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ENCORE

Encore is published annually to serve the University of Missouri-Kansas City Conservatory and its constituents.

ENCORE

UMKC Conservatory
4949 Cherry St.
Kansas City, MO 64110
conservatory.umkc.edu

For alumni information, contact Tamara Morris at 816-235-6173 or morristam@umkc.edu. Individuals with speech or hearing impairments may call Relay Missouri, 800-735-2966 (TTY).

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Marisa Callaway, president

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PROJECT DIRECTOR

Dana Self

CONTRIBUTING PHOTOGRAPHERS

James Allison
Brandon Parigi
Brian Paulette
Jessica Riggins
Dana Self
University Communications

CONTRIBUTING WRITERS

Kaylyn Hedges
Grace Hobson
Mark Mattison
Tamara Morris
Diane Petrella, Dean, UMKC Conservatory
Jessica Riggins
Dana Self
Elizabeth Valle

GRAPHIC DESIGN

Mike Duah
Sarah Rogers
UMKC Strategic Marketing
and Communications

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On the cover: Current Conservatory students, studying lighting design, voice, cello, dance and acting. Photography by Brandon Parigi.



The UMKC Conservatory starts this academic year with new colleagues, a new division, a new community of donors, alumni and friends — and a new name! Your Conservatory now houses over 100 faculty, 20 staff and approximately 680 students studying 24 different

degree plans. We are confident the addition of the Theatre Division will allow our campus commitment to excellence in the performing arts to be strengthened and focused, as well as open the door for new collaborations and programs.

We strive to produce excellence in the performing arts by investing in the creative work of our students and faculty, providing innovative performance outlets for our students and enhancing outreach to diverse communities. Our Community Academy is growing and constantly expanding its offerings, and the Musical Bridges program increased enrollment and successfully helped mentor all of its high school seniors into college freshmen this fall. An exciting new partnership with the Bloch School will help us launch a new undergraduate certificate program in arts entrepreneurship to help prepare our students to share their vision far beyond Kansas City. Conservatory enrollment increased in Fall 2019, thanks to expanded recruiting efforts like the free matinee performance of *Crescendo* — attended by over 1,400 students in 2017 and 2018, with plans to expand to two matinees this year.

Kansas City is a great place to live, providing a strong network for artists, and the Conservatory benefits from this amazing city in many ways. One of the greatest benefits is our ability to retain outstanding faculty and recruit a new generation of teaching artists to UMKC. This past spring, we said farewell to several long-serving members of our faculty: Robert Bode, Robert Groene, Felicia Londré, Mary Posses, Reynold Simpson, Theodore Swetz and Paula Weber all retired after over 150 combined years of service to UMKC. We are grateful for their dedication and are confident they have left the Conservatory a better place. While saying goodbye to old friends, we also welcome new colleagues: Owen Belcher, Michael Blake, Adam Boyles, Mitch Butler, Eph Ehly, Yotam Haber, Dawn Iwamasa, Christopher Madden, Kenneth Martin, Kevin Noe, Karen Savage, Sarah Bigge, Bianca Kumar, Spencer Orr, Joseph Tesoro and Dylan Young. Read more about our outgoing colleagues on page five and incoming colleagues on pages 10 and 11.

The Conservatory strives to present diverse and innovative programming and engage thoughtfully with our artist community. During the 2018–19 academic year, we commemorated the 100th anniversary of Armistice Day and World War I, partnering with the Consulates of the Czech Republic, Slovak Republic and the Republic of Croatia to present concerts at

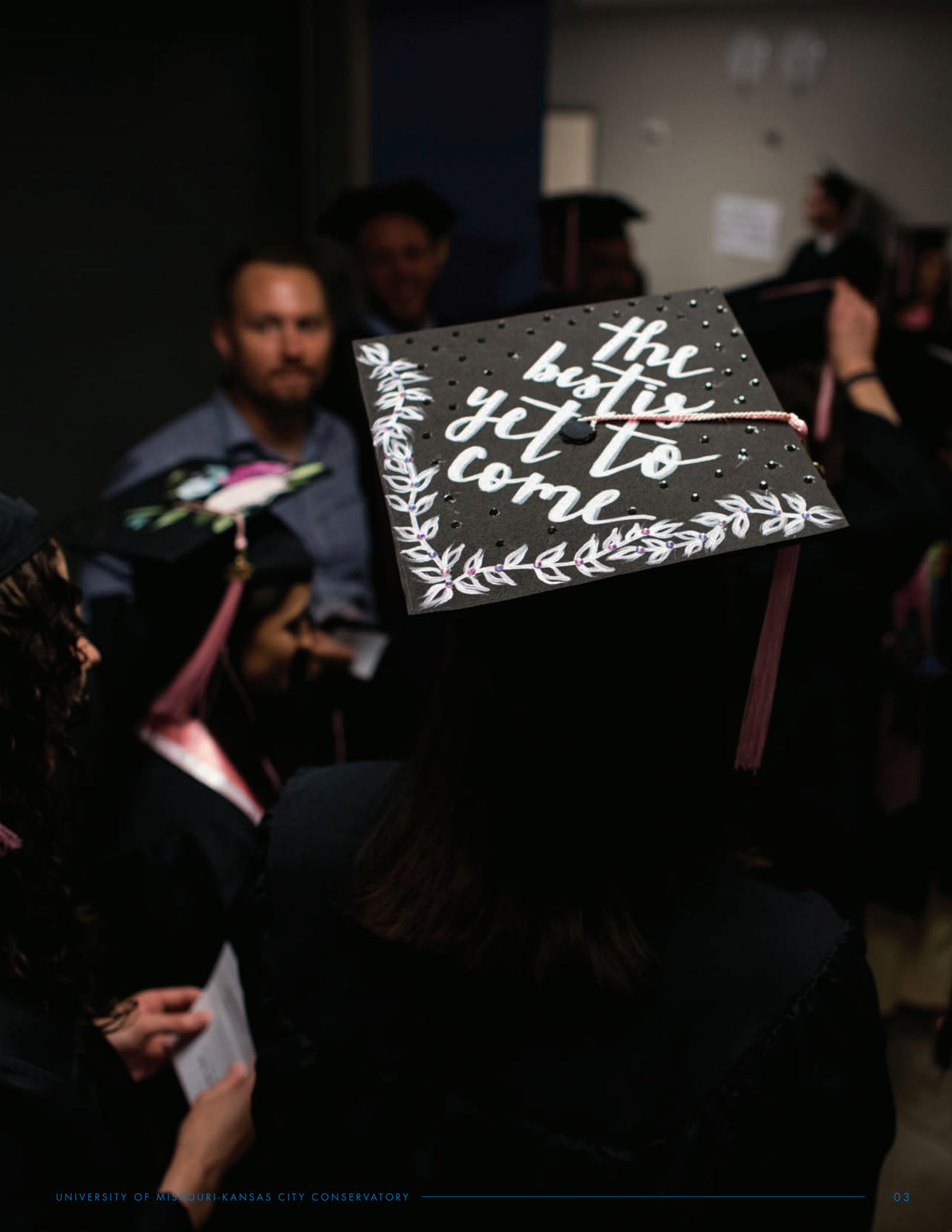
the National World War I Museum and the Kansas City Public Library. Thanks to the generosity of several local foundations and arts organizations, we hosted a popular residency with the Harry Partch Ensemble, with students, faculty and community members attending lectures, performances and demonstrations about this unique American composer. Conservatory dance students participated in a meaningful collaboration with celebrated choreographer Cleo Parker Robinson and jazz legend Bobby Watson as part of African American History Month. And, instrumental students from all over the Kansas City area attended public master classes with artists from both the Philadelphia Orchestra and the San Francisco Symphony.

Conservatory students and faculty make an impact in Kansas City and all over the world. In February 2019, The Conservatory Choirs, under the direction of Professors Robert Bode and Charles Robinson, were featured in performance at the National Conference of the American Choral Directors Association, held at the Kauffman Center for the Performing Arts. Last fall, Bobby Watson, the William D. and Mary Grant/Missouri Professor of Jazz Studies and director of Jazz Studies, was recognized as a “living legend in jazz” when he was awarded the 2018 Don Redman Jazz Heritage Award. Chen Yi, the Lorena Searcy Cravens/Millsap/Missouri Distinguished Professor of Composition, was recently elected to a lifelong membership in the American Academy of Arts and Letters and was inducted into this prestigious academy in May 2019.

Highlights of the current academic year include master classes by members of the Boston Pops Orchestra and a residency with trumpet artist Vincent DiMartino. In October, we celebrate the very first Theatre Division Artist Series event, with a lively production of *An Italian Straw Hat*. The Dance Division will host Christopher Huggins, former soloist of the Alvin Ailey American Dance Theatre, who will stage his original work *The List* for Conservatory dance students, in collaboration with Wylliams/Henry Contemporary Dance Company. Composition and chamber music students will have the opportunity to engage with members of the contemporary chamber ensemble, *loadbang*, during their spring residency.

The Conservatory has been a leader in the Kansas City arts scene for over 100 years. With the addition of the Theatre Division comes new opportunities for collaboration and artistic growth, bringing more talent and impact to an organization that has been pivotal in establishing the powerful arts scene in Kansas City. I am confident the UMKC Conservatory will continue to lead the way for a new generation of artists.

Diane Helfers Petrella, Dean





CHEN YI ELECTED TO AMERICAN ACADEMY OF ARTS AND LETTERS

Conservatory faculty member Chen Yi has another honor to add to her incredible list of accomplishments: election to the prestigious American Academy of Arts and Letters. She and Meredith Monk are the only composers to receive the honor this year, along with nine writers.

Founded in 1898, the American Academy of Arts and Letters is an honor society of the country's leading architects, artists, composers and writers, with a mission to foster and sustain an interest in literature, music and fine arts. The academy administers more than 70 awards and prizes, funds new musical theater performances, exhibits art and manuscripts, and purchases art to donate to museums across the country.

Each year, the academy elects only a select few inductees. Chen Yi joins past members including Theodore Roosevelt, John Singer Sargent, Mark Twain and Edith Wharton. The academy's 250 members are elected for life and pay no dues.

Chen Yi, the Lorena Searcy Cravens/Millsap/Missouri Distinguished Professor of Composition, has been a Conservatory faculty member for 20 years.

From left: Zhou Long, Tamara Morris, Chen Yi, Charles Bruffy and Don Loncastro



COMMUNITY PROGRAMS REACH MORE STUDENTS THAN EVER BEFORE

The Conservatory's Musical Bridges program continued to grow in the 2018–19 academic year, increasing the number of students from 52 to 57. All students selected for the program received a variety of opportunities to help them develop as musicians, including one-on-one private instruction, performance opportunities and master classes with renowned faculty members Benny Kim, Joseph Genualdi and Thomas Stein. Several students were selected to perform in an end-of-the-year showcase led by Genualdi, who also performed Musical Bridges student Andrea Morfin's award-winning composition from the 2019 Composers in the Schools Competition.

Musical Bridges students continue to study music over the summer, with many of them going to summer workshops and festivals across the country. Some students received full scholarships to music programs, including the Sunflower Music Festival and Interlochen Arts Camp.

This year, as is typical for Musical Bridges, all high school seniors who completed the program will attend college.

The Conservatory's Community Academy program has also expanded over the past few years. In the 2018–19 academic year, enrollment increased by 10 percent, and the program began offering music therapy clinics in collaboration with the Conservatory's music therapy program. In Fall 2019, Academy students were accepted into the Conservatory's composition, piano, vocal and music education programs.

The Academy's mission is to provide performing arts education and community engagement programs for children and adults in the Kansas City area. The Academy reaches more than 2,400 community members each year.

2019 – 2020

Retiring Faculty



Robert Bode, Raymond R. Neevel/
Missouri Professor of Choral Music
and Director of Choral Activities

Noted for his dedication to the commissioning and performance of music by American composers, Robert Bode is the artistic director of Choral Arts, a semi-professional chamber chorus in Seattle, Washington. In Spring 2010, the organization received the Margaret Hillis Award for Choral Excellence, presented by Chorus America. Choral Arts' CD, *Mornings Like This*, was released by Gothic Records in 2010. In addition to his distinguished teaching career, Bode has enjoyed a successful international conducting career as guest conductor of the Kammerorchester Leipzig in Germany, Filharmonia Sudecka in Poland, Vratca Philharmonic in Bulgaria and the Yunnan Provincial Chorus in China, among many others.



Robert Groene, Associate Professor
of Music Theory

During his time at the Conservatory, Robert Groene served as interim associate dean of academic affairs and received both the Muriel McBrien Kauffman Conservatory Excellence in Teaching Award and the Kauffman Conservatory Service Award. Groene was a past nominee for president-elect of the American Music Therapy Association, past president of the AMTA Midwestern Region, former co-chair of the AMTA Standards of Clinical Practice and a recipient of the AMTA Service Award. His research interests include the efficacy of music therapy concerning neurologic music therapy, curriculum, imagery, dementia, road rage and dental fears.



Felicia Londré, Curators'
Distinguished Professor of Theatre

A theatre historian, Felicia Londré specializes in American, French and Russian theatre, and Shakespeare. She is honorary co-founder of the Heart of America Shakespeare Festival and, in 2006, was honored with the Inspirational UMKC Faculty Award. She received a Distinguished Alumna Award from the University of Montana, where she earned a B.A. in French. She also has an M.A. from the University of Washington and a Ph.D. from the University of Wisconsin. Londré was inducted into the College of Fellows of the American Theatre at the Kennedy Center in Washington, D.C. in 1999 and elected to the National Theatre Conference in 2001. Londré has been recognized for excellence in teaching, winning national awards from the Association for Theatre in Higher Education and American Theatre and Drama Society. Londré lectures internationally and has held visiting professorships at Hosei University and Marquette University. From 1978–2000, she was dramaturg for Missouri Repertory Theatre. Of her 14 books, her favorite is *The Enchanted Years of the Stage: Kansas City at the Crossroads of American Theatre, 1870–1930*.



Mary Posses, Associate Professor
of Flute

Known for developing a studio lauded for its excellence and high achievement, Mary Posses is a three-time recipient of the Conservatory's Excellence in

Teaching Award. Her students are frequent winners and finalists in major local, regional, national and international competitions, and they have been awarded numerous prestigious grants and fellowships. Posses has appeared in solo, orchestral and chamber concerts throughout the United States, including performances in New York's Tully Hall, Carnegie Recital Hall, CAMI Hall and the Metropolitan Museum. A coordinator of UMKC's Student Chamber Music Program, Posses was also faculty coach of the Conservatory Graduate Fellowship Woodwind Quintet.



Reynold Simpson, Associate
Professor of Music Theory

In addition to his duties as director of the Center for Computer Assisted Instruction in Music, Reynold Simpson taught form and analysis, and graduate courses in Schenkerian theory and 20th-century music. He is associate editor of *Symposium*, the journal of the College Music Society, and has recently published articles in *Theory and Practice* and the *Indiana Theory Review*. He has presented papers at meetings of the Society for Music Theory, the British Conference on Music Analysis, Music Theory-Midwest and the New York State Music Theory Society. He is also an active composer.



Theodore Swetz, The Patricia
McIlrath Endowed Chair in Theatre
Arts, Acting

Theodore Swetz began his career with the New York Shakespeare Festival, performing at Lincoln Center and the

Delacorte Theater. He has had the privilege of studying with legendary teachers Morris Carnovsky, Phoebe Brand and Stella Adler, all founding members of the Group Theater. Swetz acted, taught, directed and served as assistant artistic director at American Players Theatre, a Tony-nominated classical repertory company founded by Randall Duk Kim, Anne Occhiogrosso and Charles Bright. As a principal actor, he has appeared in regional theaters throughout the country, with roles including Bottom in *A Midsummer Night's Dream*, Falstaff in *The Merry Wives of Windsor*, Gloucester in *King Lear*, Friar Lawrence in *Romeo and Juliet*, Claudius in *Hamlet* and Touchstone in *As You Like It*. Swetz has also directed productions at the Unicorn Theatre, Commonwealth Theatre Company, Kansas City Repertory Theatre, Kansas City Actors Theatre, Coterie Theatre, Nebraska Repertory Theatre and Riverside Shakespeare Festival in Iowa City.



Paula Weber, Chair of Dance and
Professor of Dance

During her professional career, Paula Weber performed solo and principal roles in more than 45 major works, including *Swan Lake*, *Giselle*, *Romeo and Juliet* and *Coppélia*, and contemporary works including George Balanchine's *Concerto Barocco*, Agnes DeMille's *Fall River Legend*, John Butler's *Carmina Burana* and Alvin Ailey's *The River*. Weber studied ballet with masters Maria Tallchief, Jean Paul Comelin, Dermot Burke, Basil Thompson, Larry Long, Marjorie Mussman and Maggie Black. She performed with the Wylliams/Henry Contemporary Dance Company and is ballet mistress with the Albany Berkshire Ballet. Weber was a guest instructor of ballet for the Shenyang Conservatory of Music in Shenyang, China, making her the second American ballet master to visit that conservatory. Weber received three Muriel McBrien Kauffman Excellence in Teaching awards and two Muriel McBrien Kauffman Faculty Service awards.

Master Classes and Visiting Artists

Visiting artists and master classes are important components of Conservatory students' experiences. This past year, the Conservatory welcomed a roster of excellent musicians and performers.

10 Hairy Legs, dance

ETHEL

Fine Arts Quartet

Richard Goode, piano

Aaron Grant, music theorist

Sara Haefeli, music theory

Harry Partch Ensemble

Andre Hayward, trombone

Wyatt Henderson, trombone

Kevin Iega Jeff, dance

Jan Kagarice, music pedagogy

Aaron Kay Kernis, composer

Melissa Malde, mezzo-soprano

Courtney Miller, oboe

Robert Mirabal

Montage: Great Film Composers
and the Piano

Mu Phi Epsilon

Orpheus Chamber Orchestra

Roger Oyster, trombone

Philadelphia Orchestra

David Bilger, trumpet
Jonathan Blumenfeld, oboe
Christopher Deviney, percussion
Carol Jantsch, tuba
Juliette Kang, violin
Jeffrey Khaner, flute
Jeffry Kirschen, horn
Daniel Matsukawa, bassoon
Marvin Moon, viola
Ricardo Moreales, clarinet
Matthew Vaughn, trombone
Alex Veitman, cello
Nathaniel West, bass

Adam Rainey, bass trombone

Adonis Rose, jazz percussion
(guest artist residency)

San Francisco Symphony

Russ deLuna, English Horn
Steven Dibner, bassoon
John Engelkes, bass trombone
Mark Inouye, trumpet
Helen Kim, violin
Scott Pingel, bass
Jerome Simas, bass clarinet
Ed Stephan, percussion
Jonathan Vinocour, viola
Robert Ward, horn
Amos Yang, cello

Trombones of the St. Louis Symphony

Allan Vogel, oboe

Katsuya Yuasa, clarinet

Asaf Zohar, piano





Harry Partch Ensemble



Partch instrument on display

HARRY PARTCH ENSEMBLE RESIDENCY

The Conservatory presented a wildly successful residency with the Harry Partch Ensemble on Feb. 13–22, 2019. Harry Partch (1901–74) was an inventive and influential 20th-century American composer. Musically self-educated and influenced by a wide variety of world cultures, Partch developed his own philosophy of music that worked toward an integration of all the arts.

Apart from eight years living as a hobo, Partch lived most of his life in his native California and in the Midwest. He never taught, relying on support from grants and contributions, revenue from concerts and recordings of his Gate 5 Ensemble, and odd jobs.

Partch also created more than 40 new musical instruments that are widely recognized for their structural and musical beauty. A collection of these unusual instruments was at UMKC, and the ensemble performed on them.

The residency included films, a Cockefair lecture by Andrew Granade and performance by the ensemble, master classes, a sound meditation with Paul Rudy and a final performance with Conservatory dancers.

This residency was supported in part through funding from the Patricia and Howard Barr Institute for American Composition Studies at UMKC, the Carolyn Benton Cockefair Chair in Continuing Education, the Muriel McBrien Kauffman Foundation and the 1900 Building: A Karbank Project.

Additional support provided by the Kansas City Art Institute and The Nelson-Atkins Museum of Art.

2019 – 2020

Conservatory Artist Series

We're thrilled to welcome Theatre to our Conservatory Artist Series lineup!

Central Ticket Office

816-235-6222
umkc.edu/cto



2019 Crescendo, photography by Nick Vedros

Sept. 29

Conservatory Wind Symphony

7 p.m., Kauffman Center for the Performing Arts, Helzberg Hall

Directed by **Steven D. Davis**. The program features Conservatory faculty **Zachary Shemon** performing Joel Love's *Solace*, a Lyric Concerto for alto saxophone and wind ensemble. Shemon is a member of the lauded PRISM Quartet and enjoys a versatile solo and chamber performance career. Love's music is the only two-time winner of the PARMA Recordings Composition Competition. The program also features Grammy-nominated composer Adam Schoenberg's *Picture Studies*, which was commissioned by the Kansas City Symphony and The Nelson-Atkins Museum of Art. Schoenberg based this piece on eight works of art from the museum. The evening opens with Donald Hunsberger's transcription of Bach's Passacaglia and Fugue in C minor, featuring the beautiful Helzberg Hall organ. *Tickets are \$25 general public; UMKC faculty, staff and all students \$10 with UMKC or student ID.*

Nov. 8

Crescendo: Together We Rise

6:30 p.m. patron dinner, 8-9 p.m. concert, Kauffman Center for the Performing Arts, Helzberg Hall

Join us for the Conservatory's annual fundraising event for scholarships, with performances by Conservatory students and faculty. Music, dessert and refreshments in Brandmeyer Hall follow the concert. *Sponsored by the Friends of the Conservatory. Tickets for the concert only, a Conservatory Artist Series performance, are \$50 general public; UMKC faculty, staff and all students \$15 with UMKC or student ID. Call 816-235-1247 for sponsorship information.*

March 19-22

Spring Opera: *Albert Herring*, by Benjamin Britten

7:30 p.m. Thursday-Saturday, 2:30 p.m. Sunday, White Recital Hall

This comic chamber opera's libretto is based on Guy de Maupassant's novella *Le Rosier de Madame Husson* but is set in the English countryside. *Tickets are \$12 general public; UMKC faculty, staff and all students get in FREE with UMKC or student ID.*



Letters from Freedom Summer, photography by Brian Paulette

Oct. 23-27

An Italian Straw Hat

7:30 p.m. Wednesday-Saturday, 2 p.m. Sunday, Spencer Theatre

By Eugène Labiche and Marc-Michel, translated by **Felicia Londré** and directed by Ian Crawford. Groom-to-be Fadinard gallops all over Paris on his wedding day in search of a straw hat to replace one his horse has inadvertently eaten. Followed in hot pursuit by his fiancée, her blustering father and a giant wedding party of her country relatives, Fadinard makes his way through increasingly ridiculous situations to try to save his big day. In a new translation by Londré, with a contemporary pop music score, this hysterical French farce is not to be missed. *Tickets are \$12 general public; UMKC faculty, staff and all students get in FREE with UMKC or student ID.*



2018 UMKC Jazz Night

April 14

UMKC Jazz Night

7:30 p.m., Folly Theater

Join the Conservatory jazz bands in a hot collage concert featuring a variety of ensembles that represent the entirety of jazz studies at the Conservatory. Directed by Bobby Watson and Mitch Butler. This is always a must-see night of jazz with our talented students and faculty. *Tickets are \$12 general public; UMKC faculty, staff and all students \$5 with UMKC or student ID.*



UMKC Dance

April 30-May 2

Spring Dance

7:30 p.m. Thursday-Friday, 2:30 p.m. Saturday,
Spencer Theatre

The dance faculty combine their creative choreography with our talented dance students and collaborate with Conservatory musicians to create innovative performances you won't want to miss. This year we'll be on the Spencer Theatre stage! Tickets for Thursday-Friday performances are \$12 general public; UMKC faculty, staff and all students get in FREE with UMKC or student ID. Saturday afternoon performance is informal and free for everyone.



Die Fledermaus



Conservatory Orchestra



Finale

May 4

Finale

7 p.m., Kauffman Center for the Performing Arts, Helzberg Hall

The program, featuring the Conservatory Orchestra and Choirs, includes Leonard Bernstein's gorgeous *Chichester Psalms* and Ravel's choreographic symphony *Daphnis et Chloé*. The choirs are conducted by Conservatory Professor Emeritus of Choral Music **Eph Ehly**, and the orchestra is conducted by Visiting Professor of Music and Director of Orchestras **Kevin Noe**. Tickets are \$25 general public; UMKC faculty, staff and all students \$10 with UMKC or student ID.

2019 – 2020

New Faculty and Staff

NEW FACULTY



Owen Belcher, Assistant Professor of Music Theory

With a wealth of diverse research and teaching interests, Owen Belcher will fill important needs in teaching both undergraduate and graduate courses in music theory. Belcher received his Ph.D. in music theory from the Eastman School of Music in 2018, an M.M. in music theory from the University of Cincinnati College-Conservatory of Music and a B.M. from Furman University in Greenville, South Carolina. His research interests include the analysis of J.S. Bach's vocal works, analysis of music with text, transformational approaches to 19th- and 20th-century theories of harmony, public music theory and the analysis of recent contemporary music, Caroline Shaw's music in particular.



Michael Blake, Assistant Professor of Modern Dance

Michael Blake holds an M.F.A. in dance from Purchase College and has a 2010 Bessie Award for his work with Paradigm Dance Project. He began his dance career in the Murray Louis Dance Company in 1982 before joining José Limón Dance Company in 1986, where he danced principal roles until 1991. He later danced with Donald Byrd/The Group from 1991–98. Blake performed in a national tour of *Joseph and the Amazing Technicolor Dreamcoat*, toured with Cab Calloway in *Cab Calloway's*

Cotton Club Review and appeared in the films *The Tales of Cri Cri*, *Unsettled Dreams* and the documentary *Hanya Holm (Portrait of a Dance Pioneer)*. Blake was artistic director of the Joffrey Ballet School's Jazz and Contemporary Trainee Program from 2011–17.



Adam Boyles, Visiting Assistant Professor of Music and Co-Director of Orchestras

Adam Boyles is currently the director of orchestras at the Massachusetts Institute of Technology, assistant conductor of the Hartford Symphony Orchestra and music director emeritus of the Brookline Symphony Orchestra. Boyles has recently conducted the Tucson Symphony Orchestra, Charlottesville Symphony Orchestra, On Site Opera in New York City and high school honor orchestras in many states. Previous directorships include the Opera in the Ozarks, Southern Arizona Symphony Orchestra and MetroWest Opera, as well as guest faculty positions at The University of Texas at Austin and the University of Arizona.



Eph Ehly, Visiting Professor of the Raymond R. Neevel/Missouri Professorship in Choral Music

Eph Ehly, professor emeritus of choral music, has graciously agreed to return to the Conservatory faculty during the 2019–20 academic year. Named

"one of the most sought-after choral conductors/clinicians" by *The American Choral Directors Journal*, Ehly is renowned as a conductor, author and lecturer. More than 90 doctorate and 100 master's degree students have graduated from the Conservatory under his supervision.



Yotam Haber, Associate Professor of Music Composition

Chosen as one of the "30 Composers Under 40" by Orpheus Chamber Orchestra's Project 440, Yotam Haber's music has been hailed by *New Yorker* critic Alex Ross as "deeply haunting." Haber was born in Holland and grew up in Israel, Nigeria and Milwaukee. He is the recipient of a 2017 Koussevitsky Commission, a 2013 Fromm Music Foundation Commission, a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon Guggenheim Memorial Foundation Fellowship. Haber's first monographic album of chamber music, *Torus*, was hailed by *New York's WQXR* as "a snapshot of a soul in flux — moving from life to the afterlife." Recent commissions include works for architect Peter Zumthor, New York-based Contemporaneous, the Venice Biennale and the Tel Aviv-based Meitar Ensemble.



Dawn Iwamasa, Assistant Professor of Music Therapy

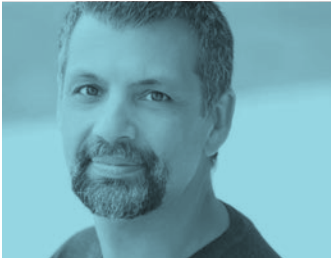
Dawn Iwamasa brings significant and diverse experience in music therapy

clinical settings and university-level teaching to the Conservatory. She taught a wide range of core courses in music therapy while completing doctoral work at Florida State University, where her dissertation research focused on music therapy services and pain management protocols. She is an active researcher and has served in leadership roles and committees on the state, regional and national levels of the American Music Therapy Association. Iwamasa served on the faculties of Marylhurst University in Oregon and Arizona State University, and earned a B.M. in flute performance and M.A. in music therapy from University of the Pacific in California.



Christopher Madden, Assistant Professor of Piano Pedagogy

Christopher Madden received a D.M.A. in piano performance and pedagogy from the University of Oklahoma, an M.M. in piano pedagogy from Florida State University, and an M.A. in music theory/history and B.M. in piano performance from Pennsylvania State University. He has won numerous scholarships and grants to perform at festivals and master classes throughout the United States and Italy, and he has published articles in *American Music Teacher* and *Clavier Companion*. As a researcher, Madden presented at the Collegiate Piano Pedagogy Symposium, the Music Teachers National Association National Conference, the Group Piano/Piano Pedagogy Forum and the National Conference on Keyboard Pedagogy. He was nominated for the university-wide Provost's Graduate Teaching Award at the University of Oklahoma and was most recently an assistant professor of piano pedagogy at Texas Woman's University. To read more about Madden's role at the Conservatory, see pages 16–19.



Ken Martin, Patricia McIlrath
Endowed Professor of Theatre and
Chair of the Theatre Division

Ken Martin's 26-year career in academia has included nearly 18 years as theatre department chair at South Carolina's Coastal Carolina University and Ohio's Ashland University. As a member of United Scenic Artists, Martin's design work has been seen at Sacramento Theatre Company, Cleveland Ensemble Theatre, Contemporary American Theatre Company, Actor's Summit Theatre, Weatherlane Playhouse, Ocean State Theatre Company, Theatre by the Sea, Florida Repertory Theatre, Theatre Rhinoceros and GEVA Theatre, among others. He has designed shows for Marquette University, University of Wisconsin-Stevens Point, Cuyahoga Community College and The Ohio State University.



Kevin Noe, Visiting Professor of
Music and Director of Orchestras

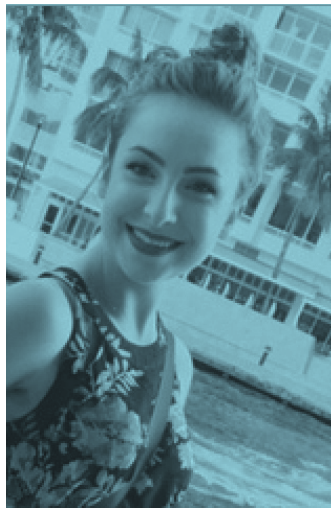
An avid champion of the arts of our time, Kevin Noe has commissioned and premiered more than 100 works and is the artistic director of the Pittsburgh New Music Ensemble. Noe is currently director of orchestras, Musique 21 and the graduate orchestral conducting program at Michigan State University. With a theatre background as a singer and actor, he is a writer, stage director, dramaturge, film editor, producer, sound mixing engineer and collaborative creator of staged multi-media work. Noe has served as a resident guest conductor at the Jacobs School of Music at Indiana University, and the director of orchestras and the graduate orchestral conducting program at The University of Texas at Austin. Noe brings 22 years of experience as director of orchestral studies and head of orchestral conducting training programs to the Conservatory.



Karen Hsiao Savage, Associate
Professor of Collaborative Piano

Praised as a "tour de force" (*Santa Barbara News-Press*) and for the "breathtaking beauty and pure lyricism" of her playing (*Le Soleil, Vancouver*), Karen Hsiao Savage earned a D.M.A. and two M.M. degrees in collaborative and solo piano from Juilliard, and a B.M. in piano performance from the University of Victoria. Savage has studied with Jonathan Feldman, Yoheved Kaplinsky, Margo Garrett, Samuel Sanders, Robin Wood, Edward Parker, Anne Epperson and Robert McDonald. She is in demand as a presenter at Music Teacher National Association events, and her former students are active as teachers and collaborative pianists. To read more about Savage's role at the Conservatory, see pages 16–19.

NEW STAFF



Sarah Bigge, Admissions Assistant

In 2016, Sarah Bigge was awarded a B.M.E. from the University of Nebraska-Lincoln. In addition to her responsibilities at UMKC, she is a substitute music teacher in Blue Springs and Grain Valley. She also teaches private flute lessons and choreographs for multiple marching ensembles and color guard groups in the Kansas City area.



Alia Krzyzanowski, Human
Resources Business Partner

Alia Krzyzanowski graduated from UMKC in December 2014 with a B.A. in interpersonal communications. After working in retail for a number of years, Krzyzanowski left her job as a sales manager to follow her passion for human resources. In her free time, Krzyzanowski loves to binge-watch crime dramas, play video games and argue with her husband over Kansas City barbeque.



Bianca Kumar, UMKC Community
Music and Dance Academy Program
Assistant

Bianca Kumar earned a B.M. from The Ohio State University in 2016 and an M.M. from the UMKC Conservatory in 2018. She performed with Plaza Winds, UMKC's Graduate Fellowship Woodwind Quintet, 2016–2018. Outside of the Community Academy, she runs a large and rapidly growing studio of oboe and flute students, teaches master classes throughout the greater Kansas City metro area, operates a reed-making business and performs with the Wichita Grand Opera and Taneycomo Festival Orchestra.



Spencer Orr, Senior Academic
Advisor

Spencer Orr comes to the Conservatory from the UMKC School of Education,

where he was an academic advisor. Prior to working at UMKC, Orr was a live-in Residence Life professional at Missouri State University. He earned a B.S. in geography, with an emphasis in geotourism, and an M.S. in student affairs in higher education from Missouri State University, but is also a "natural flautist." Orr participated in the Missouri State University Pride Marching Band, Concert Band, Wind Symphony and Symphonic Band. In Kansas City, he performs as often as he can with the Mid America Freedom Band.



Joseph Tesoro, Recording Engineer

Joseph Tesoro is a graduate of the UMKC Conservatory, having earned both a B.M. in jazz studies and a master's degree. He previously worked as a student assistant in the recording studio after completing the audio recording curriculum and internship and has recorded hundreds of concerts and recitals for Conservatory students and faculty. Beyond his work at UMKC, Joseph currently plays saxophone in two groups that perform weekly around Kansas City. He also serves as an audio engineer for Quixotic, a collective of artists who experiment with dance, music, lights and sound design.



Dylan Young, Recording Engineer

Jazz guitarist Dylan Young received a B.M. in jazz studies with a minor in business administration from UMKC in 2019. While still a student, he worked in the Conservatory's recording department and as a recording engineer and archivist for the Marr Sound Archives. Young enjoys the combination of art and science in being an audio engineer and is passionate about creating professional recordings for local performers.

PERFORMING IN HARMONY

MUSIC, DANCE AND THEATRE COME TOGETHER TO CREATE ONE OF THE
CONSERVATORY'S MOST AMBITIOUS COLLABORATIONS YET.

By
Kaylyn Hedges



The UMKC Conservatory and UMKC Theatre are moving into the future. Together.

For the first time in the university's history, music, dance and theatre are all officially part of the Conservatory. It's a seismic shift for performing arts education at UMKC and one the theatre chair, **Ken Martin**, believes will put the Conservatory in a unique position to attract students.

"This is an opportunity for UMKC to bring in even more of the most talented students in the country," he says. It's a sentiment shared by **Carla Noack**, associate professor of theatre in acting and a UMKC Theatre alumna herself (M.F.A. '92).

"The merger is an opportunity to deepen the performing arts training experience and make UMKC exponentially more attractive to future graduate and undergraduate students," Noack says.

The merger is the next step in the evolution of both the Conservatory and theatre department, which have each been part of other mergers throughout their histories. In 1926, exactly 20 years after the then-Kansas City Conservatory of Music and Art was founded, the Conservatory was part of its first merger with the Horner Institute of Fine Arts. A second merger happened in 1959, when the Conservatory officially became part of the University of Kansas City (UKC). And in 1963, UKC became UMKC when it joined the University of Missouri system.



Our goal with the merger is to house all our outstanding performing arts programs in one unit so our commitment to the performing arts is evident. We are the designated campus for the performing arts. It's a logical reorganization of very strong programs that makes it very clear where our emphasis is and unites us all.

— Dean Diane Petrella

The 1963–64 school year brought an important milestone for theatre, too. Until then, there were theatre classes, performances and programs on the UKC campus but no actual theatre department. That changed when the university became UMKC and a new Department of Speech and Theatre was established. Nine years later, in 1972, theatre became its own department in the College of Arts and Sciences.

"I like to imagine that our founder Dr. Patricia McIlrath, whom I had the great pleasure of knowing, would appreciate our evolution," Noack says of theatre's history at UMKC. So why another merger? And why now?

"The merger is a natural alignment," Noack explains. "The two programs share a long history of collaboration, a conservatory model of teaching, a professional school focus, a strong national reputation, a spirit of civic engagement and a supportive philanthropic audience."

Collaboration is also a larger trend in the artistic community worldwide. The lines between music, dance and theatre continue to blur, and Martin says offering more interdisciplinary training is a great recruitment tool.

"You have a world-class theatre program that comes under the same roof as a world-class dance program and a world-class music program," Martin explains. "It's very

exciting and really unusual to have a Conservatory of this stature feature all three programs."

He says it's a valuable selling point for students eager to make a career in the performing arts, whether their goal is to be on stage or to work behind the scenes.

"Any modern performer, technician or designer should know as much about all of the different versions of performance," Martin says. "It's so we can open ourselves up to new ideas."

Another, more practical, reason to combine the Conservatory and theatre is both already share many spaces, facilities and people. Putting all those resources in one place has obvious benefits, though Martin acknowledges there may be some growing pains.

"It's just going to be different for everybody," Martin says. "Music, theatre, dance, we all work in a slightly different way, so learning each other's vocabulary and tendencies is going to take a little bit of time to work through. But the excitement I've seen about the possibilities far outweighs any challenges."

For Noack, the possibility of new programs is especially exciting. "As we grow together as entities of the Conservatory, there will be endless opportunities to shape our programming to meet the needs

and goals of future students," she says. "Dreaming has already started to happen, for instance, around the possible creation of a B.F.A. in musical theatre."

In addition to developing a new degree, faculty and staff are also working together to bring musical theatre performances back to the Conservatory. The last time UMKC produced a musical was in 2010, with a staging of Stephen Sondheim and George Furth's *Merrily We Roll Along*. Martin calls the merger a "natural opportunity" to produce more musicals, possibly as early as the 2020–21 season.

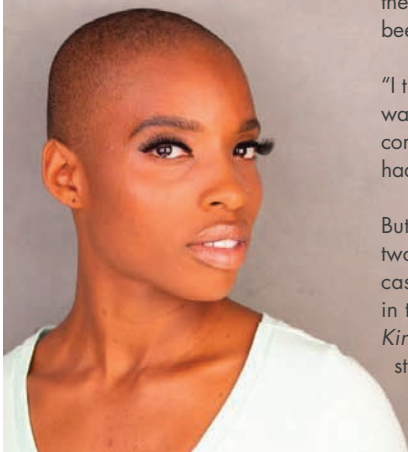
"The Conservatory already has voice teachers and dance teachers and most of the infrastructure built in," he says.

Even though there's a lot of work to be done to fully combine the Conservatory and theatre, both Noack and Martin are enthusiastic about the changes on the horizon.

"You can't even imagine my excitement about all of this coming together at the same time," Martin says. "Being able to do the things that we need to do to train the next generation of artists is going to be really fantastic."

"The synergy moving forward will be extraordinary," Noack says. "We will all make each other better." —

Alumna Spotlight



Dance major finds success in musical theater

For Shacura Wade (B.F.A. '15), the journey after graduation has been unexpected.

"I thought the Broadway world was very cheesy and over-commercialized, so I didn't think it had a place for me," Wade says.

But she had a change of heart two years ago, when she was cast as an ensemble member in the national tour of *The Lion King*. Now she performs on stages across the country, spreading a message she deeply believes in.

"I always wanted to be a part of something that had a deeper meaning, and *The Lion King* is such a spiritual show," Wade says. "It has a great story about unity and how everything is connected."

It also allows her to combine her love of dance with two other talents: singing and acting. Wade says the Conservatory curriculum helped prepare her for her current role because she was able to take classes in other performing arts disciplines, like music.

"You don't always get that variety at a lot of schools," Wade explains. "That's why

[the Conservatory] produces such well-rounded dancers in general."

She also credits her teachers at the Conservatory for helping her develop skills that set her apart in auditions.

"It's a passion, it's a hunger, it's a confidence, it's a boldness I feel as though I learned from the faculty," Wade says. "You don't really realize it when you're in school, training every single day, and you're exhausted. But when you get out in the world and allow your training to speak for itself? It separated me a lot."

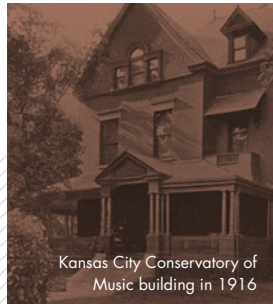
Photography by Miguel Herrera

TIMELINE

History of the Conservatory and Theatre at UMKC

1906

Kansas City Conservatory of Music and Art is founded



Kansas City Conservatory of Music building in 1916

1916

Conservatory is turned over to the City of Kansas City, Missouri

1926

Conservatory merges with the Horner Institute for Fine Arts



Pygmalion and Galatea

Early 1930s

English department sponsors plays at the University of Kansas City (UKC)



University Playhouse in 1955

Late 1940s

University Playhouse stages its inaugural production, *Elizabeth the Queen*



Actress Ruth Warrick in 1949 UMKC Theatre performance



Conservatory pianists in 1956

1963

UKC joins the University of Missouri system, becoming UMKC

1963-64

Department of Speech and Theatre is formed



UMKC Swinging Choralists perform in 1956



Theatre costume shop in 1979

1972

Theatre becomes its own department

1981

Theatre department begins offering the only Master of Fine Arts degrees in theatre in the state of Missouri



Conservatory dancers perform *Madcracker* in 1986



Conservatory choir performs in 2003

1990

Conservatory authorized to offer Bachelor of Fine Arts in dance

2006

Conservatory celebrates 100 years

2019

Theatre joins the newly renamed UMKC Conservatory

Piano's Progression

DYNAMIC AND ESTEEMED EDUCATORS THROUGHOUT THE UMKC CONSERVATORY'S HISTORY HAVE PAVED THE WAY FOR NEW FACULTY MEMBERS TO BRING KEYBOARD STUDIES INTO THE MODERN ERA.

By
Grace Hobson



The UMKC Conservatory’s piano department has a storied history that can be traced to the very roots of the 113-year-old school — and now is entering an exciting new chapter.

Piano was foundational to the elite, private conservatory that John Cowan began in 1906, and throughout its history, the program has drawn acclaim with its leaders, teachers and students.

When John Thompson was the Conservatory’s director in 1936, he wrote the now-ubiquitous red primer *Teaching Little Fingers To Play*, part of his six-volume lesson series, *John Thompson’s Modern Course for the Piano*. The books, still in print, are used to this day in private piano studios around the country.

Legendary professors like Richard Cass and Joanne Baker, who taught for almost 50 years, left a lasting mark on Kansas City and continued the story into the modern era. Recently-retired Professor Robert Weirich taught a Van Cliburn Gold Medalist — Conservatory Alumni Achievement Award winner Stanislav Ioudenitch (Performer’s Certificate, ’03) — while on the Conservatory faculty.

“It has always been an exceptional program,” says Dean Diane Petrella, herself a pianist and former chair of the keyboard studies division. “It’s a legacy of great, great people who committed their lives to the Conservatory and teaching piano.”

After recent retirements, Petrella has led the strategic hiring of new faculty to move the division into the future, taking advantage of a rare opportunity in academia to assemble a new team in the span of just a few years. In all, keyboard studies has been wholly remade with all five faculty members hired since 2017.

Petrella’s hiring strategy is paying off. Applications to the piano program doubled in the 2018–19 academic year. “And it’s because of the high-profile nature of the hires we’ve made,” Petrella says.

In rebuilding the program, Petrella’s vision was, first and foremost, to hire exceptional artists.

“But the other piece of this is they are all super nice people who are very collaborative and without ego,” Petrella says. “We just struck gold.”



The Conservatory’s Richard Cass Memorial Steinway (pictured) is named for the renowned artist and UMKC professor who passed away in 2009 at age 78. Patrons and members of the Conservatory keyboard faculty chose the piano during a special trip to New York City after his death. The instrument is part of more than 100 performances in White Recital Hall each year.



Sean Chen

Petrella's first major keyboard studies hire was in 2017, when Juilliard- and Yale-trained **Sean Chen** joined the Conservatory as Millsap Artist in Residence. At the time, Chen had recently relocated to Kansas City after his wife joined the Kansas City Symphony. As a performer, he has won the 2013 Van Cliburn International Piano Competition Crystal Award, a powerful recruitment tool, and

is known for his piano transcriptions. With his use of technology, Chen brings an ear for innovation to the Conservatory.

"You don't want to be a conservatory that is stuck in tradition," Chen says. "If you are Juilliard or Curtis, you can afford to do that, but we want to broaden our base and broaden the experiences our students get here."

World-renowned performer **Alon Goldstein** joined the faculty in 2018 as the Jack Strandberg/Missouri Endowed Chair and Distinguished Visiting Professor in Piano, and is already creating new partnerships for students in the Conservatory. Last fall, Goldstein organized a concert in which his nine students played works of Scarlatti for three dance students performing the original choreography of Adjunct Assistant Dance Professor Tobin James. In the spring, he worked with

the composition department on performances based on Debussy preludes. Composition students wrote original pieces to mirror the 12 preludes, and piano students played the traditional and original pieces side by side.

"I really love collaborating with different departments and different disciplines," Goldstein says. "The idea of students working together, the idea of departments working together –

it has been incredibly positive and supportive and nourishing. These are things that could be very hard to do, but it seems natural and smooth and great to do at UMKC."

Oberlin- and Eastman-trained **Thomas Rosenkranz**, associate professor of piano and coordinator of the keyboard area, was hired in 2018 and has valuable international connections. Not only was he named a U.S. State Department Cultural Ambassador, he has also performed in well-

known concert venues across North America, Europe, Africa and Asia. He has particularly strong connections to the deep pool of developing talent in China, where just this year he recruited several new Chinese students to UMKC. During his first year in the Conservatory, Rosenkranz created the "Night Songs Project" with his students, featuring an evening of night-inspired pieces with works by Bartók, Chopin, Fauré and Crumb. A project slated for January 2020 features a collaboration between his students and the Kansas City Electronic Music and Arts Alliance (KCEMA), with new works for piano and electronics.

"I hope that we can prepare our pianists for all possible futures in music," Rosenkranz says, "including opening their minds to new ways of considering the standard repertoire and giving them the courage to explore unknown territories in contemporary music and musical collaboration."

One of the most recent additions to the Conservatory is **Christopher Madden**, assistant professor of piano pedagogy, who joined the faculty this fall. One of Madden's goals is to provide his students with real-world teaching experiences, and he plans to do that by integrating the Conservatory's piano pedagogy courses with the Community Academy. He also says he's looking forward to offering group piano classes for faculty and staff through the university's wellness initiative.

"I'm thrilled to be joining the UMKC faculty at such an exciting time of change," Madden says. "The keyboard studies division is full of energy and new ideas, and we're excited to take the program to new heights."

The final piece of the puzzle is **Karen Hsiao Savage**, who started work at the Conservatory this fall as associate professor of collaborative piano. She performs in the piano duo 88SQUARED with her husband, Jeffrey, an adjunct piano professor at the Conservatory, and is active internationally as a collaborative pianist, performing at Carnegie Hall's Weill Hall and in Singapore, China, Vietnam, India and Canada. Savage will create collaborative



Thomas Rosenkranz



Christopher Madden



Karen Hsiao Savage

piano course offerings at the Conservatory and launch a new Master of Music degree track in collaborative piano, a project she says she is excited to begin.

“I’m thrilled to design a new program in collaborative piano at the Conservatory, where the fertile resources include gifted faculty, talented student partners and rich opportunities for student

pianists to hone their craft as they grow in the vital and joyful field of collaborative music-making with others,” Savage says.

Petrella says she is excited not only about what each new faculty member brings to the Conservatory, but how successful they are as a team.

“The most unique aspect of this is how well they work together,” Petrella says. “They are collaborative and supportive and really focus on the students and making great music. And it’s fun to watch.”

Rosenkranz says he is proud to be part of what is to come.

“Over the last three decades, we have had such incredible piano faculty members that have elevated the keyboard area to great heights,” he says. “I feel very lucky to be in this position where we can build upon on this strong foundation.”

“With everyone being new,” Chen says with a laugh, “there are a lot of ideas flying around.” —

Alumnus Spotlight

Stanislav Ioudenitch wins Conservatory Alumni Achievement Award

Each year, the UMKC Alumni Association recognizes the achievements of outstanding alumni with an awards celebration. In 2019, the UMKC Conservatory honored Stanislav Ioudenitch (Performer's Certificate, '03) with its Alumni Achievement Award.

A gold medal winner at the world-renowned Van Cliburn International Piano Competition, Ioudenitch has performed at cultural centers around the world, including Carnegie Hall in New York, Conservatorio Verdi in Italy, the Mariinsky Theatre in Russia and Théâtre du Châtelet in France.

Ioudenitch founded the International Center for Music at Park University, where he is artistic director and piano teacher. Additionally, he is director of the Young Artists Music Academy and vice president of piano at the Piano Academy Lake Como. Since 2017, he has served as associate professor of piano at Oberlin Conservatory.

Of teaching, Ioudenitch says relating his experiences, knowledge and performance practices to his students has always been a personal and professional passion.



Alumni and Student Achievement Highlights

COMPOSITION/MUSIC THEORY/MUSICOLOGY

Jiyoun Chung's (D.M.A., composition) work *Scissors Fantasia Toccata* was selected for the 2019 Music by Women Festival concerts, March 7–9, 2019.

Dylan Findley (D.M.A., composition) received a Graduate Student Travel Award from UMKC through SAFC and traveled to Brazil to participate in the São Paulo Contemporary Composers Festival.

Hong Hong Gianakon (D.M.A., composition; M.M., music theory, '18) won the 2018 Gerald Kemner Orchestral Composition Competition for *Three Portraits of Pipa*, spring 2019.

Nahyun Kim (D.M.A., composition, '14) won the 2018 Kaleidoscope Music Art Call for Scores with *Hypochondriasis* for piano. The work premiered Feb. 16, 2019. Kim was accepted to the International Summer Course for Composers, SYNTHESIS 2019, in Poland.

Ted King-Smith (D.M.A., composition, '17) was a finalist for the William D. Revelli Composition Contest with *Between Glimpses of Blue* for wind ensemble and fixed media, January 2019. The piece won the Professional Wind Band/Wind Ensemble division of the American Prize.

Volker Brass, photography by Rachel Lovelace



Bo Li (D.M.A., composition) traveled to China for performances of his chamber and orchestral compositions, which were written for mixed Western and Chinese traditional instruments and performed by the Jilin Chinese Instrumental Orchestra and the Harbin Conservatory Chamber Ensemble, November 2018.

Shaosheng Li (D.M.A., composition) premiered his orchestral work *Hope*, performed by the China National Symphony Orchestra in Shanghai, Sept. 10, 2018.

Xinyan Li (D.M.A., composition, '12) had a premiere of her trio *The Dunhuang Lovers* for flute, pipa and cello at the 11th Beijing International Chamber Music Festival, Nov. 4, 2018.

Yizhang Li (M.M., composition) was accepted to the International Music Festival of the Adriatic in Dunio, Italy, June 7–July 4, 2019.

Yingtong Liu (D.M.A., composition) won the 2019 UMKC Chamber Music Composition Competition for her work *Memorial II*, March 2019.

Qingnan Ma (M.M., composition, '16) composed the score for the film *Spring Flower*, directed by Hua Tong, which won the Gold Award under the category of Narrative (Domestic Film Schools) in the 45th Student Academy Awards competition hosted by the Academy of Motion Picture Arts and Sciences, Oct. 11, 2018.

Dean Diane Petrella and Chase Shumsky



Lan ShDiani (M.M., composition) had a work, *Xizhou Song* for piano trio, commissioned by the Zhejiang Conservatory of Music. It premiered in Quzhou, Zhejiang, March 20, 2019.

Natalie Shum (M.M., composition) was awarded the Innovative Prize in Chamber Ensemble for her composition *Peach Blossom Spring* from Abundant Silence's 2018 Composition Competition.

Josiah Sprankle (B.M., composition) won the MTNA Composition Competition Young Artist category for his piece *Moving Waters*, March 2019.

Xi Wang (M.M., composition, '03) was one of six composers commissioned by the Philadelphia Orchestra, helping to strengthen women's roles in classical music, September 2018.

Laura Whitney (B.M., composition) was accepted to the highSCORE Festival in Pavia, Italy, Aug. 5–17, 2019.

DANCE

Erica Lohman (B.F.A., dance) and **Laura Karanevich** (B.F.A., dance) were selected to dance *The Nutcracker*

with the Albany Berkshire Ballet on its 2018 tour of the Northeast.

Jennifer Scholl (B.F.A., dance) and **Ava Wichser** (B.F.A., dance) were selected to dance in the Kansas City Ballet's 2018 production of *The Nutcracker*.

INSTRUMENTAL STUDIES

Lauren Harris (D.M.A., horn performance) won the second horn chair in the Saint Joseph Symphony and was invited to tour with the Bruce Vantine Cornerstone Chorale and Brass, September 2018.

Natalie Higgins (D.M.A., horn performance, '16) was named by *Georgia Trend Magazine* as one of its "40 Under 40," October 2018.

Marina Krol (M.M., horn performance) performed the premiere of Gala Flagella's *Prophecy* for solo horn at the 2018 Midwest Composers Symposium, Oct. 19–20, 2018.

Thomas Kurtz (M.M., saxophone performance) won the Missouri MTNA Competition in the Young Artist Performance Category, November 2018.

Michael McClintock (B.M., guitar performance, '06) and his Kansas City-based group Cubanisms received support from UNESCO for participation in the Jazz Plaza International Festival in Havana, Cuba, January 2019.

Jacob Moyer (M.M., clarinet performance) was appointed clarinetist to The President's Own United States Marine Band, January 2019.

Walter Puyear (B.M., saxophone performance, '19) was selected as one of 94 saxophonists to compete in the seventh Adolphe Sax International Competition in Dinant, Belgium, May 2019.

Chase Shumsky (B.M., saxophone performance) was awarded the prestigious Presser Scholarship for the 2019–20 academic year, May 2019.

Volker Brass, comprised of **Joon Park** (D.M.A., trumpet performance), **Andrew Stadler** (D.M.A., trumpet performance), **Maria Nyikos** (M.M., horn performance), **Brent Mead** (M.M., trombone performance) and **Patrick Yeh** (M.M., tuba performance), received the American Brass Quintet Prize in the senior division of the Fischhoff Winds and Brass Competition, May 2019.

Laura Zitelli (M.M., clarinet performance, '16; A.D. '18) joined the United States Navy Band, January 2019.

KEYBOARD

Dominik Cambeis (M.M., piano performance) won first prize at the 2018 Missouri State Honors Competition (Graduate Division), November 2018.

April Kim (D.M.A., piano performance, '18) had her proposal *Exploring Three East Asian Composers: Toru Takemitsu, Chen Yi, and Jiyoun Chung* selected for the 2019 College Music Society International Conference in Brussels, Ghent and Bruges, Belgium, July 11–18, 2019.

MUSIC EDUCATION/ MUSIC THERAPY

Isaac Brinberg (M.M., conducting) presented his paper "With a Click, With a Shock: West Side Story as Verismo" at the College Music Society 2019 Great Plains Regional Conference, Coe College, Cedar Rapids, Iowa, March 2–3, 2019.

Bronco Green (B.M.E. '17) was awarded Outstanding Beginning Teacher by the Missouri Association of Colleges for Teacher Education, March 27, 2019.

Daniel Shineberg (M.A., music therapy) was selected to present his research with UMKC alumna CharCarol Fisher,

"Analysis of Trauma Narratives in Rap Therapy for Adolescents in Residential Treatment," at the 2019 National AMTA Conference in Dallas, Texas, November 2018.

Luis Viquez (D.M.A., orchestral conducting, '17) had his first CD as a conductor, *Costa Rica desde Afuera*, released in Costa Rica by MUSTICA Records, October 2018.

THEATRE

The theatre department was included in *The Hollywood Reporter's* list of top 10 costume design schools, March 2019.

The M.F.A. acting program was named one of the top 25 programs in the United States by *The Hollywood Reporter*, June 2019.

Tocarra Cash (M.F.A., acting, '08) appeared in the Off West End play *Half Me, Half You*, February 2019. She had her Broadway debut as Annie in *The Play That Goes Wrong*, August 2018.

Allison Dillard (M.F.A., theatre design, '12) won in the category of Costume Design (Intimate Theatre) at the 29th Annual L.A. Stage Alliance Ovation Awards for her work on *Priscilla, Queen of the Desert* with Celebration Theatre.

Patrick Du Laney (M.F.A., acting, '09) joined the Broadway cast of *Harry Potter and the Cursed Child*, March 2019.

Alexandria Klasing (B.F.A., dance, '12; M.F.A., theatre design, '14) was named production stage manager at Alberta Ballet, Canada, August 2018.

Alexander LaFrance (M.F.A., theatre design, '15) wrote the libretto for *Dancing to Oz*, a ballet that premiered with the Cincinnati Ballet, April 2019.

VOICE

Doug Dodson (M.M., vocal performance, '08) was a three-day champion on *Jeopardy!*, October 2018.

John McDonald (D.M.A., conducting, '17) was named director of the St. Louis Children's Choir Young Men's Chorus, May 2019.

Nick Stoppel (B.A., music, '12) released a Christmas CD, Dec. 1, 2018.

Check out other alumni and student news in the news section at conservatory.umkc.edu

New Teaching Appointments

Congratulations to our alumni who have earned teaching positions across the country, and around the world.

Stephen Ahrens (B.M., music composition, B.M.E. '19) joined the Olathe School District in Olathe, Kansas, as assistant high school orchestra director and fifth grade strings teacher.

Robert Battle (B.M.E. '11), teaches kindergarten through fifth grade elementary music at Filmore Arts Center, Washington, D.C.

Alaina Bottini (B.M.E. '19) serves as the kindergarten through fifth grade vocal music and general music teacher at Eureka Elementary in the Rockwood School District, St. Louis.

Christina Butera (D.M.A., composition, '18) joined Spelman College, Atlanta, as a lecturer on composition and music technology.

Dustin Cates (Ph.D., music education) is an assistant professor of choral music education at Temple University, Philadelphia.

Stanislav Golovin (D.M.A., clarinet performance, '18) joined the University of Akron as an assistant professor of clarinet.

Kwoon Lee (D.M.A., piano performance) was named adjunct assistant professor of music at Cottey College, Nevada, Missouri.

John Livingston (B.M., piano performance, '17) serves as staff pianist at Avila University, Kansas City.

Lorissa Mason (D.M.A., conducting, '19) was appointed director of choral activities in the University of Arkansas, Little Rock's Department of Music.

Emily McGinnis (I.Ph.D., music education, '17) accepted a position on the music faculty of San Jacinto College, Houston.

Kealie O'Brien (B.M.E. '19) accepted a position as choral director at Pleasant Hill Middle School, Pleasant Hill, Missouri.

Leah Owen (B.M.E. '19) serves as the associate high school choir director in the Lee's Summit R7 School District, Lee's Summit, Missouri.

Elena Rogers (B.M.E. '18) teaches music at Longfellow Elementary, Kansas City.

Emily Schaefer (D.M.A., horn performance, '19) joined East Carolina University, Greenville, North Carolina, as an assistant teaching professor of horn.

Corey Seapy (D.M.A., conducting, '19) serves as director of bands at Millikin University's School of Music, Decatur, Illinois.

Adam VanPelt (B.M.E. '19) teaches music at Westview Elementary in the Olathe School District, Olathe, Kansas.

Luis Viquez (D.M.A., orchestral conducting, '17) joined the faculty at the University of Costa Rica School of Music as a visiting professor of chamber music for summer 2019.

La finta giardiniera

Faculty Achievements

COMPOSITION/MUSIC THEORY/MUSICOLOGY

Chen Yi released her latest CD, *Chen Yi: Concertos for String Instruments (Spring in Dresden, Suite for Cello and Chamber Winds, Fiddle Suite, and Xian Shi)*, performed by the Boston Modern Orchestra Project, November 2018. She was the guest composer and professor with Red Clay Saxophone Quartet at the University of North Carolina-Greensboro, Nov. 2, 2018, as well as a guest professor and mentor for the Toledo Symphony Orchestra Work Reading Session for Bowling Green State University's composition students, Nov. 6, 2018. A new release from the PRISM Quartet, whose alto saxophone member is Conservatory assistant professor **Zachary Shemon**, also featured Chen's music.

Chen Yi and **Zhou Long's** work *Humen 1839* was featured as part of the China Now Music Festival and performed in David Geffen Hall at New York's Lincoln Center, Oct. 21, 2018.

Alison DeSimone received the inaugural Ruth Solie Prize for Outstanding Article on British Music from the North American British Music Studies Association (NABMSA) for her article "Equally Charming, Too Great': Female Rivalry, Politics, and Opera in Early Eighteenth-Century London." DeSimone attended the national meeting of the American Society for 18th-Century Studies in Denver, where she chaired a panel, presented a paper and gave a lecture recital, March 21–24, 2019.

David Thurmaier and Andrew Granade



Beth Elswick was invited by the Harvard Organ Society to perform a recital on its Flentrop organ as part of its noon recital series, October 2018.

William Everett organized and gave musical commentary for an event at the National World War I Museum and Memorial, "A Concert to Commemorate Sacrifice: Honoring the Contributions of Czechs, Slovaks, and Croats during the Great War," Sept. 13, 2018. He presented the paper "The Skins of *Galavant*: Performing Race, Gender, and Social Class in a Medievalist Musical Comedy for Television" at the 42nd Annual Conference of the Mid-America Medieval Association at the University of Kansas, Sept. 22, 2018. He traveled to Belisce, Croatia, to give a public talk on composer Sigmund Romberg, Nov. 16, 2018. Everett also presented a paper, "Romberg and Hammerstein's New Orleans: Interrogating Musical Otherness and Whiteness in *The New Moon* (1928) and *Sunny River* (1941)," at the Society for American Music National Conference, March 24, 2019.

Andrew Granade presented a talk, "Music in the Whedonverse," to the Kansas City Science Fiction and Fantasy Society, Aug. 18, 2018. He also spoke to the Missouri 100 in Columbia, Missouri, Sept. 8, 2018.

Andrew Granade and **David Thurmaier** received the Sight and Sound Subvention from the Society for American Music to support their new podcast, "Hearing the Pulitzers," April 2019.

Matteo Magarotto published an article, "The Hero's Journey: Beethoven's Symphony No. 3 in E-flat Major, Op. 55, *Eroica*," for the *A-R Online Music Anthology*, July 2018.

Jim Moberley's composition *Respiri* was performed by flautist Luisa Sello at the Festival Trieste Prima, Trieste, Italy, November 2018.

Paul Rudy was the featured composer in residence at Fort Hayes State University's New Music Festival, Nov. 2–3, 2018. He scored the miniseries *Terminal* by UMKC professor Stephen Pruitt.

Paul Rudy and **Andrew Granade** organized the popular Harry Partch Ensemble residency.

David Thurmaier presented a paper, "(In) The Cage: Clarifying Rhythm and Meter in an Ives Song," at the annual meeting of the Society for American Music, March 24, 2019. He also presented his paper "The Collaborative and Collegial Relationship Between Bob Dylan and George Harrison, 1968–70" at The World of Bob Dylan International Symposium in Tulsa, Oklahoma, May 30, 2019.

Zhou Long's Pulitzer Prize-winning opera, *Madame White Snake*, was staged at the Hong Kong Arts Festival, March 8–9, 2019.

DANCE

David Justin spent three weeks teaching at the National Choreographers Initiative in Irvine, California, summer 2018.

Paula Weber staged and choreographed a production of *A Midsummer Night's Dream* for the Albany Berkshire Ballet's 50th anniversary, August and September 2019.

INSTRUMENTAL STUDIES

Bráulio Bosi published the article "Guitarists and Injuries: How Big of a Threat?" in *Soundboard Magazine*, September 2018, and presented "Guitar Technique and Injury Prevention" at the Guitar Foundation of America 2019 Convention and Competition at the University of Miami, Florida, June 2019.

Steven D. Davis was invited to conduct the Texas All-State Band at the TMEA Clinic/Convention, Feb. 13–16, 2019.

Celeste Johnson released a new CD, *KaleidosCoping*, on the Equilibrium label, January 2019. She was awarded a Research Board Grant from the University of Missouri System, March 2019, to commission and record new music by women composers for performance at the 2020 International Double Reed Society Conference.

Robert Olson conducted his final concert with the Conservatory Orchestra and Choirs on the Helzberg Hall stage, May 2, 2019, performing Schubert, Berg, Wagner, Mahler and Villa-Lobos.

JAZZ STUDIES

Mitch Butler was nominated by Kansas City, Missouri Mayor Sly James to the board of Kansas City's American Jazz Museum, November 2018.

Bobby Watson received the 2018 Don Redman Jazz Heritage Award, which honors a living legend of jazz, July 2018.

KEYBOARD

Alon Goldstein was selected to the Society of Scholars of Johns Hopkins University, February 2019.

Thomas Rosenkranz presented master classes at the Beijing Normal University and the Zhejiang and Sichuan Conservatories, summer 2018. He was a guest faculty at the soundSCAPE Festival in Cesena, Italy, July 8–21, and the Maccagno Piano Festival in Italy, July 27–Aug. 2, 2018. He joined the faculty of Italy's Almafì Coast Music and Arts Festival, July 19–30, 2019. He traveled to Chengdu, China, to hold auditions for the UMKC Conservatory and present public master classes at Guangzhou's Xinghai Conservatory in December 2018. Rosenkranz gave master classes at Bangkok's College of Music at Mahidol University, January 2019. He presented recitals, lectures and master classes at the Sichuan and Tianjin Conservatories, May 25–June 5, 2019. He was in residence at the Piano Plus Festival on the island of Corfu, Greece, June 24–30; the soundSCAPE Festival at the Bruno Madera Conservatory in Cesena, Italy, July 8–20; and the Amalfi Coast Music Festival in Salerno, Italy, July 20–30, 2019.

MUSIC EDUCATION/MUSIC THERAPY

Robert Groene presented a major CMTE Workshop, "It's Not Anything Major: Strumming Up Emotions with the *Minor Song*," at the AMTA Midwestern Regional Conference in Iowa City, Iowa, March 2018. He received the Presidential Commendation Award from the American Music Therapy Association, Midwest Region, April 2019.

Lani Hamilton and her collaborators presented their research at the Clifford K. Madsen International Symposium on Research in Music Behavior, Estes Park, Colorado, March 2019.



Alon Goldstein, Johns Hopkins University

Emily McGinnis presented her paper “Music Teacher Education Curriculum: Flexibility Within Mandates” at the Enacting Curricular Change in Music Education Through Vernacular Music Conference in Cleveland, March 2019.

Joseph Parisi was named Curators’ Distinguished Professor in fall 2018, and the Conservatory Wind Ensemble has been invited to perform at the Southwestern Division CBDNA 2020 Conference.

Charles Robinson’s article “Effects of Disability Type, Task Complexity, and Biased Statements on Undergraduate Music Majors’ Inclusion Decisions for Performance Ensembles” was accepted for publication in an upcoming edition of the *Journal of Music Teacher Education*, November 2018.

THEATRE

Sadie DeSantis worked as stage manager for *A Christmas Carol* at the Kansas City Repertory Theatre, served

as production designer for *Ein Prosit, La Boheme* for the Opera 180 performance company and was swing stage manager for *Elephant and Piggy: We’re in a Play* at the Coterie Theatre.

Felicia Londré carried on the KC MOlière: 400 in 2022 initiative started by the late Kip Niven. She submitted the 501(c)(3) application, formed a board of directors and co-hosted a volunteer party at Diastole.

Carla Noack played Paige Connor in the Unicorn Theatre’s production of *Hir* by Taylor Mac and Soccer Mom in the Unicorn Theatre’s production of *The Wolves*, which also featured UMKC alumna Chioma Anyanwu and five UMKC students: Yetunde Felix-Ukwu, Emilie Karas, Chelsea Kinser, Iris Woosley and Lauren Moore. This summer, Noack was invited to serve on a panel to lead a discussion of assessment in acting for the National Alliance of Acting Teachers in New York City.

Stephanie Roberts received a Hall Center for the Humanities grant to present at the Haunted Humanities scholarship evening and was awarded an ArtsKC Inspiration Grant to produce

Late Night Squeeze: A Nocturnal Variety Show.

Victor Tan designed the lights for the world premiere of *Brothers Paranormal* by Prince Gomolvilas for the Pan Asian Repertory Theatre in New York City. Last January, he designed lights for *Nomad Hotel* by Carla Ching at the Unicorn Theatre.

VOICE

Dale Morehouse was again on the faculty at the Varna International Summer Music Festival, Bulgaria, where he was a stage director and musical administrator for the Student Opera Program.



Dale Morehouse and vocal students in Bulgaria

2018 – 2019

Muriel McBrien Kauffman Excellence in Teaching Awards

The late Muriel McBrien Kauffman established an annual gift to the Conservatory to reward outstanding faculty and staff through the Excellence in Teaching and Service awards. The first awards were presented in 1991 and continue to underscore the Conservatory’s commitment to excellence.

In 1998, the Excellence in Teaching award was increased with the encouragement of Muriel’s daughter, Julia Irene Kauffman. All honorees, selected by a group of constituent leaders, students and former winners, receive a monetary prize and plaque.

EXCELLENCE IN TEACHING

Charles Robinson, professor of choral music education, area coordinator for music education/music therapy

EXCELLENCE IN RESEARCH AND CREATIVITY

Chen Yi, Lorena Searcy Cravens/Millsap/ Missouri Distinguished Professor of Composition

EXCELLENCE IN FACULTY SERVICE

Paul Rudy, Curators’ Distinguished Professor of Music Composition and composition area coordinator

FRIENDS OF THE CONSERVATORY FACULTY EXCELLENCE AWARD

Lani Hamilton, assistant professor of music education

EXCELLENCE IN STAFF SERVICE

Elizabeth Valle, director of the Community Academy

GRADUATE TEACHING ASSISTANT AWARD

Michelle Jurkiewicz (M.M., musicology)

DONORS STRIKE A CHORD: NEW SCHOLARSHIP IN HONOR OF BOBBY WATSON FURTHERS STUDENT SUCCESS



From left: Bobby Watson, Sarah Weitzel and Jim Weitzel

Renowned saxophonist, composer and native Kansas Citian Bobby Watson has been an influential professor at the UMKC Conservatory for nearly 20 years. Watson will retire from his role as the William D. and Mary Grant/Missouri Professor of Jazz Studies and co-coordinator of Jazz Studies in September of 2020, after spending the 2019–20 academic year

performing all over the world as an ambassador for the Conservatory jazz program. In honor of his outstanding commitment and contributions to the UMKC Conservatory, Sarah and Jim Weitzel have created a scholarship to provide future students the opportunity to follow their dreams.

Watson has worked with jazz icons Max Roach, Louis Hayes and Wynton Marsalis. For three decades, Watson lived in New York City and performed with and composed for some of the most acclaimed jazz performers. He has recorded 28 albums and appears on dozens of recordings. In 2000, he returned to Kansas City and joined the faculty of the Conservatory. While teaching at UMKC has been a passion — “I bleed blue and gold,” he says — he never intended to stay forever.

“I thought after 20 years I’d stop and reflect,” Watson says. “It seems like the right time. I’m still young enough to go on the road. And we’ve brought the school to a high level.”

Wanting to recognize Watson’s contributions to the Conservatory and provide opportunities for future students, longtime jazz and Watson enthusiasts Sarah and Jim Weitzel decided the timing was right to establish an endowed scholarship named after Watson and his wife, Pamela. The Bobby Watson and Pamela Baskin-Watson Jazz Studies Scholarship became available to students beginning Fall 2019.

“We didn’t need to name the scholarship after us,” Sarah says. “We don’t have a legacy in jazz — Bobby does. We are hoping other people will contribute to the scholarship in his honor.”

Watson’s work with students gives him a personal connection to their accomplishments and struggles. He has seen firsthand the impact of scholarships.

“Every scholarship that we can award our students is life changing,” Watson says. “It’s helpful for the whole family who are often working hard so these students can go to the Conservatory.”

“This scholarship will be an ongoing award for talented jazz students, and we are grateful for donors like the Weitzels who generously support Conservatory programs and students,” says Dean Diane Petrella. “While we will miss Bobby while he travels, we plan on keeping him engaged in the Jazz Studies Program for as long as possible. His legacy at UMKC will live on through the students who receive the gift of this scholarship.”

“We have elevated the jazz program to national and international recognition,” Watson says. “That will endure without me.”

FRIENDS OF THE CONSERVATORY LAUNCH SCHOLARSHIP CAMPAIGN

The Board of the Friends of the Conservatory voted unanimously to set a goal of creating 20 new endowed scholarships by the end of 2020. Scholarships play a critical role in recruitment and retention, delivering benefits now and in the future.

During the 2018–19 academic year, new endowed scholarships were established by:

- Don and Pat Dagenais (unrestricted)
- Ann and Gary Dickinson Family Charitable Foundation (voice, in honor of Ann Dickinson)
- Mark and Peggy Drabenstott (music education, in memory of Rachel Drabenstott)
- Karen Foster (violin or viola, in honor of Sherman M. Foster)
- Granvil and Heidi Hays (music therapy)

- Joan J. Horan (piano, in memory of Mrs. Willa Ward and in honor of Dr. Patrick Doyle)
- JoZach Miller and Peter Bali (flute)
- Miller Nichols Charitable Foundation (unrestricted)
- R and C Charitable Foundation (unrestricted)
- Joan and James Wells (voice, estate gift)
- Loren and Tom Whittaker, and Howard Rothwell and Kathy Stepp Rothwell (dance, in honor of Paula Weber)
- Nancy and Michael Thiessen (unrestricted)

Have questions or want more information about investing in scholarships? Contact Mark Mattison, director of major gifts, mattisonm@umkcfoundation.org, 816-235-1247.



Les Sylphides

Conservatory Scholarships

The Conservatory is grateful to patrons who generously provide support for student scholarships. The following list includes funds active for music and dance as of June 30, 2019.

Aaron Markarian/UMKC Alumni Association Endowed Scholarship
Agnes Shipman Robertsen Scholarship
Alexander and Mary Margolis and Barnard A. Margolis Scholarship
Allen W. Cronk Scholarship
Amanda Lane Harman Scholarship in Vocal Performance
Ann M. St. John Piano Scholarship
Annette and Robert Luyben Scholarship
Atterbury Family Scholarship
Ballet Women's Guild Scholarship
Barbara and Amos Roberts Scholarship
Bobby Watson and Pamela Baskin-Watson Scholarship for Jazz Studies
Campus Facilities Management/Lincoln College Preparatory High School Jazz Scholarship
Catherine C. MacKay Scholarship
Catherine C. MacKay Scholarship II
Charles and Mary Kay Horner Scholarship
Charline Bentley Knight and William Horace Knight Piano Scholarship
Chautauqua Scholarship Fund
Chloe Benedict Scholarship
Claire Baldrige Memorial Endowment Scholarship
Clark and Ruth Achelpohl Scholarship in Jazz Studies
David Parsons Dance Scholarship
Deborah Pavelka Hanson Scholarship
Dick Hyman Scholarship for Jazz Composition
Dickinson and Holewinski Families Endowed Scholarship
Dixie Lou O'Connor Morris Scholarship
Donald W. Reynolds Foundation Scholarship
Dorothy Kimmel Rendina Scholarship
Dorsey and Mary Moore Jazz Scholarship
Dr. John Lee Smith Jr. Scholarship Endowment
Dr. Shirley Ann Bean Scholarship
DST Systems Orchestra Scholarship
Ed Fenner Memorial Jazz Scholarship
Elizabeth Cravens Memorial Scholarship
Elsberry and Gonder Families Scholarship
Eph Ehly Choral Conducting Scholarship
Eugene Butler Choral Conducting Scholarship
Francis J. Schindler Scholarship in Piano
Frederick B. Jenkins Family Scholarship
Friends of the Conservatory Crescendo 2012
Friends of the Conservatory Crescendo Scholarship
Friends of the Conservatory Endowed Scholarship
Friends of the Conservatory Ovation Awards
Friends of the Conservatory Scholarship
George and Wendy Powell Scholarship
George F. and Mary Vee Kopf Scholarship
George Morgulis Memorial Scholarship
George Salisbury Jazz Scholarship
Gerald Kemner Composition Scholarship
Geraldine M. Barrows Scholarship
Guerron Leach Scholarship
H. Wayne Twyman Organ Scholarship

Hardin A. Van Deursen Vocal Studies Scholarship
Harvey and Lola Maier Piano Scholarship
Heidi Hays Scholarship in Music Therapy
Helen S. Boylan Foundation Scholarship
Helzberg Family Scholarship
Henry Dexter Musselman Music Study Scholarship
Herbert Leith Stevens Memorial Endowment Scholarship
Herbert R. Strunk Scholarship
Hilda Gibbs Scholarship Fund
Hubert J. Chartrand Piano Scholarship
J. Kent Barnhart Conservatory Scholarship Fund
J. Scott Francis Endowed Scholarship
Jack and Trudy Gabriel Endowed Scholarship
Jack R. Stephenson Music Education Scholarship
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Jazz Friends/Friends of the Conservatory Scholarship
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Kansas City Civic Orchestra Scholarship
Katrinka Marie Sizemore Music Scholarship
Kerry A. Strayer Scholarship Fund
Legg Family Scholarship in Jazz Studies
LeRoy Pogemiller Scholarship
Linda and Bill Eddy Scholarship in Jazz Studies
Linda and Mike Lyon Scholarship
Linda H. and Thomas H. Talbot Scholarship for Performing Arts Excellence
Lorraine Watson Piano Scholarship Fund
Marcia Stalder Jazz Scholarship
Marie Dunne Memorial Scholarship
Marvin M. Millsap Scholarship in Memory of Rose Ann Carr Millsap
Mary Bainbridge Francis Second Century Scholarship
Mary Louise Knutson Scholarship
Mary Zeskey Scholarship
McKnight Family Jazz Studies Scholarship
Michael Waterford Scholarship
Mike A. Greene Memorial Scholarship
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Thomas Howell Piano Scholarship
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Tiberius Klausner Scholarship in Strings
Tom and Alice Miller Vocal Music Scholarship
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Virginia French Mackie Scholarship
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Walter E. and Martha Cook Piano Scholarship
Wanda Lathom-Radocy Music Therapy Scholarship
Victor Labunski Scholarship
William D. and Mary N. Grant Piano Scholarship
Women's Committee for the UMKC Conservatory 2008 Scholarship
Women's Committee for the Conservatory Scholarship Fund
Women's Committee for the Conservatory-UMKC Trustee Scholars Endowment
Women's Committee Anniversary Scholarship
Women's Committee/Margaret and Charles Athey Scholarship
Women's Committee/Joanne Baker Piano Scholarship
Women's Committee/Emily and Richard Ballentine Scholarship
Women's Committee/Jane White Brown, Lydia A. White, Mahlon Kelly White Scholarship in Piano Performance
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Women's Committee/Janice Gartrell Scholarship
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Women's Committee/Martha Longmire Scholarship in Vocal Studies
Women's Committee/Vivian Menees Nelson Scholarship in Voice
Women's Committee/O'Connor-Morris Scholarship
Women's Committee/Ruth Anne Rich Piano Scholarship
Women's Committee/George and Linda Robbins Scholarship
Women's Committee/Dr. Patrick B. (Rusty) and Nancy Ryan Scholarship in Vocal Studies
Women's Committee/Dr. Wilber B. and Mary Lou Spalding Scholarship
Women's Committee/Walter Jack Stelmach, M.D., and Patricia Stelmach Violin Scholarship
Women's Committee/Marylou and John D. Turner Scholarship
Women's Committee/Taylor Weary Scholarship
Women's Committee/Woman's City Club Charitable Foundation Scholarship



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