination. More nominations followed: in 2012 for *Peter and the Starcatcher*, and in 2014 for *The Glass Menagerie*, both times in the Featured Actress in a Play category.

It may seem surprising that a SMTD musical theatre alumna has found the majority of her success in the straight play category, but the emeritus chair of the Department of Musical Theatre, **BRENT WAGNER**, saw her potential when she was still at U-M. "In our acting classes at SMTD, she never seemed to be 'acting,' thanks to the profound truthfulness in her work," Wagner says of Keenan-Bolger. "Celia's insights ignited growth in everyone—students and teachers alike—because she challenged us to reimagine scenes and characters in ways that could be both surprising and exhilarating."

The Tony was only one highlight of Keenan-Bolger's year. In October, she received the Michael Friedman Freedom Award from the American Civil Liberties Union (ACLU) and the New York Civil Liberties Union (NYCLU), which recognizes artists who fight for social justice. The organizations commended Keenan-Bolger for "using her talent and voice to educate, create dialogue, and catalyze social change both on stage and off."

"The Friedman Award was maybe as meaningful to me as the Tony Award," Keenan-Bolger says, explaining that along with her love of the theatre, standing up for what is right has always

been a driving force in her life, following the example set by her parents when she was growing up in Detroit. "I've tried to do my small part in fighting for the things I believe in and amplifying the voices of those with less privilege than myself," she says.

Performing protest

Another alumnus who combines art and activism is **DANIEL BERNARD ROUMAIN**, MM '95, DMA '00 (*composition*). DBR, as he is known, has continuously used his creative powers to draw attention to social injustice. His recent work includes the score for *The Just and the Blind*, an interdisciplinary performance commissioned by Carnegie Hall that "illuminates the unseen and under-heard experiences of incarcerated youth and the realities their families face." In November, DBR performed his "Protest Songs" in Burlington, Vermont, playing the violin for 24 hours straight as a demonstration against the Trump administration and its policies.

Earning his degree at SMTD, and especially studying under **WILLIAM BOLCOM**, was extremely influential to DBR's development as an artist. "Professor Bolcom is one of the most important teachers of my life," he explains. "He gave me a sense of how to be a working composer, how to be a world-class performer, how to collaborate really well with other artists. I think I learned how to be a real professional, and how to focus on my craft, both on and off stage."

In recognition of his contributions to the music world, DBR was awarded the 2019 Goddard Lieberman Fellowship in Music by

DANIEL BERNARD ROUMAIN (LEFT)

CELIA KEENAN-BOLGER (INSET)

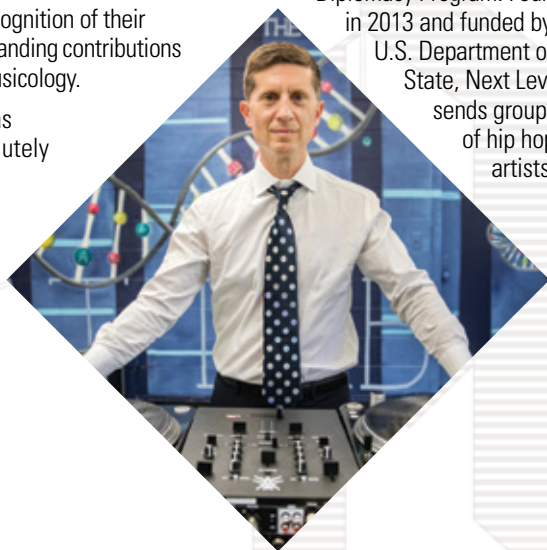
PHOTO: EMILIO MADRID:BROADWAY.COM

the American Academy of Arts and Letters, a prestigious honor given to mid-career composers of “exceptional gifts.” Always conscious of how his own career can help others like him, DBR is most grateful for what this award means in terms of representation: “I can say it this way: as a black, Haitian-American composer, there were not many of us doing the kind of work that I’m doing, let alone winning awards. So it’s important in that sense.” The fellowship comes with a \$15,000 prize, which DBR intends to use to create live/work spaces for other artists. Even as he reaches the pinnacle of his profession, he remains committed to helping others achieve.

Hip hop scholarship

For **MARK KATZ**, MA ’95, PhD ’99 (*musicology*), winning a major award provided both a validation of his work and the motivation to continue a nontraditional line of inquiry. Now a professor at the University of North Carolina at Chapel Hill, Katz has devoted much of his career to the study of hip hop and how it bridges cultural divides. In 2016, the Royal Musical Association (RMA) awarded him the Dent Medal, given to mid-career scholars in recognition of their outstanding contributions to musicology.

“I was absolutely



thrilled to get the award,” Katz says. “It was immensely gratifying for many reasons—because I joined a list that included many of my field’s most renowned scholars, because it recognized the value and impact of my work, and because I was the first scholar of hip hop (and popular music generally) to receive the award.” Winning the medal meant giving a keynote address at the RMA conference that year, and Katz was encouraged by the overwhelmingly positive reception his work received, despite the audience’s unfamiliarity with the subject. “It gave me the confidence to be bold and continue to push my research in this nontraditional area,” he says.

Katz credits two mentors from SMTD for shaping him as a scholar: **RICHARD CRAWFORD** and **GLENN WATKINS**. “They modeled for me a powerful combination of intellectual curiosity, scholarly rigor, and human decency,” he says. All three characteristics are on display in Katz’s latest book, *Build: The Power of Hip Hop Diplomacy in a Divided World*, which draws on his experience leading the Next Level Cultural

Diplomacy Program. Founded in 2013 and funded by the U.S. Department of State, Next Level sends groups of hip hop artists to

work with underserved youth around the world. To date, they have worked in more than 30 countries on six continents.

Hitting a high note

Bridging cultural divides is also a theme for **VINCE YI**, DMA ’11 (*voice*), who has built a career as a countertenor on the Russian opera stage. In 2019, Yi won a Golden Mask Award—similar to a Tony or a Grammy but awarded for all categories of stage work in Russia—for best male actor in an opera. “It’s probably too early for me to say what impact this will have on my career,” Yi says, “but it certainly helps to validate my work in the contemporary opera industry.”

Yi won the award for a production of Handel’s *Il Trionfo del Tempo e del Disinganno* (*The Triumph of Time and Truth*), with an all-male cast of three countertenors and one tenor. “The director, Konstantin Bogomolov, was very well known in Russia for his controversial and radical theatre work, but had never directed opera,” Yi explains. “He had each of us play a woman at some point in the show, he portrayed serial killers and terrorists, and he showcased a gay love story because he knew the Russian audience would be uncomfortable. He wanted to change people’s perception

of what is right or wrong.” Despite the cultural differences, Yi says the

audience reception was largely positive, and his winning the Golden Mask confirmed that. “One of the things an international award like this shows is the power of music to connect people and transcend politics,” he says. “In a sense, this award restores and reminds me of my faith in the broader humanity of the world.”

During his time at SMTD, weekly voice lessons with **MELODY RACINE** were a highlight for Yi. “Her supportive and positive attitude helped me navigate the program,” he says. “She also helped me discover my upper vocal range, giving me the tools to access it. My career is based on this upper extension because countertenors with a soprano range are rare and in huge demand throughout Europe. If I didn’t cultivate this part of my voice with Melody, I probably wouldn’t have a career.”



VINCE YI (ABOVE)
PHOTO: SERGEY RODIONOV

MARK KATZ (LEFT)
PHOTO: JOHNNY ANDREWS/UNC-CHAPEL HILL

BENJ PASEK and **JUSTIN PAUL**, BFA '06
(musical theatre)

2018 Grammy
2017 Oscar
2017 Tony

"Beyond the exceptional training we received as performers, SMTD also enabled us to pursue our passion as writers. Once we realized that we wanted to explore careers as songwriters, our professors tailored our classes especially to support this new focus. Where other programs would have encouraged us to fit into an existing mold, Michigan helped craft a curriculum that was unique to us. While accolades are wonderful to receive, the real excitement of getting any award is knowing that your teachers and colleagues respect and believe in your work. Michigan was the first time we found people who believed in us, and who ultimately gave us the confidence to believe in ourselves."

BRANDY HUDELSON, MM '06 (flute)

2015 National Flute Association
Newly Published Music Competition

"I won two first-place awards in two separate categories for the National Flute Association Newly Published Music Competition, one for Solo Flute for my piece *Wild Nightingale* for Solo Beatbox Flute and another in Chamber Music for my quartet, *Loops* for Beatbox Flute Quartet. The awards included a performance of both works at the following National Flute Association Convention, and the recognition from these awards has opened the doors for numerous performance and teaching opportunities, from solo performances, covering sabbaticals, giving workshops and masterclasses, and allowing me the flexibility to pursue multiple paths as an artist."



PHOTO: KEVIN WINTER FOR GETTY IMAGES



Winning isn't everything

LAURA KARPMAN, BM '80 (*composition and voice*) is no stranger to awards: she has won four Emmys for scoring documentary television, and a Grammy for the album of *Ask Your Mama*, a multimedia work starring the late **JESSYE NORMAN**, MM '68 (*voice*). She has garnered a slew of other nominations and represents the music branch on the Board of Governors of the Academy of Motion Pictures Arts and Sciences, which oversees the Oscars.

Still, Karpman insists that awards have never motivated her career. "I have mostly thought about just getting very good at becoming a really excellent composer," she says. "Awards are so very yummy, but it's about just doing good work all the time, whether there's an award involved or not." In fact, Karpman says, winning awards hasn't always opened doors in her career. "Sometimes they have a strangely opposite effect: people think that you're too expensive!"

Karpman, who attended Juilliard for her doctorate after graduating from SMTD, says that every step of her education

has contributed to her success. It's the little things from her time in Ann Arbor—a theory professor playing an opera scene from memory to talk about register, learning ear training and keyboard harmony from **MARIANNE PLOGER**—that have stayed with her the most. "These are the skills that I use daily," she says.

The first step

For an artist just starting out, an early-career award can provide an essential entry point to a tough business. That was the case for **AMBIKA RAINA**, BFA '15 (*dance*) who won a 2019–20 "Observership" from the Stage Directors and Choreographers Foundation (SDCF). After an extensive application process, SDCF selects a class of roughly 100 early-career directors and choreographers who are then eligible to apply for around 30 paid positions working with master artists. Raina earned one of those positions, joining renowned choreographer Camille A. Brown during the development of Ntozake Shange's *For Colored Girls* at The Public Theater in New York.

Raina had the chance to collaborate extensively with

Brown's team. "I helped with teaching and reviewing choreography, gave notes, and stepped in when people were missing at rehearsal," she says. "I was there almost every day for eight weeks straight, from rehearsal day one to opening night, so I really saw all the ups and downs of the process. It was a valuable learning experience to work under the bureaucracy that theatre can be, and see how choreographing for theatre means being part of a huge team—something that I hadn't experienced as a choreographer of my own work." More than anything, Raina appreciated the up-close look at Brown's process. "She really digs into our power as women of color telling our stories, pulls out something special from the

LAURA KARPMAN (LEFT)
PHOTO: 2016 MAARTEN DE BOER

AMBIKA RAINA (RIGHT)
PHOTO: ASHIMA YADAVA



people around her, and leads by example," Raina says.

Crossing boundaries between concert and theatre choreography is something that Raina experienced often during her time at SMTD. "The spirit of Michigan is interdisciplinary—in study, research, and pursuits," she says. "I never felt restricted to one department or genre. My time there was definitely defined by exploring and experimenting, and I've continued to do that in the years since, allowing my craft and my goals to morph as I take in new experiences." Now that she has earned union status with SDCF, Raina hopes to continue on the path that this award has opened for her: "it's been such a stepping stone in my pursuit of choreographing for theatre."

Have You Won an Award?

We want to know when SMTD alumni receive special honors so that we can continually celebrate the cultural resources you bring to the table. Please email EditorMichiganMuse@umich.edu with information on field-related awards you've won throughout the course of your career. We will collect your updates for use on the SMTD website.

DOMINIQUE MORISSEAU, BFA '00 (*theatre*)

2018 MacArthur Foundation Genius Grant

"Getting the MacArthur was most significant to me because of the path to receiving it. It takes a conversation with more than 30 colleagues and several recommendations before you are awarded the Genius Grant, all with no knowledge of your own. So for me, this means that 30+ people in my field recognize and vouch for my mastery of my craft, and that is beyond life-changing. It is life-affirming. The financial part of the award is a huge bonus opportunity to invest more courageously into my art."

JOSEPH BALISTRERI, MM '11 (*organ*) & **COLIN KNAPP**, BM '14 (*organ*)

2015 Diapason 20-under-30 award

Joe: "Receipt of the 20-under-30 award from *The Diapason* was a delightful surprise. While the editors noted my instrumental and choral contributions to the field, they especially remarked on my work for national professional organizations for church and cathedral musicians, aiming to further the mission of sacred music nationally. Professor emeritus **JERRY BLACKSTONE** once said that the best music jobs are 95 percent administration, 5 percent mountaintop music making. I'm certainly enjoying mountaintop experiences, making sacred music with wonderful singers and instrumentalists at the highest level internationally. Just as importantly, I'm helping people in Detroit and beyond to find a similar path to the top of the mountain."

Colin: "While working toward my performance degree at Michigan, I was strongly encouraged and supported by my professors to pursue my passion in arts administration. I was recognized for arts management, audience development, fundraising, and community engagement by making organ performances accessible, comfortable, and sustainable in 21st-century life. Acknowledgment as one of *Diapason's* 20-under-30 brought visibility to my work building a grassroots organ festival, and validation of my project management talents as I furthered my career post-graduation with Michigan Opera Theatre. Currently, I balance my responsibilities at a major cultural organization while continuing to perform, emphasizing collaboration in my endeavors."



JOSEPH BALISTRERI (TOP)
PHOTO: RYAN SOUTHEN

COLIN KNAPP (BOTTOM)
PHOTO: ETHEL RUCKER

PHOTO: COURTESY OF MACARTHUR FOUNDATION





LEARNING BEYOND THE CLASSROOM: COMMUNITY ENGAGEMENT WITH SMTD'S PEERS PROGRAM

BY ERIN LICHTENSTEIN

The University of Michigan has long included public engagement in its educational mission, aiming to reinvest its resources in the communities it serves.

Such engagement also contributes to the University's Diversity, Equity and Inclusion (DEI) strategic plan by increasing awareness and access among underserved populations in the state of

Michigan. At the same time, U-M students' participation in community outreach is essential to the University's goal of "developing leaders and citizens."

SMTD's sponsorship of frequent public performances already make it one of U-M's most outward-facing units, but many students seek to make more of an impact. "So many of our students seek to be 'artist/citizens' whose work makes a difference," says SMTD Dean **DAVID GIER**. "They can learn and grow through their interactions outside the curriculum in ways that are not possible through other means."

Enter SMTD's PEERs (Performance Engagement Educational Residencies) program. Now in its fourth academic year, the program provides mini-grants as well as logistical and programmatic support that allow SMTD students to partner with underserved communities throughout Michigan to create mutually beneficial arts experiences. Every project must include some element of performance and some element of education, and SMTD students must return to the community at least twice. The goal of the latter requirement is to encourage students to consider the longer-term implications of their work in the community, says **RIKKI MORROW-SPITZER**, SMTD's DEI coordinator. Students are not simply giving a single performance and leaving, but developing a sustained relationship that can grow and evolve over time.

Equally important to PEERs' mission is the mutuality of each community partnership. The partnering organizations have their own culture, talent, and resources to contribute to each project. Often the only element they lack is access to and opportunities in the arts, which is precisely what SMTD students are able to provide. Meanwhile the U-M

students themselves learn that they can use their art to make a difference in the community, something Morrow-Spitzer calls an aha moment. "When the students forge that human connection and realize they can make an impact, it's really special," she says. "We really believe that our students are getting just as much as the community members" from their PEERs experiences.

That sentiment is echoed by **DAMIEN CRUTCHER**, MM '96 (*conducting*), the CEO of Crescendo Detroit, an after-school arts enrichment program in Northwest Detroit's Dexter-Davison neighborhood. For the past two years, members



L TO R: DR. KATHRYN GOODSON, SAM KOEPPE, ELISE EDEN, AND JACK WILLIAMS III.

of U-M's Phi Mu Alpha (PMA) music fraternity have provided mentoring, music instruction, and inspiration to Crescendo's students. "Having young, smart, talented musicians come to be role models for the kids is great," Crutcher emphasizes, but he adds that the fraternity members also learned valuable lessons. "They quickly became comfortable coming into a place that doesn't look like where they're from," he says, and soon discovered that "kids are kids. Building relationships with kids is the same everywhere." The PEERs project leader, fraternity president **LUIS DACOSTA**, BM

'19 (*trombone*), agrees that working with the Crescendo kids dovetailed nicely with PMA's mission of building character through music education. "We enjoyed sharing the lessons we learned throughout our lives, both in terms of character and music, and finding new ways to use our own backgrounds to help others," DaCosta explains.

Participation in PEERs projects also led SMTD students to discover new things about their own art. Members of the all-female sextet Virago, composed of undergraduates **SOFIA CARBONARA** (*percussion*) and **ELLEN SIROWER** (*piano*), graduate student **MEGAN ROHRER** (*violin*), and alumnae **WESLEY HORNPETRIE**, MM '15 (*chamber music*), MM '15 (*cello*), SM '18 (*cello*), **BETHANNE KUNERT**, MM '19 (*saxophone*), MM '19 (*chamber music*) and **KALEIGH WILDER**, MM '19 (*improvisation*) on baritone saxophone and bass clarinet, led four free-

improvisation workshops during Salina Gill-Bowie's after-school band classes at Dailey Elementary School in Flint. "This workshop encouraged the students to expand their perception of what music is and how it could be created, developing a deeper understanding of how emotion can affect music," says Gill-Bowie. "It definitely left a positive impact on my students and I am certain that they are becoming better musicians having had this experience." Even as the members of Virago taught the children how to generate musical ideas, listen critically, and provide feedback to each other, the

kids also inspired their PEERs mentors with their creativity and enthusiasm. "It really helped us to reflect on why we improvise," says Kunert. "It was amazing to hear what the students were coming up with—they really took what we were offering and ran with it. It was more rewarding than we ever thought it could be."

PEERs began in the 2016–17 school year with a three-year grant from the U-M Provost's Office. After a year spent developing the program from scratch, PEERs funded 17 projects in the second year and 14 in the third, defraying the costs of travel, materials, marketing, and other expenses. In the current year—the fourth—the program is relying on the internal SMTD DEI budget, but the hope is to fund a similar number of projects by providing smaller direct awards and helping students locate additional funding through other sources. PEERs itself sponsors four application cycles throughout the academic year, each evaluated by a rotating committee of seven SMTD faculty and staff members representing a diverse range of art forms.

In addition to monetary support, the SMTD DEI office provides guidance to students during the entire process, from the initial application to the development and implementation of the project. "Rikki was really helpful in navigating the logistical side of things but also in developing a repertoire and plan for our visits," says DaCosta. Each application must also designate a faculty sponsor, and these sponsors often continue to mentor their students throughout the project's lifespan.

All PEERs participants receive training about how to respectfully and ethically enter, engage with, and exit a community. For Virago's members, this workshop led to conversations about how to present improvisation to the students. "This band program had its own life already, and we're

just coming in to offer a different option, a different way of playing that is no better or worse than what they already do," Kunert says.

Many students approach Morrow-Spitzer with fully formed projects in mind, and simply need help making them a reality, she says: "Sometimes a student walks in with ideas about how to use the funding that we had never even thought about!" However for those who have only a vague sense of what their project could be, Morrow-Spitzer works with colleagues at U-M's Center for Educational Outreach and the Edward Ginsberg Center for Community Service and Learning to locate potential community partners. "We care a lot about who we partner our students with and it being the right fit for both sides," Morrow-Spitzer adds.

Undergraduate directing major **SAM ESTRELLA** knew that her PEERs project would dramatize the children's book *Chrysanthemum* to encourage literacy and engagement, but she relied on Morrow-Spitzer's help to find community partners. The Ginsberg Center connected Estrella with the Sugarbrook Enrichment Program in Ypsilanti, where she spent four weeks developing and rehearsing the play with children aged 7 to 12. "None of them had really done anything with the performing arts before, so the whole idea was foreign to them," Estrella says. "A lot of these kids had to grow up faster than most because of their environment, so it was exciting to see them discover how fun it can be to play pretend and be someone other than yourself for a while." The decidedly inexperienced actors caused some challenges for the production, which received technical assistance from undergraduate **BRI REED** (*design & production*). Even so, the final performances in front of kindergarteners and first-graders

at Ypsilanti's Pittsfield Elementary School still made an impact. "A lot of the kids came up to me afterward and said how great it was," says Estrella. "It really reminded me how important these programs can be."

For doctoral student **ELISE EDEN**, MM '18 (*voice*), the choice of community was simple: her hometown. The northern Michigan community of Alpena, where more than half of families live below the poverty line and the opioid crisis is in full effect, has seen multiple cuts to arts funding in recent years. Eden says that the sacrifices her parents made to allow her to pursue music enabled her to gain an education and escape the cycle of poverty, and she was eager to pay it forward to others in her community.

In each of the last two years she has used PEERs funding to travel back to Alpena and provide workshops and performances to inspire others. She went by herself the first year, but for the second iteration of the project she was able to bring another vocalist, music education junior **JACK WILLIAMS III**, and a violist, **SAM KOEPPE**, BM '18 (*viola*) as well as SMTD staff accompanist **KATHRYN GOODSON**, MM '89, DMA '05 (*collaborative piano*). Each concert was a huge event in the community, with packed audiences and coverage by the local newspaper. More important for Eden, however, was the reaction from local kids.

"They were on the edge of their seats, and almost fighting with each other for the chance to work with us," Eden exclaims. "Music is so important, but having someone believe in you can really make a difference in your life."

As the PEERs program continues to develop, Gier would like to see it grow deeper roots within SMTD, connecting to other programs that do similar work such as the Department of Music Education and the Office of Engagement & Outreach. He also envisions more partnerships with faculty who are interested in providing their students with opportunities to take classroom lessons out into the real world. "To truly be among the Leaders and Best," he says, "you have to get out of the classroom."



ALL PEERs PARTICIPANTS ATTEND A TRAINING CALLED "ENTERING, ENGAGING AND EXITING COMMUNITIES"

STUDENTS FROM DAILY ELEMENTARY WORKED WITH SMTD STUDENTS TO LEARN IMPROVISATION PC: CHRIS BOYES



NEW FACULTY



AMIR ELKAN

Soloist, chamber musician, and guest principal cellist **AMIR ELKAN** has joined the Department of Strings as a professor of music. He has served as principal cellist of the Israel Philharmonic Orchestra by invitation from Zubin Mehta and as guest principal cellist with the Saint Paul Chamber Orchestra. At age 22, he became the youngest member of the Metropolitan Opera Orchestra in New York, when he won the position of associate principal cellist and was invited by James Levine to perform with the MET Chamber Ensemble in Carnegie Hall. As the winner of the Juilliard Competition, Eldan made his New York debut with the Brahms *Double Concerto* in Lincoln Center and has performed the six Bach *Cello Suites* in a series of concerts worldwide. Eldan has collaborated in chamber music performances with members of the Cleveland, Guarneri, and Juilliard String Quartets and the Beaux Arts Trio; pianist Richard Goode; and cellists Lynn Harrell and Steven Isserlis. In 2006, Eldan was appointed cello professor at the Oberlin Conservatory and served as chair of the String Department from 2015–19.



AMY E. HUGHES

AMY E. HUGHES is the Theatre & Drama Department's new associate professor and head of Bachelor of Theatre Arts program. Her first monograph, *Spectacles of Reform: Theater and Activism in Nineteenth-Century America*, received the 2013 Barnard Hewitt Award for Outstanding Research in Theatre History from the American Society for Theatre Research. In 2018, University of Michigan Press published *A Player and a Gentleman: The Diary of Harry Watkins, Nineteenth-Century US American Actor*, co-edited by Hughes and Naomi J. Stubbs. In collaboration with Scott D. Dexter, Chris Powell, and more than 20 undergraduate and graduate students on the campuses of Brooklyn College, LaGuardia Community College, and the Graduate Center of CUNY, Hughes and Stubbs also created *The Harry Watkins Diary: Digital Edition*, an open-source, fully searchable transcription of the entire diary. Hughes has published articles, essays, and reviews in *American Literature*, *J19: The Journal of Nineteenth-Century Americanists*, *Journal of American Culture*, *Journal of American Drama and Theatre*, *New England Theatre Journal*, *Theatre Journal*, *Theatre Research International*, *Theatre Survey*, and *Theatre Topics*. Prior to joining SMTD, Hughes taught for 13 years at Brooklyn College (CUNY).



GEOFF PACKARD

GEOFF PACKARD has been named an assistant professor of theatre & drama. As an actor, Packard has been seen on Broadway in *Bandstand*, *Matilda*, *Rock of Ages*, and *Phantom of The Opera*, as well as the first national tour of *Wicked*, and in theatres such as The Old Globe (San Diego), Papermill Playhouse, Goodman Theatre, Arena Stage, the Shakespeare Theatre (DC), Ford's Theatre, Lookingglass Theatre, Signature Theatre (DC), Huntington Theatre, Court Theatre, Bucks County Playhouse, KC Rep, and Goodspeed Opera House. Packard has a Joseph Jefferson Award (Chicago), a Helen Hayes Award (DC), and an IRNE Award (Boston) for Leading Actor in a Musical. He received a BFA in Musical Theatre from the University of Cincinnati and an MFA from SUNY Stonybrook. He and his wife, fellow SMTD professor Chelsea Packard (*musical theatre*), have been running a summer musical theatre workshop called The Broadway Intensive for the past 10 years out of Ann Arbor.



KIRK SEVERSTON

KIRK SEVERSTON has joined SMTD's Department of Voice as a clinical professor of music. From 2001–19, he taught at SUNY Potsdam's Crane School of Music, where as professor of music he served as musical director of the Crane Opera Ensemble, coached singers and pianists, and taught classes in art song repertoire and accompanying. The Crane Opera Ensemble, under his musical direction, garnered first-place awards from the National Opera Association and The American Prize, as well as honors from the Kennedy Center's American College Theatre Festival. A strong proponent of new works, Seveston was the founding music director for the Domenic J. Pellicciotti Opera Composition Prize, which commissions and fosters new operas focused on social themes relevant to diversity and inclusion. He also served on the music staff for three notable world premieres in Dallas: *Great Scott* by Jake Heggie and Terrence McNally, *Becoming Santa Claus* by Mark Adamo, and *Everest* by Joby Talbot and Gene Scheer. He is actively involved with the National Opera Association, serving as associate executive director and webmaster.



LYNNE SHANKEL

The Department of Musical Theatre welcomed **LYNNE SHANKEL**, BM '92 (*piano*), as its new clinical assistant professor. She was the music supervisor, arranger, and orchestrator for *Allegiance*, starring Lea Salonga and George Takei, and was the first woman to solely orchestrate a new musical on Broadway. Her diverse musical background has led her to write orchestrations and arrangements for everyone from Chita Rivera, the New York Pops, and Raul Esparza to Tony Award-winner and Bon Jovi member David Bryan and the Radio City Christmas Spectacular. Shankel was the music director and arranger for the Broadway production of *Cry-Baby*, as well as the resident music supervisor for the Tony Award-winning revival of *Company*, for which she conducted the Grammy-nominated cast album. She was music director and arranger for the Off-Broadway hit *Altar Boyz*, for which she received a Drama Desk nomination for orchestrations. Shankel received a second Drama Desk nomination for *The Extraordinary Ordinary*. As a composer, Shankel collaborated with lyricist Jon Hartmere to provide new songs for *Bare: The Musical*. In 2017, Shankel released her critically acclaimed double album *Bare Naked*.

FRITZ KAENZIG (*tuba*) was awarded 2019 International Tuba Euphonium Association Outstanding Teaching Award. The award was presented by **JUSTIN BENAVIDEZ**, MM '06, DMA '09 (*tuba*), at the ITEC banquet. Benavidez is the professor of euphonium & tuba at Florida State and received SMTD's Paul Boylan Outstanding Alumnus Award in October. In May 2019, Kaenzig was asked to fill in as an emergency guest principal tubist with the Chicago Symphony Orchestra, with music director Riccardo Muti conducting Stravinsky's *The Fairy's Kiss* and *The Firebird*. The need for a last-minute substitution was due to scheduling conflicts created during the recently settled strike that had lasted for seven weeks. Maestro Muti recognized Kaenzig with a solo bow.



YIZHAK SCHOTTEN (*viola*) will be awarded the American Viola Society (AVS) Career Achievement Award for Distinguished Contributions to Viola Performance and/or Teaching at the 2020 AVS Festival in Knoxville (Tennessee). This prestigious award has only been bestowed to 13 professionals since 1997. The award committee cited Schotten's strong legacy of teaching, his important recordings, such as the CD *Viola 1919*, and his orchestral training materials among the significant contributions he has made to the field of viola. As part of the festival, he will present a master class for festival attendees. Schotten has previously been featured in six AVS Festivals around the country and was the host of the 1987 International Viola Congress held at the University of Michigan.

FACULTY NOTES

ANDREW BISHOP, MM '95, DMA '01 (*saxophone, composition*), was the featured jazz guest at the North American Saxophone Alliance (NASA) Region 10 conference in London, Ontario where he performed original works for saxophone and rhythm section. He taught at the Interlochen Saxophone Institute with Timothy McAllister, BM '95, MM '97, DMA '02 (*saxophone*), and the Prism Saxophone Quartet. Over the last year Bishop has been featured on several recordings including *Keep it to Yourself* with the Scott Gwinell/Anthony Stanco Quintet (Cross Street Records); *Something Nearby* (Leo Records), with Steve Rush and Jeremy Edwards, MM '10 (*improvisation*), BM '03 (*music & technology*); *Chamber Music of Stephen Rush* (Albany Records); and *Live at Firehouse 12* with Gerald Cleaver and the Violet Hour (Sunnyside Records).

DANIEL CANTOR (*theatre & drama*) performed the role of "Michael Fisher" in Steven Levenson's *If I Forget* at the Victory Garden Theater in Chicago this summer.

VINCENT J. CARDINAL (*musical theatre*) directed *Every Brilliant Thing* at the Utah Shakespeare Festival. The production will go on tour and be performed for every high school student in the State of Utah as part of the state's youth suicide prevention initiative. Cardinal also directed the musical *Fun Home* for the Encore Musical Theatre Company in Dexter, Michigan.

Vocal coach and pianist **TIMOTHY CHEEK**, MM '85, DMA '96 (*piano*), returned this summer as faculty pianist/vocal coach at the Prague Summer Nights music festival, Czech Republic. One of the many highlights was a performance of an opera scene by leading Czech composer Sylvie Bodorová. Cheek also returned to work at the Fairbanks Summer Arts

Festival, in Fairbanks, Alaska, whose opera program is headed by Dr. Jaunelle Celaire, DMA '03 (*voice*). Another return in October was to the biennial American International Czech & Slovak Voice Competition, in Green Bay, Wisconsin, as official competition pianist. Other endeavors this fall included guest visits to the University of Maryland to assist with their production of *The Cunning Little Vixen*, in Czech, and a recital at Kerrytown Concert House in November with soprano Angela Theis and mezzo Diane Schoff.



The Cincinnati Symphony Orchestra, under the direction of Louis Langrée, released *Transatlantic*—the first commercial recording to feature a new edition from SMTD's Gershwin Initiative and its publication project *The George and Ira Gershwin Critical Edition*. The new edition of *An American in Paris* was created by the project's editor-in-chief **MARK CLAGUE**, BM '90 (*bassoon*). The new recording includes two versions of George Gershwin's "Tone Poem for Orchestra"—a corrected edition of the finished and complete work in its original orchestration, as well as an "uncut" version of the score that restores 104 bars of rarely heard music that was excised from the draft during rehearsals for the 1928 premiere. Clague served as the scholar-in-residence for the Detroit Symphony's American Festival this spring and has had two book chapters published this



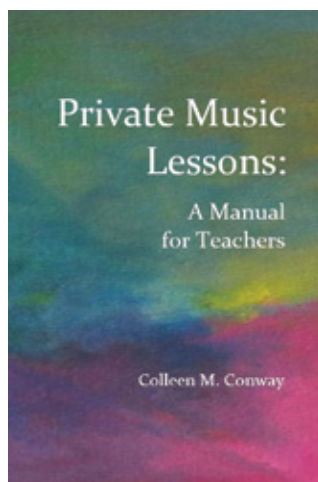
AMY CHAVASSE (*dance*) traveled with nine BFA Dance and Dance minor students to participate in the first Department of Dance Study Abroad program in Seville, Spain, led by Catherine Coury, BFA '10 and Mario Bermudez Gil (Marcat Dance Company). The students studied Gaga and Marcat technique, and Chavasse contributed classes in Improvisation alongside early-career dance artists from Paris, Italy, and the U.K. She then joined MFA students for a week of classes, cultural exchange, and performances in San José, Costa Rica, teaching at the Universidad Nacional de Costa Rica. She attended a midsummer performance residency at The Croft, on Lake Charlevoix, where she worked as collaborator and director for a new project with Sarah Konner, BFA '10, Austin Selden, BFA '10, and NYC-based artist Beth Graczyk. In August, she worked with Nicole Reehorst, BFA '19, and Emily Soong, BFA '19 to create a new duet, *Plunder Thunder*, which premiered at the Detroit Dance City Festival; she was also selected to participate in the 2020 International New Dance Festival in South Korea.

year—one on the Atlanta School of Composers in *Reconsidering American Music* and the other on George Gershwin's business practices in the *Cambridge Companion to Gershwin*.

CAROLINE COADE (*viola*) spent her summer teaching, first as artist/faculty for two weeks at the Hilton Head Chamber Music Institute in June founded by Vanderbilt professors Felix Wang, DMA '98 (*cello*), and Carolyn Huebl, DMA '98 (*violin*). Coade then spent a month as artist/faculty in Ann Arbor at Center Stage Strings/MPulse



CAROLINE COADE



Institute founded by SMTD associate professor Danielle Belen. Next, Coade spent two weeks teaching and performing in a 13th-century castle in Piobbico, Italy at the Brancaloni International Music Festival, and ended with a week of teaching at the Chautauqua Institute in August.

COLLEEN CONWAY (*music education*) presented in Summer 2019 at the Instrumental Music Teacher Educators conference in Ohio, the International Symposium on Philosophy of Music Education in Canada, and the Society for Music Teacher Education in North Carolina. Her most recent research publications include articles in *the Bulletin of the Council for Research in Music Education* with University of Colorado colleague Margaret Berg and the *Journal of Music Teacher Education* with Chris Marra, PhD '19 (*music education*), and Jessica Vaughan Marra, PhD '19 (*music education*). Her latest book, *Private Music Lessons: A Manual for Teachers*, was released in September.

MICHAEL DAUGHERTY's (*composition*) recent performances included *Tales of Hemingway* (Estonia National Orchestra, Zuill Bailey, cello), *Letters from Lincoln* (Chicago Symphony and Reno Symphony, Thomas Hampson, baritone),



PAUL DOOLEY

Motorcity Triptych (Berner Symphonieorchester, CH), *Route 66* (Milwaukee Symphony), *Trail of Tears* (Brevard Symphony Orchestra, Amy Porter, flute), *This Land Sings* (Opera Theater Oregon), and *Once Upon a Castle* (Kansas City Symphony and Philadelphia Orchestra, Paul Jacobs, organ). World premieres included *Night Owl* (Virginia Symphony); *To the New World*, inspired by the Apollo 11 moon landing (Pacific Symphony); and *Songs from a Silent Land* (LSU Wind Ensemble, Hila Plitmann, soprano). Current commissions include *Blue Electra*, inspired by Amelia Earhart's final flight (The National Symphony, Anne Akiko Meyer, violin); *Fifteen*, inspired by Andy Warhol (Pittsburgh Symphony); and *Lift Up Thine Ears*, a tribute to conductor Thomas Wilkins (Omaha Symphony).

Performing Arts Technology Lecturer **PAUL DOOLEY**, MM '09, DMA '13 (*composition*) curated the 3rd Annual Computer Music Showcase featuring new works from PAT students. Dooley's Electronic Dance Music-inspired electronic percussion concerto *Circuits and Skins* was recorded by the Boston Modern Orchestra Project, conducted by Gil Rose and featuring soloist Lisa Pegher. Dooley's *Manifestos* was the subject of

the dissertation "Manifestos for Wind Ensemble by Paul Dooley: A Critical Analysis" by Eddie Airheart at Texas Christian University. Dooley's compositions *Mavericks*, *Coast of Dreams*, and *Masks and Machines* were the topics of the dissertation "A Conductor's Guide and Analysis of Selected Works by Paul Dooley" by conductor Jason Gardner at the University of Illinois. Dooley performed his interactive and educational composition *The Conductor's Spellbook* with the Buffalo Philharmonic, Grand Rapids Symphony, Amarillo Symphony, and Nu Deco Ensemble.

The Entrepreneurial Artist, a new book by Entrepreneurship & Leadership Professor **AARON DWORKIN**, BM '97, MM '98 (*violin*), was released this December. He also premiered his new orchestral work with spoken word, *American Rhapsody*, with the Minnesota Orchestra on October 19th. In addition, Dworkin will be serving on the International Jury for the Menuhin Competition in Richmond, Virginia.

WALTER EVERETT (*music theory*), launched his book, *What Goes On: The Beatles, Their Music, and Their Time*, co-authored with Tim Riley, through Oxford University Press. Everett recently made



AARON DWORKIN

presentations at the Art of Record Production Conference in Boston and at Baldwin-Wallace University, and has just completed the essay, "The Beatles' 'Day Tripper': A Tortured Stretching of the Twelve-Bar Blues," for the *Routledge Companion to Music Theory Pedagogy*, edited by Leigh vanHandel. He will be giving a keynote address to the "Come Together: Fifty Years of *Abbey Road*" conference at the University of Rochester in September.

KATE FITZPATRICK (*music education*) visited Hawaii to study how Hawaiian music teachers use culture-based strategies to restore indigenous knowledge within their classrooms. This spring, Fitzpatrick was invited to do a residency at Gettysburg College, presenting on issues of social justice and urban music education and conducting the Gettysburg Wind Ensemble. She continues to serve on the editorial board for the *Journal of Research in Music Education* and on the "Future of Music Council" for the VH1 Save the Music Foundation. Her chapter on conducting mixed-methods research in music education was recently published in a book on methodological pluralism.

FACULTY NOTES

KAREN FOURNIER (*music theory*) contributed articles to two edited collections. "The Politics of Representation in Early Punk Videos: *Détournement* and the Moving Image," appears in *The Bloomsbury Handbook of Popular Music Video Analysis* and explores the performance of gender in the filmmaker Derek Jarman's punk staging of *Rule Britannia*. The second, "Punk Fanzines, Music Journalism, and the Problem of Representation of/in Punk," appears in *Media Narratives in Popular Music*, and examines various strategies used by music journalists to sideline the contributions of female punks to the subculture and thereby code punk as male. In May, Fournier presented at the University of Iowa's School of Music Colloquium Series. She has also been invited to Ottawa in March 2020 to keynote Carleton University's annual Music Symposium.

JESSICA HAHN (*costuming*) spent much of the summer working on the Historic Costume Collection newly housed in the North Campus Research Complex. The Collection, which



CHRISTOPHER HARDING

began in 1992, has never previously had a single "home" before for the study of dress.

CHRISTOPHER HARDING (*piano*) continued to be in high demand at summer festivals, serving extended residencies as a performer and faculty member at the MasterWorks Festival in Spartanburg, South Carolina (Converse College), the Indiana University Summer Piano Academy in Bloomington, Indiana, the White Nights International Piano Festival in Saint Petersburg, Russia, and the

Rebecca Penneys Piano Festival in Tampa, Florida (University of South Florida). In May, he performed Gershwin's *Rhapsody in Blue* with the Ann Arbor Concert Band (James Nissen, conductor) at the Michigan Theater.

CAROLINE HELTON (*voice*) spent her summer vacation in a variety of pursuits. She and her collaborator, pianist Kathryn Goodson, MM '98, DMA '05 (*collaborative piano*), recorded a new CD of rare vocal music by the Italian-Jewish composer Mario Castelnuovo-Tedesco. This CD will be the third in their series of *Songs From a Lost World of Italian Jewish Composers* and their second on the Blue Griffin label. Helton also served on the faculty of the Atlantic Music Festival as a visiting master teacher, along with Stephen Lancaster, DMA '08 (*voice*), and the president of the National Association of Teachers of Singing, Karen Brunssen.

ÁINE HENEGHAN (*music theory*) was visiting professor in the Institute for Musicology and Performance Studies (Institut für Musikwissenschaft und Interpretationsforschung) at the University of Music and Performing Arts (UMPA) in Vienna (Universität für Musik und darstellende Kunst Wien) during the spring semester. As part of her residency, she taught a seminar titled "Form(s), Forming, and Per-formance" and gave talks at both UMPA and the Arnold Schönberg Center. She has just completed a three-year term as reviews editor of *Music Theory Spectrum*, the flagship journal of the Society for Music Theory.

FREDA HERSETH (*voice*) was invited to teach this summer in Chengdu, China, at Sichuan University. She taught two master classes and a vocal pedagogy seminar during their International University



FREDA HERSETH

Immersion Program, and met with students and teachers about pedagogical concepts and study at the University of Michigan. Closer to home, in April, she performed *Five Poems of Dorothy Parker*, by Braxton Blake, with the University Symphony Orchestra in Hill Auditorium, conducted by Kenneth Kiesler, and as alto soloist in Beethoven's Symphony No. 9, with the Ann Arbor Symphony, conducted by Timothy Muffitt.

JOAN HOLLAND (*harp*) had the honor of collaborating with Kola Owolabi (organ) in a recital, as part of the 59th Annual Organ Conference, which featured *Fantasia for Organ and Harp* by Canadian organist and composer, Rachel Laurin. Holland also joined SMTD faculty on the Michigan Chamber Players series in November. She continues to act as principal harp for the Midland Symphony and co-principal for the Traverse Symphony. And 2018–19 was also a year of working with the harp students on repertoire of the 21st century: works of contemporary musical impact and serious social awareness.

MARTIN KATZ (*collaborative piano*) had one of his busiest springs ever. In addition to concerts in San Francisco, Chicago, and Miami, he



PIECE FROM THE HISTORIC COSTUME COLLECTION



MARTIN KATZ

managed a 10-day tour in Japan with the nation's first celebrated countertenor, Daichi Fujiki (they have also recorded a CD together). Following that came a demanding assignment for the collaboration between the Brooklyn Art Song Society and 5 Boroughs Music Festival: two concerts featuring the complete Mörike songs of Hugo Wolf. He will repeat this feat in Ann Arbor at the beginning of 2020 at the third incarnation of "What's in a Song?" a series he curates for UMS.

INDERJIT KAUR (*musicology*) presented her research at the Society of Ethnomusicology Annual Meeting in Albuquerque, New Mexico, the 6th Sikh Studies Conference at UC Riverside, and the 7th Biennial Conference of the Royal Musical Association Music and Philosophy Study Group in London, and also served as a session chair at the Society of Ethnomusicology meeting. She earned a UMOR grant for her project on Sikh transnationalism. Her research on the role of musical worship in Sikh transnationalism is published in the current issue of *Civilisations*. Kaur was elected co-chair of the Society of Ethnomusicology South Asian Performing Arts Section for 2020–23.



INDERJIT KAUR

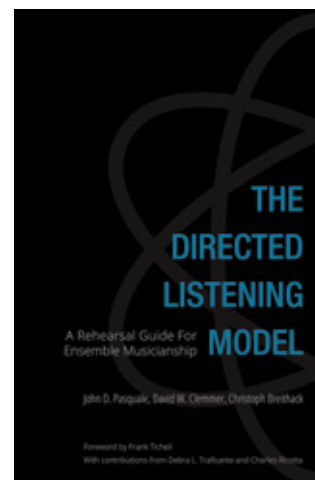
JAMES KIBBIE, DMA '80 (*organ*), joined Organ Department colleagues and guests in presenting the 59th Annual Organ Conference on the theme "Building Bach: His Foundations and Futures." The program included a presentation on the project to research applications of data science to the performance of the *Bach Trio Sonatas*, directed by Kibbie and mathematics professor Daniel Forger. In September, Kibbie judged the Sursa American Organ Competition and performed at Ball State University. Other recent performances included concerts for the sesquicentennial celebrations of Immanuel Lutheran Church in Leland and the Fountain Street Church in Grand Rapids. The programs included works by Michigan composers Larry Visser (DMA '95), William Albright, and Leo Sowerby.

NANCY AMBROSE KING, BM '84 (*oboe*) was featured as a concerto soloist in J.S. Bach's *Concerto for Oboe d'Amore* with the Michigan City Chamber Music Festival, and in the Mozart *Oboe Concerto* with Livonia Symphony. She was guest artist at the 8th International Ostrava Oboe Festival (Czech Republic) and performed solo recitals and master classes at Brigham

Young University and University of Northern Colorado. She was featured in performances at the Sarasota Music Festival and Michigan City Chamber Music Festival, and performed with the Michigan Opera Theatre and American Ballet Theatre. King released the premiere video recording of Alyssa Morris's *Collision Etudes for solo oboe* on YouTube, and performs on the woodwind quintet "Memories of Dizzy" on Prof. Stephen Rush's recent CD release with colleagues Amy Porter, Chad Burrow, Adam Unsworth, and Jeffrey Lyman.

This past Spring, **MARIE MCCARTHY** (*music education*) presented keynote addresses at the Mountain Lake Colloquium on General Music and the MayDay Group Symposium at the University of Limerick (Ireland), a paper at the International Symposium on the Sociology of Music Education, and a workshop for the Michigan Kodály Educators. Book chapters in press include "The Music Educator as Cultural Mediator" and "The Cultivation of Hope in an Uncertain World: Engaging with a Pedagogy of Hope in Music Education." McCarthy is the primary author of an article in press, "A Historical Study of the Committee for Institutional Cooperation (CIC) Music Education Group, 1965–2015."

The Music of 'March': A Civil Rights Carillon Collection, newly published by American Carillon Music Editions, makes civil rights songs by diverse composers and arrangers playable on tower bells. Edited by **TIFFANY NG** (*carillon*), the book presents 13 carillon arrangements of songs featured in the autobiographical trilogy *March* by Rep. John Lewis, Andrew Aydin, and illustrator Nate Powell about Lewis's leadership of major nonviolent resistance actions during the civil rights movement.



JOHN PASQUALE (*conducting*) has co-authored an international aural analysis and ensemble pedagogy book entitled *Probenmethodik Blasorchester: Geführtes Hören in der Ensemblearbeit*, published in Europe by Helbling Verlag in Esslingen, Germany. The English edition, *The Directed Listening Model: A Rehearsal Guide for Ensemble Musicianship*, is published by the authors and was made available globally in November 2019.

AMY PORTER (*flute*) was awarded the U-M's Whitaker Grant for Teaching to produce 3D rib cages with inflatable diaphragmatic movement. In collaboration with the University Hospital, the palm-size, anatomically correct units serve as teaching tools in applied music lessons and showcase correct anatomy for breathing. In June, she presented the units at the 17th *Anatomy of Sound Workshop*, with lectures with professors David Dowling (Engineering) and David Brown (Medicine), and alumna Erika Boysen (DMA '15). Porter collaborated with SMTD professor Anıl Çamcı and GSI Mathias Vilaplana to produce "Gaslight, A Virtual Reality," performing in a virtual reality headset. In June, Porter was the recipient of the 2019 Brevard Music Center Distinguished



3-D RIBCAGE WITH INFLATABLE DIAPHRAGMATIC MOVEMENT.

Alumni Award and performed *Trail of Tears* by professor Michael Daugherty, with Joanne Falletta conducting. In fall 2019 Porter performed with Trio Virado for Chamber Music Raleigh and gave a master class at Interlochen Arts Academy.

ELLEN ROWE (*jazz & contemporary improvisation*) had an active spring semester that included a CD release concert for her album *Momentum—Portraits of Women in Motion* at the Kerrytown Concert House as well as clinics and performances with the group at the University of South Florida and Marshall University in West Virginia. In February, she conducted the NAFME All-Northwest Jazz Ensemble in Portland, Oregon, and in March was the guest clinician for the University of Southern Maine's annual statewide music education workshop. Later that month, she served as an adjudicator and performer at the Las Vegas Jazz Invitational.

STEPHEN RUSH (*performing arts technology*) released his *Chamber Music of Stephen Rush*, featuring seven of his compositions, on Albany Records. Included on the record, which features over 20 SMTD faculty, is a recording of his new work, "LightRays," for Vox3Humana (including Kathryn

Goodson, Tim McAllister and Randy Hawes). Rush also appeared on "We Are On The Edge" as a conductor for the Art Ensemble of Chicago. His work "Invisible Quartet" for string quartet and saxophone was premiered last fall in the Delaware Copper Mine in the Upper Peninsula, and his work "Flying Fancy" for solo saxophone is being recorded and released by Jonathan Hulting-Cohen, BM '12, MM '14 (*saxophone*), on Innova Records.

ED SARATH (*jazz & contemporary improvisation*), continues his work nationally and internationally as an artist, scholar, and change visionary. Following the 12th festival/conference of the International Society for Improvised Music, of which he is founder, in Minneapolis, he spoke and performed at conferences at Yale, University of Western Ontario, and in Ireland and England. His most recent book, *Black Music Matters*, led to the formation of the Alliance for the Transformation of Musical Academe, which held its inaugural meeting at the University of Dayton.

In conjunction with the new production of *Porgy & Bess*, **GEORGE SHIRLEY** (*emeritus, voice*) is featured in a special exhibit on the history of African



ELLEN ROWE

American singers at the Metropolitan Opera House. His performance of "Dies Bildnis ist bezaubernd schön" (Die Zauberflöte, March 4, 1967) is included in the accompanying 15-track compilation (CD and digital) titled *Black Voices Rise: African American Artists at the Met*.

At the invitation of the dean of Edna Manley College of Visual and Performing Arts in Kingston, Jamaica, **ALEKSANDRA VOJČIĆ** (*music theory*) performed a concert at the Vera Moody Concert Hall on August 31 along with flutist Melissa Grey. The repertoire ranged from Bach-Busoni to Jamaican composer Peter Ashford and a world premiere of a work by Colombian composer Carmen Marulanda. Prof. Vojčić also taught a master class to undergraduate performance majors and forged connections for future outreach and musical collaborations in Jamaica.

CATHERINE A. WALKER (*musical theatre*) presented a series of master classes during a three-week residency at Mahidol University, Bangkok, Thailand. During this residency, Walker presented various lectures on musical theatre performance techniques, song interpretation, and contemporary vocal techniques as well as coaching



ED SARATH

students on English diction. Eighty students and 20 faculty from Mahidol's Musical Theatre Department participated. The residency culminated in a master class, which was open to all music department students and the general public. A return trip to Thailand is being planned for Winter '20, which will include a collaboration between Thai and U-M students as well as a cultural exchange between the two universities.

As part of her 2019 sabbatical, **CYNTHIA KORTMAN WESTPHAL** (*musical theatre*) music-directed, conducted, and played keyboards and accordion for the first North American tour of the award-winning Broadway musical, *Come From Away*. This show is set in the week following the 9/11 attacks, and tells the true story of what happened when 38 planes landed in the tiny town of Gander, Newfoundland. Kortman Westphal conducted the show in 32 cities across North America and Canada. The *Come From Away* band performs onstage with the cast, and includes Kiana June Weber, BM '13 (*violin*), on fiddle, and Ian Eisendrath, BM '03 (*conducting*), as music supervisor and arranger.

SMTD VOICE STUDENT'S SHORT FILM INVITED TO CANNES FILM FESTIVAL

This past May, *Inhuman*, a debut film by SMTD voice student **HAYLEY TIBBENHAM**, BM '20 (*voice*), was invited to be part of the 2019 Cannes Film Festival Short Film Corner.

In a creative writing course at U-M, Tibbenham began writing a scene that would become the beginnings of a short film. After creating one scene for class, she was connected by her creative writing professor, Jaimien Delp, to filmmakers from Interlochen Center for the Arts, who advised in the process of creating a short film.

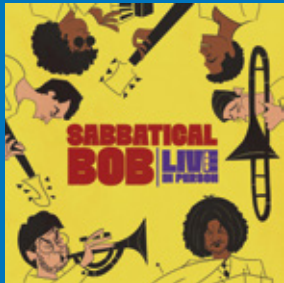
Inhuman is about a plus-sized teenager named Alice who moves to a small town in northern Michigan. She appears to be just a jaded, insecure girl, but her budding romance with Elliot, a sunny high school golden boy, leads to the discovery that she is not some washed-out stereotype — she is actually just a vampire.

After spending the summer of 2018 writing the script, Tibbenham sent it to some friends and started preparing the film for production last fall. Shooting began in December 2018 in various locations on campus, including Mason Hall and the Art and Architecture building. Other scenes were shot in Holland, MI.

Not only is Tibbenham the writer and director of the short, but she also plays the lead character, Alice. In total, between 25 and 30 student actors and actresses, filmmakers, producers, and designers were involved. Students from the musical theatre and voice departments in SMTD took on acting roles, while student filmmakers from the Film, Television, and Media department in the College of Literature, Science, and the Arts were tapped to produce.

Tibbenham received support through grants—including one from SMTD's EXCEL Lab and one from Arts at Michigan—and donations from a GoFundMe she set up herself. The biggest factor for her, though, was finding a community of support at the University.

"A huge part of this was being able to have support from my fellow students," she said. "If you want to do something at this university, the opportunities are there — you just need to take advantage of them. There are so many resources."



Band **SABBATICAL BOB**, comprising **BENJAMIN GREEN**, BFA '21 (*jazz studies*) on trumpet and vocals, Christopher Kelley on trombone, **KASAN BELGRAVE**, BFA '20 (*jazz studies*) on alto sax, **ALAIN SULLIVAN**, BFA '20 (*jazz studies*) on tenor sax, Ian Eylanbekov on guitar, **JORDAN ANDERSON**, BFA '20 (*jazz studies*) on keyboard, Jonathon Muir-Cotton on bass, and **DAVID WARD**, BFA '20 (*jazz studies*) on drums, has independently recorded, mixed, mastered, and released its debut album. Sabbatical Bob has another record projected to be released in early 2020 and a Midwest tour planned for the summer of 2020.



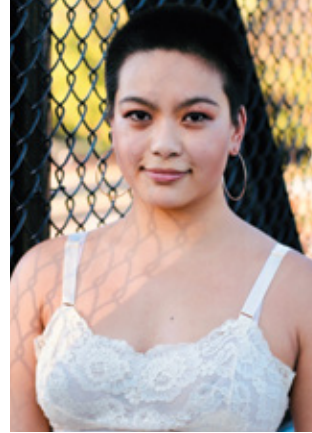
SARAH BEST

JOSE AVILES-FORD, BFA '21 (*acting*), and **NICO DANGLA**, BFA '21 (*acting*), participated in the British American Drama Academy's (BADA's) Midsummer program in Oxford, England, a monthlong theatre intensive centered around Shakespeare, taught by leading actors, directors, and theatre practitioners in the UK.

Baritone **DOMINIK BELAVY**, SM '21 (*voice*), tenor **DANIEL MCGREW**, DMA '20 (*voice*), and saxophonist **MATTHEW KOESTER**, MM '19, DMA '22 (*saxophone*), advanced to the semifinals of the Young Concert Artists auditions. The competition took place in November 2019.

SARA BEST, DMA '22 (*voice*), won the Anna Chapekis Award for Graduate Students given by the Friends of Opera.

Originally from Brazil, **GIOVANI BRIGUENTE**, DMA '20 (*wind conducting*), was selected by the National Band Association in June 2019 to conduct the United States Air Force Band in Washington DC during a week of mentorship with the legendary conductor H. Robert Reynolds. Also, the College Band Directors National Association invited him to present his original research "Seating Plan: Mastering your Ensemble's Sonority" at the conference in February 2020 at DePaul University in Chicago.



VICTORIA BRIONES

VICTORIA BRIONES, BFA '20 (*dance*), interned in artistic programming at the Joyce Theatre (NYC), one of the nation's premier venues for dance presentation, as a UMS 21st Century Artist Intern.

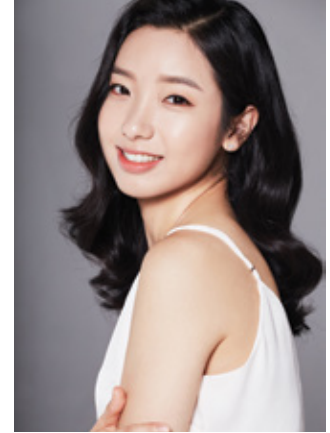
NICK CARROLL, BFA '22 (*design & production*), interned as the assistant to the director of Production and Stage Management at the Chautauqua Opera Company this summer.

ALIX CURNOW, BTA '21, performed in the premiere of the original play *Third Person*, written by Dan Kitrosser and put on through the off-Broadway theatre company terraNOVA Collective.

LOLLY DUUS, BFA '21 (*acting*), worked as an apprentice at the Tony Award-winning Williamstown Theatre Festival.

ALAINA GALASSO, BFA '20 (*design & production*), was a staff scenic artist and assistant stage manager and **JUSTIN MUSE**, BFA '21 (*design & production*) was a staff carpenter at the Hope Summer Repertory Theatre in Holland, Michigan last summer.

JILLIAN GARNER, BFA '20 (*acting*), spent two months at the London Academy of Music and Dramatic Arts in their eight-week Shakespeare Intensive course. She performed in two abridged shows as Macbeth in *Macbeth*, and Giovanni in *'Tis Pity She's A Whore*.



JI-HYANG GWAK

TED GIBSON, BFA '20 (*acting*), apprenticed at the Williamstown Theatre Festival, and helped in seven productions, including five original plays. He also performed in the festival's Community Works production, where he collaborated with 80 community members from the Berkshires, and performed Boo Killebrew's a new musical *Summer's Soldier*.

EMILY GOODRICH, BTA '20, made her West End debut in a workshopped musical titled *Mad Hatter* and studied at Broadway Dreams Foundation in NYC.

STEPHANIE GURALNICK, BFA '21 (*directing*), was a directing and artistic directing intern for the Indianapolis Shakespeare Company, and created social media videos, directed the understudy rehearsals, and assistant-directed the mainstage productions. She was also a student in the New England Literature Program and spent six weeks in New Hampshire with a group of 40 students, reading New England authors, living communally, and backpacking.

JI-HYANG GWAK, DMA '20 (*piano*), won the \$10,000 First Prize at the High Point University Piano Competition in North Carolina, on September 7. She performed a recital of Beethoven, Schubert, and Carl Vine as one of three finalists, chosen from a strong field of pianists from all across the U.S.



ZION JACKSON

JAMES HARBAUGH, BFA '20 (*directing*), assistant directed *Significant Other* at Diversionary Theatre in San Diego (one of the oldest LGBT theatres in the world). He also assistant-directed four shows in Sydney Australia—*Diplomacy* (directed by John Bell, Ensemble theatre), *View From the Bridge* (Ensemble Theatre), *Avalanche* (Sydney Theatre Company), and *Lord of the Flies* (starring Mia Wasikowska, Sydney Theatre Company).

LAURYN HOBBS, BFA '20 (*musical theatre*), has been selected as the playwright in residence of Runyonland Productions' inaugural Victor's Series. *Rhapsody In Blue* explores the experience of a strait-laced, ambitious college girl who begins to lose her identity in a toxic relationship with a man who is far from who he claims to be. She is then forced to make the choice: love or sanity. She was a finalist for the Kennedy Center's Michael Kanin Playwriting Awards with her play *Angel's Playground*.

ZION JACKSON, BM '20 (*voice*), served as the personal assistant to performer, composer, and writer Stew—the creator of the Tony Award-winning musical *Passing Strange* and front man of Stew & The Negro Problem (NYC)—as part of his UMS 21st Century Artist Internship.

XIAOYA LIU, DMA '20 (*piano*), MM '20 (*chamber music*),

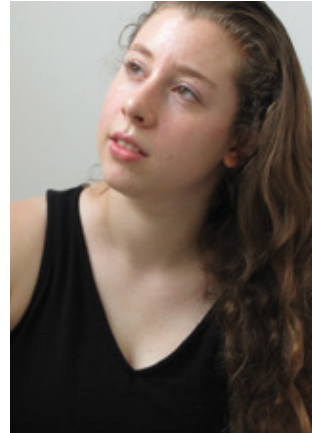


XIAOYA LIU

performed Prokofiev's 3rd Piano Concerto with the University Symphony Orchestra as the winner of the 2019 Concerto Competition. She received a full scholarship to participate in the prestigious PianoTexas International Academy & Festival, where she won the concerto competition and performed with the Fort Worth Symphony Orchestra. She was also a recipient of full scholarships to attend the Global Summer Institute of Music and won both concerto and solo competitions, which led to performances with the GSIM Festival Orchestra and a debut at the Kennedy Center in Washington, DC.

HANNAH MARCUS, BFA '20 (*dance*), interned at FluxFlow Dance Project in Columbus, Ohio this summer with support from EXCEL's Internship Fund. Under the direction of Russell Lepley and Filippo Pelacchi, she worked on company specific projects and assisted in the management of their studio, Flux Flow Dance and Movement Center. As an artist, she participated in a residency at The Ohio State University's Motion Lab in preparation for FluxFlow's shows at the Wexner Center for the Arts. She also performed with the company and their community of adult clients.

MICHELLE PALM MARTIN, BTA '22, spent the summer at Disney Theatrical Group in New York as the CRM & Consumer



HANNAH MARCUS

Insights intern under the Sales and Ticketing team, learning how to analyze who is sitting in the seats, how to reach new target audiences, and how to manage digital and email campaigns.

Voice major **MADISON MILLER**, BM '20, won the annual John Knapp Friends of Opera Undergraduate Competition.

This summer, **SHANNON NULF**, BFA '21 (*dance*), had the opportunity to travel and work across the U.S., first to Los Angeles, Philadelphia, and Tallahassee as an UMS 21st Century Intern for LA-based choreographer Milka Djordjevic, and then to Chicago as a production assistant on Clare Croft's student team for Explode Queer Dance Festival. Once she got back to U-M in the fall, she set to work choreographing for her club Arts in Color's first annual student choreography showcase,



SHANNON NULF



MADISON MILLER

A World Beyond, which premiered on November 7th at the Lydia Mendelsohn Theatre.

ISABEL K. OLSON, BTA '20 (*directing*), is writing a new play, *Bright White Hell*, based on the recent controversy surrounding Stanford Professor Philip Zimbardo and the Stanford Prison Experiment. As a dual degree student, Olson is completing the play as her history honors thesis, which enabled her to travel to Stanford University to conduct archival research on the experiment. Olson is a Sarah Emily Metzger Scholar and is active in new work development and directing, having previously directed MUSKET's *Cabaret*, served as a literary intern at the Eugene O'Neill Theater Center, and most recently assisted *Rich Kids* at the Edinburgh Festival Fringe on behalf of the UMS 21st Century Artist Internship.

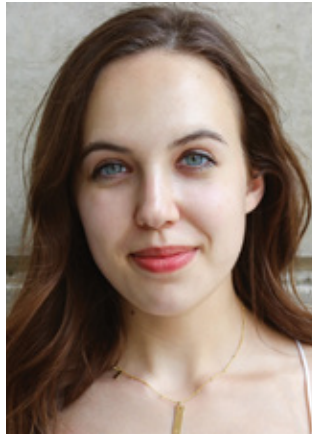


ISABEL K. OLSON

STUDENT NOTES



The University of Michigan's chapter of **SIGMA ALPHA IOTA** (SAI) received the Collegiate Service Project Award for its outreach last year. This award is designed to acknowledge the volunteer projects that chapters undertake in the name of music. Under the outreach committee head, **JAIME SHARP**, BM '20 (*voice*), SAI received one of the Performance Engagement Education Residencies (PEERs) program grants. Sharp researched overlooked communities to bring educational or performance experiences to and found the University of Michigan Aphasia Program (UMAP) at the University Center for Language and Literacy. Aphasia is a disorder in the brain that is usually caused by a stroke, tumor, or other traumatic accident which causes a person to lose their ability to speak, read, and write. Music can have a profound effect on the brain and has been linked to memory. Sharp suggested SAI provide mini-concerts and sing-a-longs during the patients' lunch break. These hour-long lunch performances have been very successful. SAI hopes to continue their UMAP partnership and help make aphasia patients' lives a little easier, one song at a time.



DANA PIERANGELI

Over the summer, **DANA PIERANGELI**, BTA '22, had the opportunity to intern at a startup film company in Los Angeles called Brat. The company creates full-length TV shows and movies to put on YouTube, and uses Instagram and YouTube influencers as their actors. During her time there, Pierangeli was able to edit scripts, sit in on castings, and even act in some of their productions.

NYAH PIERSON, BFA '20 (*acting*), and **SIMONE HEADD**, BFA '23 (*acting*), performed with Mosaic Youth Theatre of Detroit alongside Josh Groban.

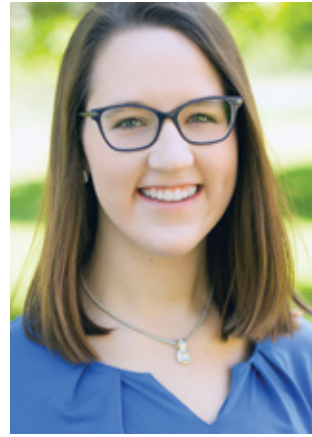
BEN RODENMEYER, BFA '21 (*acting*), and **A.J. D'AMBROSIO**, BFA '20 (*musical theatre*), spent 11 weeks as casting interns at Telsey + Company's Los Angeles office.

MARGARET SHEA, BFA '22 (*acting*), was the operations intern at the Ann Arbor Summer Festival.

SKYLAR SIBEN, BFA '21 (*directing*), was the artistic intern at La Jolla Playhouse in San Diego, and assisted with casting and literary management.

OLIVIA SINNOTT, BFA '21 (*acting*), attended the Music Academy International musical theatre program in northern Italy.

KARALYN SCHUBRING, BM '20 (*composition*), interned in artistic programming and fundraising at



KARALYN SCHUBRING

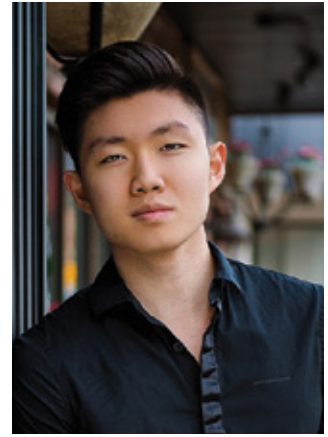
the Chamber Music Society of Lincoln Center as part of her UMS 21st Century Artist Internship.

KAITLYN SOLOWAY, BFA '20 (*dance*), attended the first-ever 2019 Marcat Dance summer intensive in Seville, Spain with U-M dance professor Amy Chavasse and dancers from around the world, including 10 from U-M. They created an environment filled with freedom to be curious, create, and explore.

JACOB RYAN SMITH, BFA '20 (*musical theatre*), is creating *Painless: The Musical* in conjunction with Michigan Medicine's Dr. Chad Brummett, from the Michigan Opioid Prescribing Engagement Network (M-OPEN). Inspired by true stories of opioid addiction and recovery, the musical will be performed for middle and high school students and accompanied by discussion and education.

MAIJA VEINBERGS, BTA '21, interned with the National Theatre of Latvia in the costume and prop departments as well as observed the day-to-day workings of a theatre abroad.

This summer **CLAIRE VOGEL**, BFA '22 (*acting*), choreographed for the Aurora Theatre in Georgia, traveled to five cities as a lead intern with Broadway Dreams Foundation, and performed in a reading of the new musical *Black Box* in Atlanta and New York.

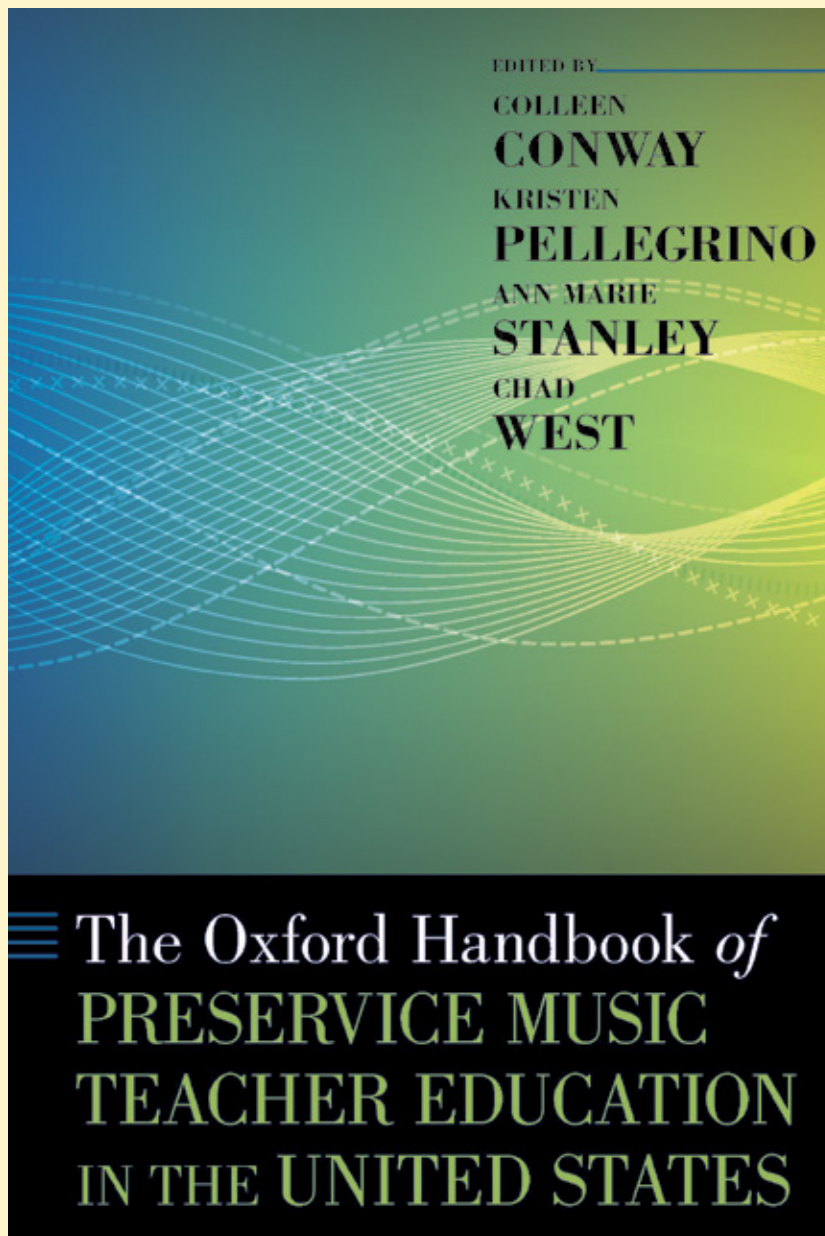


ROBERT YAN

KIERAN WESTPHAL, BFA '21 (*acting*), was an acting intern at the Indianapolis Shakespeare Company and understudied Hamlet and Laertes for their production of *Hamlet*.

ALEX WOLFTHAL, BTA '23, interned with production management at Barrington Stage Company in Pittsfield, Massachusetts assisting the associate production manager and the director of operations with day-to-day facility maintenance.

ROBERT YAN, BM '22 (*piano*), recently won the Gold Medal and the President's Prize for a professional recital engagement in 2020–21 at the Seattle International Piano Festival and Competition.



Released in 2019, the *Oxford Handbook on Preservice Music Teaching and Learning in the United States* is edited by COLLEEN CONWAY (current music education faculty); KRISTEN PELLEGRINO, MM '93 (*chamber music*), PhD '10 (*music education*); ANN MARIE STANLEY, PhD '09 (*music education*); and CHAD WEST, PhD '11 (*music education*). The book includes 46 chapters with 18 of them being authored and co-authored by 20 alumni from U-M. Current SMTD students MOLLY BAUGH, MM '21, SARAH INENDINO, DMA '23, and ANAND SUKUMARAN, MM '22, along with Michigan State University professor emerita JUDY PALAC, BM '76, MM '77 (*violin*), also worked as chapter reviewers for the project. The contributors are excited to present this cohesive volume focused on music teacher education research.

Alumni chapter authors are presented in alphabetical order here including their current institutional affiliation. SCOTT EDGAR (Lake Forest College) PhD '12; JOHN EROS (California State University, East Bay) PhD '09; SOMMER FORRESTER (University of Massachusetts-Boston) MM '08, PhD '15; ERIN HANSEN (University of Houston) MM '11, PhD '16; SHANNAN HIBBARD (Four Corners Montessori, Madison Heights, Michigan) BM '00, MM '05, PhD '17; RYAN HOURIGAN (Ball State University) PhD '07; MICHAEL HOPKINS (U-M) MM '95, PhD '01; CHRIS MARRA (Seton Hill University) PhD '19; JESSICA VAUGHAN MARRA (Seton Hill University) PhD '19; C. MICHAEL PALMER (Ball State University) PhD '13; KRISTEN PELLEGRINO (University of Texas – San Antonio) MM '93, PhD '10; JARED RAWLINGS (University of Utah) PhD '15; RYAN SHAW (Michigan State University) BM '06, MM '11; ANN MARIE STANLEY (Louisiana State University) PhD '09; SANDRA STAUFFER (Arizona State University) MM '82, PhD '85; CYNTHIA TAGGART (Michigan State University) BM '79, MM '85; MOLLY WEAVER (West Virginia University) MM '81, PhD '96; and CHAD WEST (Ithaca College) PhD '11.



This past August, Really Really Theatre Group, founded and run by alumni **HENRY NETTLETON**, BFA '15 (*musical theatre*), **DANIELLE COHN**, BFA '15 (*acting*), and **TREVOR GRIFFIN**, BTA '14, presented *Lungs* by Duncan Macmillan at 12th Avenue Arts in Seattle, produced and directed by Nettleton. *Lungs* marks the second production of the new theatre group, and was critically praised by *The Seattle Times* as both "forcefully performance and precisely staged" and "perceptive and unfailingly intelligent." Moving into 2020, Really Really plans to expand by creating space for artist residencies and workshops, as well as productions in New York City and Seattle. Learn more at really-really.org.



2010s

BEN AHLERS, BFA '19 (*musical theatre*), is currently featured as Liam on NBC's *The Village*. Ahlers's senior year began with a starring role in the premiere of Douglas Carter Beane's *The Closet* opposite Matthew Broderick at the Williamstown Theatre Festival. He also guest-starred in Alan Cumming's CBS series *Instinct*. As shooting season wrapped, Ahlers headed to the Pasadena Playhouse to star in *Good Boys*.

DANIEL BERRYMAN, BFA '12 (*musical theatre*), won 1st Prize in the 2019 Lotte Lenya Competition.

RACHEL BLUMENTHAL, BM '11 (*flute*), won the position of 2nd flute/piccolo for the Santa Fe Opera Company. She is also principal flute of Sarasota Opera in Florida.

ELLEN BREAKFIELD GLICK, MM '10, DMA '13 (*clarinet*), has been appointed assistant professor of clarinet at Western Michigan University.

PAUL DWYER, MM '08, DMA '12 (*cello*), has released *ODDS: Bach Cello Suites 1, 3, and 5* on Bear Machine Records. His recording of *EVENS: Bach Cello Suites 2, 4, and 6*, is scheduled for the end of 2019. He is a founder of the Diderot String Quartet and assistant principal cellist in the Lyric Opera of Chicago.

JEFF GRANT, MM '12 (*percussion*), saved the day for French new music ensemble TM+ in May 2019, stepping in at the



CHRISTINE DELPHINE HEDDEN

last minute to perform William Kraft's *Concerto for Percussion and Chamber Ensemble*. TM+ was scheduled to take part in Los Angeles' Hear Now Music Festival for new music by LA composers, but their percussionist was unable to obtain a visa. Grant learned the incredibly difficult piece in just four days and earned rave reviews.

EXCEL Program grant recipient and musical theatre alumnus **SAM HAMASHIMA**, BFA '18, was awarded the 2019 Emerald Prize from the Seattle Public Theater. The prize includes a year-long workshop process, \$10,000, and a collaboration with Seattle Public Theater.

Boston-based artist **CHRISTINE DELPHINE HEDDEN**, MM '15 (*composition*), released her debut solo album, *When the Aster Blooms*, through Club Passim's Iguana Music Fund in May 2019. The album is a diverse storybook of original tunes and songs, inspired by her native New England folk music and her love of Irish traditional music. On the album, Hedden is joined by her father, Dan Hedden, on guitar, and Irish multi-instrumentalist Caoimhín Ó Fearghail on Greek bouzouki, guitar, flute, and vocals. Hedden plays fiddle, guitar, sings, and accompanies herself on two tracks with percussive dance.

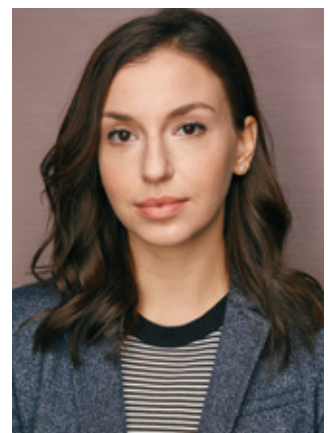
CECILIA KANG, DMA '11 (*clarinet*), enjoys an active career



CECILIA KANG

as a performer and educator with recent appearances at Collingwood Music Festival (Canada), Piccolo Spoleto Festival (U.S.), Thy Chamber Music Festival (Denmark), Interflow Music Festival (Hong Kong), Seoul Arts Center (South Korea), Thailand International Clarinet Academy (Thailand), Beijing Central Conservatory (China), Milan Conservatory (Italy), Midwest Clinic (2017), and ClarinetFest (2014, 2016, 2018, and 2019). Her works have been published by the Nineteenth-Century Music Review, GIA Publications, and Soundset Recordings. Kang currently serves as associate professor of clarinet at Furman University. She is a Vandoren and Buffet Crampon Performing Artist and Clinician.

ZOE KANTERS, BFA '14 (*acting*), recently came back to Ann Arbor to screen her feature film, *Up*



ZOE KANTERS



RICHARD NARROWWAY

There, at The State Theatre. Kanters co-wrote, produced, and starred in the film. *Up There* follows a down-on-his-luck journalist who finds himself with a less-than-ideal assignment in Michigan. He acquires the help of a local, who possesses the story that could jump-start his career, and he'll do whatever it takes to get it. *Up There* was a part of several film festivals and also had a limited theatrical release. It can now be found on iTunes, Amazon, and Google Play.

PEIMING LIN, BM '15 (*violin*), joins the National Symphony after a season as acting principal second violin of the Indianapolis Symphony. He was a fellow in the New World Symphony from 2016–18 and has performed as a substitute with the major orchestras of Atlanta, Pittsburgh, and Minnesota.

DANNY MUI, SM '18 (*clarinet*), has been appointed as 2nd bass clarinet of the New York City Ballet Orchestra.

RICHARD NARROWWAY, DMA '18 (*cello*), recently accepted a full-time teaching position at the Melbourne Conservatorium in Australia.

NATHAN PLATTE, BM '04 (*trombone*), PhD '10 (*musicology*), was recently promoted to associate professor of musicology at the University of Iowa, where he also holds an affiliated appointment in the Department



SOPHIE VERHAEGHE

of Cinematic Arts. Platte's most recent book, *Making Music in Selznick's Hollywood* (Oxford University Press), was featured among *Choice Reviews'* Outstanding Academic Titles of 2018. Drawing on previously unexplored contracts, correspondence, and composers' manuscripts, Platte shows how collaborative tensions define film scoring and remain audible in iconic films like *King Kong*, *Gone With the Wind*, *Rebecca*, *Spellbound*, and *The Third Man*.

LAUREL PREMO, BFA '10 (*performing arts technology*), released her second album, *The Iron Trios*, in October. The album is a new instrumental project diving deep into traditional and new fiddle music while musically revealing a bloom of underlying harmonic drones, minimalist repetition, and rich polyrhythms.

WILL ROPP, BFA '16 (*acting*), has joined the true crime feature *Silk Road*, playing a DEA agent.

KYLE STEGALL, MM '11 (*voice*), recently released an album of Schumann Lieder in collaboration with Eric Zivian, recorded for Avie Records-London, which has received rave reviews in the press, including being named the Album of the Week by Europadisc. Stegall also holds an artist diploma in voice from the Yale School of Music, and has held full-time professorships in vocal performance at the

universities of Nebraska and Missouri.

STEPHANIE STYLES, BFA '14 (*musical theatre*), is currently starring in *Kiss Me Kate* on Broadway, and recently starred in the pre-Broadway engagement of the new musical *Roman Holiday* as Princess Ann, the iconic role portrayed by Audrey Hepburn in the classic Paramount film.

SOPHIE VERHAEGHE, BM '12 (*violin*), was hired as an adjunct professor of violin at Texas Lutheran University in September 2018. In addition, she co-founded and is director of operations for Austin Camerata, an annual collaboration-based chamber music festival in Austin, Texas that had its third season in 2019. Austin Camerata was nominated for an Austin Critics Table Award for choreographing Shostakovich's *String Quartet No. 8* as an interactive ballet. This collaboration was presented again in November 2019 at the University of Texas Dance Department.

2000s

The sixth commercial CD of **CHRISTOPHER ATZINGER**, MM '01 (*piano*), was recently released on the Delos label. The disc features solo piano works by the American romantic composer John Knowles Paine,



In celebration of his 90th birthday this past September, **MALCOLM BROWN**, MM '56 (*piano*), was honored by the Indiana University Jacobs School of Music with a one-day conference and concert dedicated to Russian music. Brown is widely seen as the father of Russian studies in musicology. He was the first American musicologist to travel to the Soviet Union in the early years of U.S.-Soviet "glasnost," to prepare his dissertation on the symphonies of Prokofiev. He went on to publish several influential books on Shostakovich, Mussorgsky, and other Russian composers. He is also the founding editor of *Russian Music Studies* from Indiana University Press. Brown retired from IU in 1993 after 31 years on the School of Music faculty, most of them spent as chair of the Musicology Department. IU established a fund in Brown's honor, the Malcolm H. Brown Fellowship, which will be used to support a PhD student in the Musicology Department.

PHOTO: ALLISON DERANCESCO

ALUMNI NOTES



MARK BROOMFIELD, MFA '96 (*dance*), is associate professor of dance studies at SUNY Geneseo and associate director of the Geneseo Dance Ensemble. Broomfield is the first recipient of the competitive statewide SUNY Faculty Diversity Program Award at SUNY Geneseo. His latest publications include book chapters in *Body Battlegrounds: Transgressions, Tensions, and Transformations* and *The Routledge Dance Studies Reader, 3rd Edition*. He has choreographed pieces at the Rochester Fringe Festival and performed his solo, *With a Little More Love*, at Nazareth College's Movement and Dance Festival. Additionally, Broomfield received the Woodrow Wilson National Fellowship Foundation's Career Enhancement Fellowship and the Ford Foundation Diversity Fellowship.



CHRISTOPHER ATZINGER

including the premiere recording of Paine's Prelude in F-sharp Minor, op. 15/2.

JANAI BRUGGER, MM '09 (*voice*), was featured in the Detroit Symphony Orchestra's October performances of Mahler's Symphony No. 4. She also performed the role of Clara in the Met's production of *Porgy & Bess* in October.

CARLA CANALES, BM '02 (*voice*), embarked on the second edition of Hear Her Song, premiering in Washington, DC and San Jose, California. A musical celebration of remarkable female leaders, Hear Her Song has commissioned over 40 new songs, in partnership with Berklee College of Music's Institute for Creative Entrepreneurship, Malala Fund, Mercy Beyond Borders, University of Wolverhampton, and United Nations Decade of Women.

KATRI ERVAMAA, DMA '00 (*cello*), the head of the U-M Residential College Music Program, received the Individual Award for Outstanding Contributions to Undergraduate Education, bestowed by the College of Literature, Science, and the Arts in Fall 2019.

Collaborative pianist-coach **KATHRYN GOODSON**, MM '89, DMA '05 (*collaborative piano*), continues to expand her work as master teacher. In 2018–19, she presented her signature class,



KATRI ERVAMAA

Song4Winds, at the Cleveland Trombone Seminar and the Hartt School of Music (hosted by SMTD alumna and saxophone professor **CARRIE KOFFMAN**). Goodson teaches ongoing Songs4Winds sessions to SMTD students of professors **TIMOTHY MCALLISTER** (*saxophone*) and **AMY PORTER** (*flute*).

DEVIN KERR, BS '08 (*sound engineering*), MA '11 (*media arts*), runs Goodhertz in Pasadena, California that develops audio processing plugins for sound recording and mixing. Recently, Kerr offered to provide free software licenses to all of the Goodhertz plugins for all of the computers in the SMTD Brehm Technology Suite.

DANIEL KNAGGS, BMA '07 (*voice*), now serves as a visiting assistant professor of music composition and theory at the College of Wooster, Ohio. In



DANIEL KNAGGS



KATHRYN GOODSON

2019 alone, his music has been performed in Japan, Australia, Israel, Scotland, England, Germany, Italy, and throughout the U.S. His works are being published by Edition Peters, Walton, GIA, Hal Leonard, Cadenza (UK), and Morcelliana (Italy). Recent commissions include works for the Choir of Trinity College Cambridge (UK), Wells Cathedral Choir (UK), the Yale Norfolk Festival, and the Wooster Symphony Orchestra, in addition to a major work commissioned for the 2020 Musica Vera Festival in Toruń, Poland.

The music of **JAMES LEE III**, DMA '05 (*composition*), will be widely performed during the 2019–20 season, with performances that include his work *Sukkot Through Orion's Nebula* performed by the Louisiana Philharmonic Orchestra,



JAMES LEE III



LIZZIE LEOPOLD

Boston Symphony Orchestra, Cincinnati Symphony Orchestra, and Chicago Symphony Orchestra. In the winter, his *Emotive Transformations* will be premiered by the Louisville Orchestra. In Spring 2020, the Detroit Symphony Orchestra will premiere his new work *Amer'ican*.

LIZZIE LEOPOLD, BFA '05 (*dance*), has accepted a position as the first executive director of the newly formed Dance Studies Association, a merged organization of the Congress on Research in Dance and the Society of Dance History Scholars. She also took the position of lecturer in screendance at the University of Chicago this fall. Leopold has been published by the University Press of Florida, Oxford University Press, and forthcoming from the Studies in Dance History series at



ADRIENNE MALLEY

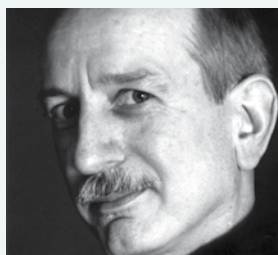
the University of Wisconsin. She is a choreographer and the artistic director of the Leopold Group, a Chicago-based modern dance company.

ADRIENNE MALLEY, BM '02 (*oboe*), was awarded the position of second oboe with the Los Angeles Chamber Orchestra.

ANDY PAPAS, BM '07 (*voice*), made his much-anticipated role debut as Dr. Bartolo in *The Barber of Seville* this fall, and returns to the New England theatre scene for the first time since 2015. He made his Alaskan debut as Bartolo for Anchorage Opera in November, and also performs the role for Painted Sky Opera of Oklahoma City. In December, Papas returned to the Equity stage as Mr. Bumble in *Oliver!* for Boston's New Repertory Theatre. He makes another role debut as the title character in *Don Pasquale* for Pacific Northwest



ANDY PAPAS



This October, **DONNA COLEMAN**, MM '76 (*piano*), created, produced, and performed in The OutBach® Festival of [Mostly] Women's Music in Santa Fe, New Mexico, with **JANE BROCKMAN**, BM '71 (*music theory*), MM '73, DMA '77 (*composition*), and **LAURA CLAYTON**, DMA '86 (*music performance*), as composers-in-residence. Coleman gave the world premiere of Brockman's *Colors*, created for her. Soprano **CONSTANCE BARRON**, BA '69, MM '74 (*voice*), joined Coleman for the world premiere of Clayton's *Queen of Heaven, Songs to Goddess Inanna*. Coleman also premiered **EDMUND CIONEK**'s, MM '76, DMA '79 (*composition*), arrangement of the *Adagio* movement of the *String Quartet* (1951) by Professor Emeritus **GEORGE BALCH WILSON**, BM '51 (*music literature*), MM '53, DMA '63 (*composition*).

ALUMNI NOTES



FRED PETERBARK

Opera this spring, and is with the Boston Youth Symphony Orchestra for *Aida* in January.

FRED PETERBARK, BM '05 (*voice*), BME '05, has been hired as the assistant dean for Enrollment Management and Student Services for the Chicago College of Performing Arts at Roosevelt University in Chicago, Illinois. Last November, Peterbark co-presented during the 2018 Annual Meetings of the National Association of Schools of Music "Recruitment and Retention: Establishing Pipelines, Managing the Cohort, Stemming Enrollment Decline," and the Independent Consortium on College Admissions in Music "Recruiting a Diverse Student Body" in Washington, DC.

DEBORAH SELIG, BM '02 (*voice*), debuted with the Henry Purcell Society of Boston for Amphytrite in *The Tempest* by Purcell, and the Handel Society of Dartmouth College and the Tufts University Choir for Brahms' *Requiem*. She also returned to the Buffalo Philharmonic for Beethoven's 9th Symphony, Falmouth Chorale for Mozart's *Requiem*, Oratorio Chorale for Rossini's *Petite Messe Solenne*, and Concord Chorus for Fauré's *Requiem* and Mendelssohn's *Psalm 42*. Over the summer, Selig returned for a sixth year to the voice faculty of the Boston University Tanglewood Institute. She is on the voice



BRANDON SNOOK

faculties of both Brown University and Wellesley College.

BRANDON SNOOK, MM '07 (*voice*), recently completed a run of the world premiere of *Looking at You*, a "techno-noir operatic experience," at HERE Arts Center in New York City. The opera confronts government/corporate surveillance and the erosion of individual privacy in a digitized world. He played the role of Ethan Snyder, a fictionalized version of Edward Snowden, to high acclaim by *The Wall Street Journal*, among others.

GREGORY X. WHITMORE, BM '01 (*music education*), presented two new world premieres for winds with the Pacific Symphony Youth Wind Ensemble. Whitmore and the PSWYE premiered composer Giovanni Santos' work *Fanfarria*, and composer Jules Pegram's *Concerto*

for *Alto Saxophone and Winds*—the piece that won the College Band Director's National Association Frederick Fennell Award. Whitmore also presented a session at the California Music Educators Association Annual Conference entitled "Behind The Music—Concert Programming For Artistry." Whitmore has been appointed director of instrumental music, and conductor of the Wind Symphony at Irvine Valley College, California.

Mezzo-soprano **MELODY WILSON**, MM '08 (*voice*), SM '10 (*voice and teaching certificate*), performed a new work called *Sanctuary Road* with the Columbus Symphony. An oratorio with text by Mark Campbell, *Sanctuary Road* is based on the writings of Underground Railroad conductor

William Still who helped nearly 800 slaves escape to freedom and meticulously and compassionately documented their lives.

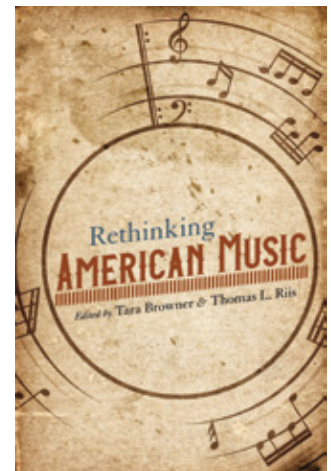
1990s

PAUL BHASIN, BM '99 (*trumpet*), was named director of orchestral studies at Emory University in Atlanta, Georgia. In this capacity, he conducts the Emory University Symphony Orchestra, Emory Youth Symphony Orchestra, and teaches conducting. He is currently recording a CD of wind concerti—under contract with Centaur Records—featuring Atlanta Symphony Orchestra principals (who are also Emory faculty) and Emory student ensembles. Bhasin was also named orchestral conductor of the Atlanta Chamber Music Festival, and regularly guest conducts with recent appearances with the Virginia Symphony Brass & Percussion, at Interlochen Arts Academy, and with region, district, and All-State honor bands and orchestras.

Musicology alumni **TARA BROWNER**, PhD '95, and **THOMAS RIIS**, MA '76, PhD '81, recently co-edited a volume of essays titled *Rethinking American Music* (University of Illinois Press), in honor of SMTD Professor Emeritus Richard Crawford. All



PAUL BHASIN





DANIEL GWIRTZMAN

of the essays were written by U-M musicology graduates and students of Crawford, including **KAREN AHLQUIST**, PhD '91; **AMY C. BEAL**, PhD '99; SMTD professor **MARK CLAGUE**, BM '90 (*bassoon*); **ESTHER R. CROOKSHANK**, PhD '91; **TODD DECKER**, PhD '07; **JENNIFER DELAPP-BIRKETT**, PhD '97; **JOSHUA S. DUCHAN**, PhD '07; **MARK KATZ**, MA '95, PhD '99; **JEFFREY MAGEE**, PhD '92; **STERLING E. MURRAY**, MA '69, PhD '73; **GUTHRIE P. RAMSEY, JR.**, PhD '94; **DAVID WARREN STEEL**, MA '76, PhD '82; **JEFFREY TAYLOR**, PhD '93; and **MARK TUCKER**, PhD '87.

DANIEL GWIRTZMAN, BFA '92 (*dance*), celebrated the 20th anniversary of the Daniel Gwartzman Dance Company (DGDC) in 2019. In October, the company performed in Sheridan, Wyoming as part of the Whitney Center for the Arts' 2019/20 season. Gwartzman also presented a paper and movement workshop at the National Dance Education Organization's annual conference in Miami. This October, DGDC received news that the Rockefeller Brothers Fund has allocated a grant of \$10,000 toward the creation of an interactive educational digital resource geared toward a general viewership. The project, *Dance With Us*, seeks to bridge the divide separating dance from mainstream culture,

underscoring the primacy, purpose, and possibility of dance in contemporary life. In Fall 2019, Gwartzman joined the faculty at Ithaca College.

GREGORY HUTTER, MM '98 (*composition*), published his second full-length solo CD on the Naxos American Classics label. His album of secular choral music was released in July 2019. Hutter is currently a faculty member at the University of Illinois at Chicago.

MARK POWELL, BM, '92 (*winds*), is associate professor and director of Orchestral Studies at the Aaron Copland School of Music at Queens College, CUNY. Recent guest appearances include the Interlochen Arts Academy, the University of Alabama, the Boston Conservatory, and Eastman. In August, he presented a session at the Oxford Conductor's Institute in Sydney, Australia. His conducting pedagogy research has yielded a book-length commentary and annotation of Nicolai Malko's *The Conductor and His Baton*:



MARK POWELL

Fundamentals of the Technic of Conducting, while his most recent crop of conducting students have gone on to successes at Peabody, Aspen, and the Cincinnati College Conservatory.

After over 30 years as a professional harpist in NYC, including 15 as the original harpist for *Wicked*, **LAURA SHERMAN**, MM '97 (*music theory*), DMA '97 (*harp*), recently joined the faculty of the Frost School of Music at the University of Miami. In addition, she was named the artistic director co-chair of the American Harp Society's 2020 National Conference. Sherman will present a lecture-recital about Bach on the pedal harp at both the American Harp Society's National Conference in Orlando and the World Harp Congress in Cardiff, Wales. She was also invited to be the guest artist for the Naples



LAURA SHERMAN

(Florida) Harp Festival in February of 2020.

JEREMY VAN HOY, BM '93 (*euphonium*), and **JONATHAN OVALLE**, BM '98, MM '00 (*percussion*), premiered a new work, *The Cycles of Time*, by Eric Ewazen for bass trombone and percussion at the Green Box Arts Festival in Green Mountain Falls, Colorado.

1980s

JOSEPH TALLEDA, BM '88 (*piano*), has had a busy year in the Miami area. This summer, besides continuing his association with Civic Chorale of Greater Miami, he assisted with the Miami Lyric Opera production of Rossini's *La Cenerentola* and the Miami-Dade College Kendall Campus production of *Berlin to Broadway*



JEREMY VAN HOY AND JONATHAN OVALLE



SHEILAH RAE GROSS (NEÉ BERNSTEIN), BM '67 (*voice*), received NY Theatre Barn's first and only 2019 Lifetime Achievement Award for "her exceptional contributions to musical theatre as a writer, composer, lyricist, and performer for more than 50 years, and for her continued outstanding service and vision as founder of NY Theatre Barn." Broadway music contractor **JOHN MILLER**, BM '68 (*bass*) spoke at the event. Costume designer **MIMI MAXMEN**, BA '66; actress **MORLEEN GETZ ROUSE**, BA '66, MA '67, PhD '76; NY Theatre Barn Board member Matt Schicker; and lighting designer and Tony Award-winning producer **RICHARD WINKLER**, BA '70, were in attendance.



MARIJIM THOEN

with Kurt Weill. In May, he was pianist for Miami Collegium Musicum performances of *Dona Nobis Pacem* by Ralph Vaughan Williams. Earlier in the year, his *Evening Prayer*, a short anthem to a text by Cardinal Newman, was performed by Anglican Chorale of Southeast Florida and other area choirs.

MARIJIM THOEN, DMA '84 (*church music/organ performance*), performed a recital at the 41st Annual Music Festival in Gdansk, Poland in July 2018, and featured the world premiere of *Woman of the Apocalypse Crowned with Stars*, composed for her by Jiri Teml.

1970s

CONSTANCE BARRON, BA '69, MM '74 (*voice*), premiered **LAURA CLAYTON**'s, DMA '86 (*music performance*), *Cree Songs to the Newborn and Herself The Tide* at Carnegie Hall. Recent television credits include HBO's *The Wizard of Lies*, Netflix's *Mercy*, *Law and Order*, and *Sex and the City*. Barron and husband, U-M alumnus John Miller, host an annual weekend in NYC for aspiring musicians interested in freelance work through the SMTD EXCEL program. She is represented by Cornerstone Talent Agency in NYC.

1960s

ANDREW BALENT, BM '56, MM '60 (*music education*), is finishing his 50th year of publications for band, orchestra, and instrumental ensembles. He has over 650 publications with 25 publishers. Balent taught instrumental music for 30 years in Macomb County before becoming a full-time composer and arranger. Notable publications include Warner Bros. publishing his Supersound Series (1972–82) and Carl Fischer Music publishing his Sounds Spectacular Series and Band Course (1985–2000). He has been a conductor and clinician in 45 states, as well as in Canada, England, Scotland, Belgium, and Brazil.

ANN MARIE KITCHEN HANEY, MM '60 (*organ*), has been honored by San Diego State University, which has created



MARTIN OBED



ANN MARIE KITCHEN HANEY

an endowment in her name in recognition of her 30 years of volunteer work in support of music in the San Diego Public Schools. As volunteer CCMS Chairwoman, Haney supervised the collection, repair, and distribution of over 2,000 musical instruments donated for the use of needy students.

MARTIN OBED, BM '66 (*music education*), recently completed his 50th season as trombonist with the Kalamazoo Concert Band (KCB), where he also served as KCB Association president (1974–75) and assistant conductor (1990–02). Obed also performs with the KCB Brass Ensemble, and Philharmonia: the Orchestra of Kalamazoo College and Community. He previously taught music for 36 years, retiring in 2002 as chair of Humanities at Kalamazoo.



2019 SMTD ALUMNI SOCIETY AWARDS

On Homecoming weekend in October, SMTD honored a group of outstanding alumni at the annual Alumni Society Awards ceremony and reception. Awards were presented in four categories:

Hall of Fame Awards, recognizing and honoring individuals who have made outstanding contributions to society, their profession, SMTD, one of its departments or programs, or the Alumni Society. This year's recipients were clarinetist **RICHARD HAWKINS**, BM '91, MM '93 and composer **LAURA KARPMAN**, BM '80.

Emerging Artist Awards, recognizing SMTD graduates from the past 15 years who have made a significant contribution to their artistic field, with a winner named for each of SMTD's three primary areas of music, theatre, and dance. This year's winners were **LEAH IVES**, BFA '07 (*dance*), **ANGELA LEWIS**, BFA '00 (*theatre*), and **AUSTIN WULLIMAN**, BM '06 (*violin*).

Paul Boylan Award, recognizing outstanding accomplishments and significant contributions in the field of music, theatre, or dance by alumni who graduated within the last 10 years. The 2019 winner was tubist **JUSTIN BENAVIDEZ**, MM '07, DMA '10.

Christopher Kendall Award, recognizing one alumnus/a (or an ensemble of alumni) from any graduation year who has demonstrated collaboration and/or entrepreneurship and/or significant community engagement and/or interdisciplinary studies and/or patronage to the arts in their professional work. This year's winners were the members of the American funk group Vulfpeck: **JOE DART**, attended '09-'10 (*jazz & contemporary improvisation*), **WOODY GOSS**, BFA '11 (*jazz & contemporary improvisation*), **THEO KATZMAN**, BFA '08 (*jazz & contemporary improvisation*), and **JACK STRATTON**, BFA '10 (*performing arts technology*).

Congratulations to the 2019 winners! For more information about the Alumni Society Awards process, visit smtd.umich.edu or contact Ellen Aretakis at aretakel@umich.edu

ALUMNI WINNERS PRESENT AT THE 2019 ALUMNI SOCIETY AWARDS CEREMONY: LEAH IVES, AUSTIN WULLIMAN, JUSTIN BENAVIDEZ, AND RICHARD HAWKINS





BUZZ ALEXANDER

BUZZ ALEXANDER, 1938–2019

Award-winning educator and founder of the Prison Creative Arts Project (PCAP), William Buzz Alexander died September 19, at home, surrounded by his family. He was 80 years old.

Alexander was born in Chicago and raised in Wilmette, Illinois. He received his undergraduate degree from Harvard University in 1960 and moved to Ann Arbor to work at the University of Michigan in 1971, where he taught until 2017.

A legendary figure in the field of arts in corrections, Alexander, then an English professor at the University of Michigan, started working with state prisoners in 1990. He conducted his first theatre workshop at the Florence Crane Correctional Facility, which led him to create his Theatre and Social Change class and then PCAP.

This journey—which has inspired incarcerated people to express themselves through the arts—will turn 30 years old in 2020. During its three decades, the program has been fostering the creation of original and high-quality work in the arts— theatre, creative writing, music, visual art, and photography. It has impacted thousands of people inside and out of prisons for decades.

The year-round programming reaches not only 27 adult Michigan correctional facilities (26 MDOC and 1 federal), but also several youth facilities, the Forensic Psychiatric Center, and one public housing community. It provides engaging workshops organized by PCAP staff in partnership with volunteers, which include U-M students, faculty, formerly incarcerated people, and the community.

PCAP's project coordinator, Mary Heinen McPherson, was one of the first students Alexander met in prison. "Through theatre, Buzz started to teach us how to work together to resolve conflict, how to survive, to deal with depression and diseases," she said. "Buzz is legendary for his big heart, his wisdom and kindness in wanting to come to prisons to begin with, and meet with prisoners to create theatre, art, and beauty, and a way out that doesn't necessarily involve courts or a parole board. He helped us free our minds and creativity. He is deeply loved and will be missed forever."

ELIZABETH ANN CRUMB, 1950–2019

The University of Michigan theatre community mourns the passing of Broadway star Ann Crumb, BA '72, MS '73 (*speech*), who died on October 31 of ovarian cancer at her parents' home in Pennsylvania at the age of 69.

Crumb made her Broadway debut in the original cast of *Les Misérables* in 1987, appeared in *Chess* the following year, then starred in *Aspects of Love* opposite Michael Ball in London's West End in 1989 and on Broadway in 1990. She became the first American actress chosen by Andrew Lloyd Webber to originate a starring role. Crumb created numerous other leading roles on Broadway and London's West



ELIZABETH ANN CRUMB

End, including *The Goodbye Girl*, *Nine*, and, in a 1992 Broadway performance that earned her a Best Actress Tony Award nomination, *Anna Karenina*. She also starred opposite John Cullum in the national tour of *Man Of La Mancha* and appeared in such off-Broadway productions as *Inside Out*, *Johnny Guitar*, and an acclaimed 1991 off-Broadway revival of *Rags*. Her television appearances included *Law & Order*, *Law & Order: Criminal Intent*, and *One Life to Live*.

Offstage, Crumb was devoted to animal rescue and adoption, and in 2009 coordinated a rescue of more than 50 dogs slated for euthanasia at various shelters, transferring them to no-kill shelters. She co-founded The Rescue Express, a foster-based dog and cat rescue in Media, Pennsylvania. Crumb was the daughter of the Pulitzer Prize-winning modern classical and avant-garde composer George Crumb, who survives her, as does her mother, the violinist Elizabeth Crumb, and brothers Peter Crumb and composer David Crumb. Many alumni from the late '60s and early '70s treasure memories of her performances on Michigan's campus.



WILLIAM G. KRING

WILLIAM G. KRING, 1921–2019

William (Bill) Kring, LSA '43, who enjoyed a long career as a pianist, organist, and choral conductor died peacefully at his home in Ann Arbor on September 10, 2019 at the age of 98.

While a student at U-M, Kring was a rehearsal accompanist for the Men's Glee Club and played chamber music at the Allenel Hotel, where he met a violinist who became his future wife, Sara (Sally) Titus, BM '43. Kring served in the U.S. Army in WWII and after the war decided to pursue his education and career in music, graduating from the Los Angeles Conservatory, studying sacred music at the University of Southern California, and completing a master's in conducting from SUNY Stony Brook.

Kring worked as an organist and music director throughout his life, most notably at St. Rose of Lima Catholic Church in Massapequa, NY for 30 years. A highlight of his career was leading his church choir on a concert tour in Italy in 1987, singing in the Basilica at the Vatican, and meeting Pope John Paul II. He also founded and directed several organizations on Long Island including an Opera Theatre, the LI Music Association, and the Massapequa Chorale, and led these organizations in regular performances of major works for over 20 years.

A strong believer in “giving back,” Kring established scholarships at multiple universities, including three at U-M—one in LSA, one in the School of Education with his daughter, Karen Wixson, who served as dean from 1998–2005, and one at SMTD, named after his first piano teacher, Margaret Rinderknecht, who gave him free lessons when he was young.

JESSYE NORMAN, 1945–2019

Jessye Norman, MM '68 (*voice*), Sc.D.Hon '87, died on September 30, 2019, in New York at the age of 74. Norman was one of the world's most celebrated performing artists, acclaimed for her performances in a wide range of leading roles with the world's premier opera companies, in solo recitals, and in concerts of her cherished classical repertoire with preeminent orchestras all over the globe.

Norman was the recipient of many awards and accolades including some 40 honorary doctorate degrees from colleges, universities, and conservatories around the world; five Grammy awards including the Lifetime Achievement Award; the National Medal of the Arts in 2010; and in 1997, the Kennedy Center Honors—the youngest recipient of that award ever. She was also a recipient of the highest recognition of the NAACP, the Spingarn Award, and was a member of the British Royal Academy of Music.

Norman earned her MM at the University of Michigan in 1968, under the tutelage of Professor Elizabeth Mannion, and then moved to Europe, where she quickly landed a three-year contract with the Berlin Opera, making her debut that year as Elisabeth in Richard Wagner's *Tanhäuser*. She made her Metropolitan Opera debut in 1983 and would go on to sing



JESSYE NORMAN

more than 80 performances at the Met.

A bonafide opera star, Norman was often called upon to perform at many of the world's most important events. She sang at the second inaugurations of presidents Ronald Reagan and Bill Clinton; at Queen Elizabeth's 60th birthday celebration; at the opening ceremonies of the 1996 Summer Olympics in Atlanta; at the 200th anniversary celebration of the French Revolution; and at a ceremony honoring the victims of 9/11, where two monumental columns of light were unveiled at the site of the former World Trade Center.

Unafraid to venture onto stages beyond opera, Norman explored a wide range of musical expressions—including performances of the sacred music of Duke Ellington—and creative collaborations with artists ranging from choreographers Bill T. Jones and Alvin Ailey, as well as the multimedia show *Ask Your Mama*, based on Langston Hughes' work, with music composed by fellow SMTD alumna Laura Karpman, BM '80 (*composition and voice*). Norman's last artistic expansion was with her jazz ensemble and extensive programming of music from American musical theatre,

which she titled *American Masters*.

At SMTD, two endowment funds, funded by the Charles H. Gershenson Trust, were established in the late 1990s in her honor to benefit the Department of Voice: the Jessye Norman Graduate Fellowship in Voice provides scholarship support; and the Jessye Norman Master Class Series brings world-class artists to campus to work with SMTD voice students. Norman returned to the U-M campus frequently to mentor the next generation of vocalists and perform for University events. In 2018, she was awarded the SMTD Hall of Fame Award during SMTD's Homecoming Weekend celebration.

“The impact of an artist like Jessye Norman can't be measured in words. Jessye was a titan of the opera world and her legacy of performance, outreach, and philanthropy will pave the way for generations of performers,” said Dean David Gier. “Her artistry and humanity will continue to be felt by our students through the Jessye Norman Master Class and the Graduate Fellowship in Voice. We extend our deepest sympathies to her family and will continue to celebrate her beautiful life.”

Her community service included trustee board memberships at The New York Public Library, Carnegie Hall, The Dance Theatre of Harlem, and The New York Botanical Gardens.

A passionately involved advocate for arts education, Norman established The Jessye Norman School of the Arts in Augusta, Georgia, that serves as a tangible, living opportunity to address the need for education in the arts for school-age children in Norman's hometown where her own studies began.



HERMAN TAYLOR

HERMAN TAYLOR, 1937–2019

Dr. Herman Daniel Taylor, aged 82, passed away on Tuesday, August 27, at Memorial Hospital in Springfield, Illinois. He earned both MM and DMA Degrees from the University of Michigan. He taught at Southern University, Prairie View A&M University, Dillard University—where he was chair of the Division of Humanities—and Eastern Illinois University, where he chaired the Department of Music. His honors and awards included the AAGO Certificate, the Society of American Musicians Award in Organ Playing, and a Rockefeller Foundation Grant to study with the late Marcel Dupré in Paris.

In 1985, Taylor received a grant from the United Negro College Fund to conduct research on the organ music of African American composers, which resulted in a CD and a lecture/recital for the AGO National Convention in Atlanta. The same year, he performed the complete organ works of J.S. Bach in a series of 17 recitals.

Taylor is survived by his wife Vivian Hicks Taylor, with whom he presented many recitals, their four children, and numerous relatives and friends. On his many visits to SMTD's campus, he always expressed his enthusiastic support and admiration for the School's current organ students.

IN MEMORIAM



ERIC VAN DER VEER VARNER

ERIC VAN DER VEER VARNER, 1974–2019

Eric Van der Veer Varner, 45, of Lake Worth, Florida, died of an apparent heart attack on October 4, 2019. Van der Veer Varner was a bassoonist who completed his undergraduate, MM, and DMA degrees in bassoon performance from the SMTD under former Professor of Bassoon Richard Beene. He was also the owner of TrevCo-Varner Music, the world's foremost purveyor of sheet music for double reeds. Van der Veer Varner was on tour in Thailand with the Pen Woodwind Trio when he passed away.

In addition to his studies at Michigan, he held a master's degree from the Musikhochschule in Mannheim, Germany, and served as a professor and department chair of woodwinds at the Conservatory of Music at Lynn University in Boca Raton, Florida.

Gifts in memory of Van der Veer Varner can be made to the Bloomington-Normal Youth Symphony at bnyouthsymphony.org, which will help to fund a scholarship in his name established by his family.



JOVANNI-REY VERCELES DE PEDRO

JOVANNI-REY VERCELES DE PEDRO, 1982–2019

Jovanni-Rey Verceles de Pedro, DMA '12 (*piano pedagogy and performance*), died on August 18, 2019 at age 37.

A virtuoso pianist with a wide-ranging repertoire, Verceles de Pedro performed around the globe in London, Vienna, and New York as well as at many venues in Australia and Asia. Verceles de Pedro held professorships at the University of Idaho and Samford University and was sought after as a clinician and speaker on pedagogy.

A recipient of the 2017 Steinway Top Teacher Award, Verceles de Pedro was working at the time of his passing in Africa for his newly formed foundation, the Mélange International Music Foundation, which was conceived to bring music education to underprivileged children around the world. He died after a short illness.

While pursuing his DMA at U-M, Verceles de Pedro became nationally recognized for his founding of the MTNA Collegiate Chapter Symposium, which is still in existence. Verceles de Pedro's teachers at SMTD included professor Louis Nagel (*piano*) and professor John Ellis (*pedagogy*). He will be missed by his teachers, classmates, friends, and students.

1940s

MARTIN B. BERNSTEIN, BM '48 and MM '53 (*music theory*), died October 14, 2019

JOHN H. CROCKER, BM '44 and MM '63 (*music education*), died March 7, 2019

LIDA M. GREEN, BM '43 (*music education*), died June 13, 2019

FANNIE E. HICKLIN, MA '45 (*theatre*), died October 18, 2019

IRENE R. HOLTZINGER-WATERS, MM '49 (*music theory*), died March 2, 2019

SHELDON B. LEE, BM '47 (*music education*), died February 18, 2019

BETTY G. LUKASHUK, BM '44 (*piano*), died June 16, 2019

MARTHA MCCRORY, BM '41 (*music education*), died February 16, 2019

SHIRLEY J. SHELLEY, BM '44 and MM '47 (*music education*), died June 27, 2019

ROY R. SWIFT, BM '48 and MM '50 (*music education*), died April 23, 2019

EVELYN O. WILLIAMS, BM '46 (*voice*), died May 14, 2019

1950s

LOIS A. ANDERSON, BM '57 (*music education*), died September 25, 2019

CLARK W. BEDFORD, BM '57 and MM '58 (*piano*), died October 7, 2019

RONALD E. DEAN, MM '57 (*music literature*), died August 3, 2019

WILLIAM R. DENISON, BM '58 and MM '59 (*music literature*), died February 15, 2019

ROBERT W. DUMM, BM '50 and MM '52 (*piano*), died July 11, 2019

IRVING N. ENNIS, MM '57 (*voice*), died July 28, 2019

DAVID L. GREEN, BM '55 and MM '62 (*music education*), died March 19, 2019

EARL F. GRONER, BM '57 (*music education*), died July 6, 2019

PERCY F. HALL, MM '52 (*music education*), died May 30, 2019

GRACE H. HANNINEN, BM '50 and MM '52 (*voice*), died April 16, 2019

JAMES O. HEIER, BM '57 and MM '59 (*music education*), died March 14, 2019

CARL KARAPETIAN, BM '59 (*music education*), died June 25, 2019

BETTY R. NIXON, BM '56 (*music education*), died April 13, 2019

SUSAN L. ROGAL, BM '57 and MM '61 (*music education*), died April 19, 2019

EUGENE M. SHROYER, BM '52 (*music education*), died August 15, 2019

ROBERT A. STEINBAUER, BM '50 and BM '51 (*piano*), died March 13, 2019

JOAN F. SUDMAN, BM '55 and MA '73 (*music education*), died April 14, 2019

1960s

DONALD W. CARROLL, BM '65 and MM '72 (*music education*), died June 14, 2019

JOHN E. CLOSE, MM '67 (*music education*), died May 7, 2019

FRED L. MECK, MM '62 (*music education*), died March 23, 2019

REBECCA A. PUTNAM, BM '65 (*music education*), died March 18, 2019

MARCIA E. VIEGELAHN, BM '64 (*music education*), died August 27, 2019

MARY F. VOLZ, MM '61 (*music literature*), died April 29, 2019

1970s

MARTIN C. BRITSCH, BM '78 (*voice*), died February 25, 2019

VIRGINIA A. CHAMBERS, PhD '70 (*music education*), died September 13, 2019

MICHAEL R. GISZCZAK, BM '73 and MM '75 (*music education*), died August 20, 2019

JACK R. RAMSEY, PhD '71 (*theatre*), died February 26, 2019



JESSEY NORMAN PERFORMING IN 1968



SMTD WELCOMES BACK ERICKA BIGELOW

Ericka Bigelow rejoined SMTD in September as the chief advancement officer, where she is leading the development and communications operations for the School.

Bigelow came to SMTD from U-M's School of Public Health, where she served as executive director of development and alumni relations, successfully managing the SPH Victors for Michigan Campaign, which exceeded its \$100 million fundraising goal by more than \$14 million.

Before her post at SPH, she spent eight years as an integral member of the SMTD Development and External Relations team. Bigelow ultimately served the School as its director of campaign and major gifts, playing an instrumental role in the planning and execution of SMTD's Victors for Michigan Campaign and helping to secure nearly 90 percent of the School's \$90 million goal a full two years ahead of the campaign close.

Bigelow first came to U-M during the Michigan Difference campaign, serving as director of development for the Matthaei Botanical Gardens and Nichols Arboretum. Before joining U-M, she held several development roles in nonprofit organizations, including the Denver Botanic Gardens, the Colorado Symphony Association, and the Greater Houston Red Cross.

Bigelow studied theatre and drama at Colorado State University and performed professionally in Chicago before entering Arts Administration.

INVESTING IN STUDENT SUCCESS

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

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

Linda Bennett (MS '70, MPH '75) and **Robert Bagramian** (DPH '69) pledged support and made initial gifts to renew the Marilyn Bennett Memorial Scholarship in Musical Theatre and Marilyn Bennett Memorial Scholarship in Theatre & Drama Funds.

Donald (BBA '55, MBA '56) and **Betty Chisholm** (BA '56, MA '60) and the **Chisbetts Foundation** made additional gifts to the Chisholm Jazz Scholarship and Chisholm Musical Theatre Scholarship Funds.

Robert (BA '57, DDS '61, MS '66) and **Renee Greenberger** established the Robert and Renee (Durbin) Greenberger Endowed Scholarship in Musical Theatre.

Gayle (BA '85) and **David Heller** established the Gayle and David Heller Family Scholarship benefiting students in the Department of Theatre & Drama.

Matthew (BA '84, MBA '86) and **Lee Keiser** (BA '80) made a gift to the Lee Rucker Keiser Fund, which provides scholarships for undergraduate viola, cello, and double bass students from the Washington, DC area.

The **Light Action Foundation** established the Bednarz Family Scholarship Fund for annual piano scholarships for Michigan residents.

Jeffrey Lutz (BA '77) and **Cathy Nowosielski** (BS '77, MD '80) made an additional gift to the Jeffrey N. Lutz – Deloitte Consulting Scholarship fund for Michigan Marching Band students.

Santosh (MBA '70) and **Anita Mehra** made a gift to establish the Mehra Graduate Scholarship Fund for master's students studying vocal performance.

Donald Shepherd (BBA '58) made additional gifts to the Donald R. Shepherd Michigan Marching Band Fellowship Award Fund and the Shepherd Scholars Fund and made a gift to endow the Donald R. Shepherd Scholarship in Musical Theatre.



PROGRAMMATIC SUPPORT

We are grateful to the following individuals for their support of SMTD programs and facilities.

An anonymous donor made a gift to support the Friends of Musical Theatre fund.

The **Paul M. Angell Family Foundation** awarded a grant in support of the Michigan Artist Citizens Fund.

Anthony (BS '85) and **Christine Alcantara** (BA '86) pledged support and made initial gifts to benefit the Men's Glee Club Tour.

Donald Chisholm (BBA '55, MBA '56) made an additional gift to the U-M Jazz Ambassadors Fund for jazz recruiting and enrichment.

The **Community Foundation for Southeast Michigan** made a gift to the Choreographing Black Space Fund associated with SMTD's Daring Dances program.

The **Harry A. and Margaret D. Towsley Foundation** pledged support for the SMTD Dance Building.

Schuyler Lance (BBA '83) made a gift to the Men's Glee Club Tour Endowment.

Daniel (BA '92, MBA '98) and **Rebecca Littmann** (BA '93) made an additional gift to the

Music, Theatre & Dance Fund for general SMTD support.

Mary Morse (BA '64) made a gift to support the Pipe Organ Replacement Fund.

Asher and **Justin Paul** (BFA '06) established the Asher and Justin Paul New Works in Musical Theatre Fund.

Naomi Oliphant (DMA '82) established the Dr. Naomi J. Oliphant Endowed Music Fund for student needs and enrichment opportunities within the Department of Piano.

Alan Rosen established the Bachelor of Theatre Arts (BTA) Endowed Fund, which will provide career development and engaged-learning opportunities for BTA students.

Janelle and **William Sykes** made an additional gift to the Elbel Club of the Michigan Marching Band

Susan (BS '63) and **Reid Wagstaff** (BA'56, MA '63, PhD '67) made a gift to support the Men's Glee Club Tour Fund.

Alfred (BA '54) and **Jane Wolin** established the Alfred and Jane Wolin Gershwin Initiative Managing Editor position.

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 a gift to the Norman E. and Mary E. Barnett Endowed Music Scholarship Fund to support vocal and horn performance students.

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

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

The estate of **Louise Hauenstein** (BM '50, PhD '70) contributed to the Nelson Hauenstein Memorial Scholarship Fund for flute students.

Laurence Kaptain (DMA '87) and **Dolores Arce-Kaptain** established a bequest intention to create the Larry Kaptain and Dolores Arce-Kaptain Dean's Excellence Fund in support of meritorious EXCEL student projects.

Schuyler Lance (BBA '83) established a bequest intention to benefit the Men's Glee Club 150th Anniversary Endowment fund.

Matthew Pickus (BS '92, MS '97) established a bequest intention to create a new fund for Michigan Marching Band Drum Major uniform maintenance.

The estate of **Nancy Sannar** (MA '60) made gifts to establish the Nancy Sannar Scholarship Fund for students in the Department of Musical Theatre.

The estate of **Patricia Stafford** (BM '52) made a gift to establish the Joan Patrick Stafford Memorial Scholarship fund for piano students.

The estate of **Elaine Whiteley** made a gift to the Friends of Musical Theatre Fund.

Judith (BA '69) and **Michael Woodruff** (BA '69) made a gift through their estate benefiting the Judith and Michael Woodruff Endowed Scholarship Fund for dance students.





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