JUDITH BECKER (musicology) presented on current research on “deep listeners” at the ethnomusicology forum at the University of California, San Diego, in February and was convocation speaker at Earlham College in March. She has been invited to participate in a conference, Music Moves Religion: Performance Networks in Indian Ocean Cultures, sponsored by the Mellon Foundation to examine how music has moved religion in regions linked by seafaring trade networks and coastal mainland migrations in the Indian Ocean. The conference will concentrate primarily on religious, cultural, and aesthetic ideas arising out of musical performance genres invented or influenced by Islamic societies.

SCOTT BERSAGLIA (marching/athletic bands) recently presented a lecture for beginning instrumental music teachers at the 2007 Midwest Band and Orchestra Clinic, entitled “Beyond the Bag of Tricks: Helpful Strategies for Beginning Instrumental Music Teachers.” He also commissioned and premiered David Maslanka’s Unending Stream of Life with the Sacred Winds Ensemble, in celebration of their tenth anniversary. The ensemble will perform as the featured group at the 2008 Baptist Music Conference National Convention to be held in New Orleans.

JERRY BLACKSTONE (choral conducting) conducted the Bach St. Matthew Passion on Good Friday with the UMS Choral Union and the Detroit Symphony Orchestra, and, as music director, prepared the chorus for performances of the Verdi Requiem with the Detroit Symphony Orchestra and led the chorus and the Ann Arbor Symphony Orchestra in two performances of Handel’s Messiah. He led the Hawaii All-State Honor Choir, the ACDA-sponsored Honolulu Sacred Music Festival, conducted the Texas Music Educators Association All-State Choir in San Antonio, and the Mad River Choral Festival Choir in Dayton, and served as clinician and adjudicator at Biola University’s annual choral festival.

WILLIAM BOLCOM (composition) was the guest of honor at the 20th anniversary party of Naxos, the recording company that recently released CDs of Bolcom’s four violin sonatas, cello and piano music, and music for two pianos. Recent productions of his operas included six performances of A View from the Bridge by the Washington National Opera and four each of A Wedding at Indiana University and University of Houston. Premieres included Ballade by pianist Ursula Oppens at Merkin Hall; Octet: Double Quartet by the Guarneri and Johannes Quartets at the University of Illinois; his Eighth Symphony by Boston Symphony Orchestra and Chorus, conducted by James Levine in Boston and at Carnegie Hall; and Lucrezia, a one-act comic opera at the New York Festival of Song. In winter term 2008, JOAN MORRIS (musical theatre) taught a new class, Creating Musical Theatre, with singers, composers, actors, and poets working together to write and perform new material. Together, BOLCOM & MORRIS performed two cabaret recitals at the Flea Theater in New York, at a residency at Colorado College, at Kerrytown Concert House in Ann Arbor, and at The Curtis Institute.

JAMES BORDERS (musicology) has been named editor of the journal Plainsong and Medieval Music, published by Cambridge University Press.

TIMOTHY CHEEK (voice) coached singers in Czech art song at the Shenandoah Conservatory, where he presented a master class and performed with the singers in recital. He was pianist for the 9th International Czech and Slovak Voice Competition where Seth Carico (MM ’07) competed and went on to receive a special prize. He coached at the Academy of Vocal Arts in Philadelphia for its production of Janáček’s Kát’a Kabanová. His “Dvořák in Love” concerts at U-M featured faculty, student, and alumni performers, and a world premiere. Cheek also performed with soprano Kira Slovacek (MM 01) at the Pine Mountain Music Festival.

Hendrix’s performances of *The Star-Spangled Banner*, and the development of American symphony orchestras in the 19th century at national conferences. His articles on bandmaster Alton Adams, songwriter Bennie Benjamin, and pianist Natalie Hinderas appear in *African American National Biography*.

**COLLEEN CONWAY** (music education) presented a practitioner session at the Michigan Music Conference in January. She will present three sessions at the Music Educators National Conference Meeting in March and will be active as program chair for the Music Special Interest Group of the American Educational Research Association in New York in April. Her most recent mentoring research will be published this semester in the *Journal of Research in Music Education*.

**MICHAEL DAUGHERTY** (composition) received the 2007 American Bandmasters Association Ostwald Award for his *Raise the Roof* for timpani and symphony band. The work was commissioned by the University Symphony Band, which performed the world premiere at the annual conference of the CBDNA at Hill Auditorium last March. The 12-minute work was “inspired by the creation of grand architectural wonders such as the Gothic cathedrals of Paris and the towering skyscrapers of Manhattan.” The award, given out once every two years to the most significant new work for band by an American composer, was presented to Daugherty in Miami at the ABA national convention.

**JESSICA FOGEL** (dance) spent a month in Kyoto, Japan during her sabbatical, where she mounted an evening-length production at the Euin-In Temple Garden in collaboration with dance alumna Heidi Durning (MFA ’87). While in Japan, Fogel gave several lectures and workshops at Seika University and a lecture-demonstration at the Nishi Gaidai International High School. In February, she premiered *In the House*, a mosaic of 18 of her earlier works, dating from 1974-2007, set on 15 dancers to a new score by Stephen Rush for this year’s Power Center concert “Stravinsky Revisited,” for which she also served as artistic director.

**JANE FULCHER** (musicology) saw the volume she co-edited, *Opera and Society in Italy and France from Monteverdi to Adorno*, published by Cambridge University Press. “Romanticism, Technology, and the Masses: Honegger and the Aesthetic Allure of French Fascism” appeared in *Western Music and Race*. Fulcher was chair of the session “The Chanson Moderne” at the annual meeting of the American Musicological Society and delivered two invited lectures at the Ecole des Hautes Etudes en Sciences Sociales in Paris. She has been invited to give a keynote address at the conference on “Music, Ideology, and National Identity” at Loyola College, MD.

**DIANA GANNETT** (double bass) recently released the CD *Duetti Dolci*, opera duos with David Murray, double bass. Solo appearances included the Richard Davis Young Bassists Workshop in Madison, WI, “Voices-Relyea” at the Kerrytown Concert House in Ann Arbor, Marrowstone Festival in Bellingham, WA, Golden Gate Bass Camp in San Francisco, and as guest artist at the 4 a Semana de Musica de
Ouro Branco, Brazil. Gannett will present a master class at the upcoming ASTA convention in New Mexico and will be guest clinician and performer for the Suzuki Convention in Minneapolis.

**JOSEPH GRAMLEY**

(percussion) performed in New York, Washington, and Chicago as a featured soloist with pianist Pierre-Laurent Aimard. He directed the Juilliard percussion seminar last summer and performed in the Mostly Mozart and Idyllwild festivals. In October, he toured China for two weeks with Yo-Yo Ma and the Silk Road Ensemble, on whose CD, *New Impossibilities*, he also appears. Gramley and organist Clive Driskill-Smith performed in Knoxville and will release their first CD, *Beaming Music*. He was concerto soloist with the Bozeman (MT) Symphony.

**CHRISTOPHER HARDING**

(piano) was recently named to the Fulbright Senior Specialist Roster and was in residence at the Sichuan Conservatory of Music in Chengdu, China, this spring. This honor came as a result of his U.S. State Department-sponsored tour of seven cities in China last fall. Harding also taught and performed for the American-Romanian Festival in Timisoara in October. His performance schedule will take him to venues in Kentucky, Virginia, and Washington, D.C. and he will serve on the faculty for the Indiana University Summer Piano Academy and the Masterworks Festival.

**CAROLINE HELTON**

(voice) and DMA student Emery Stephen were published in *The Scholarship of Multicultural Teaching and Learning* with “Singing Down the Barriers: Encouraging Singers of All Racial Backgrounds to Perform Music by African-American Composers.” Helton and pianist Kathryn Goodson (MM ’89, DMA ’05) performed a live radio broadcast of their recital collaboration on Chicago’s WFMT in a program called “Voices of the Holocaust,” featuring music by Jewish composers affected by World War II. WFMT plans to rebroadcast the performance in its entirety for the 70th anniversary of Kristallnacht, the date that marks the beginning of the deportation of Jews to concentration camps in November 1938.

**FREDA HERSETH**

(voice) performed the Philadelphia premiere of Boulez’s *Le Marteau sans Maitre*, widely considered among the most difficult vocal works to perform, to rave notices. The University of Puget Sound presented her with the Professional Achievement Award, citing her international and national renown in the arts. Herseth was invited back to the Richard Marlowe Symposium at Lake Ogontz (NH) where she performed a recital of works by Frescobaldi, Schubert, Debussy, Weill, and Gershwin and gave five master classes and workshops. Last spring, she served as director of the U-M voice program in Florence; eleven students and two collaborative pianists traveled with her.

**ANGELA KANE**

(dance) participated in “Speaking of Taylor,” a pre-performance discussion as part of Paul Taylor Dance Company’s 2008 New York season at City Center, where she interviewed *New York Post* dance critic Clive Barnes. While in New York, she was the guest of honor at a reception attended by dance alumni from the New York area and hosted by dance faculty colleague Judy Rice, to introduce her as new department chair. She reports that the department has three works entered in the 2008 American College Dance Festival regional competition in Kalamazoo that will include 15 dance students.

**JAMES KIBBIE**

(organ) continues his three-year project to record the complete organ works of Johann Sebastian Bach on original 18th-century organs in Germany. The first set of recordings is now available on Block M Records as free Internet downloads at www.blockmrecords.org/bach. Kibbie will travel to Germany in May to record on the 1716 Heinrich Trost organ in Grosengottern and will continue the 2008 phase in October with additional recordings on the Trost organ in Waltershausen. Recent U.S. appearances have included an all-Bach recital on the Fisk organ at Stanford University in California and a recital, workshop, and master class at Missouri State University. “A Conversation with James Kibbie,” by Joyce Robinson, was published in the February, 2008 issue of *The Diapason*.

**NANCY AMBROSE KING**

(oboe) was elected to a second term as president of the International Double Reed Society, the organization’s first female president. She performed as soloist in the world premiere of Roberto Sierra’s *Poema y Danza*. King performed...
frequently with her U-M colleagues, including a recital of music by composer Bill Douglas, with colleagues Dan Gilbert, clarinet, Jeff Lyman, bassoon, and Douglas on piano, including the world premiere of Douglas’s Trio for Oboe, Clarinet, and Bassoon. She also presented master classes to oboists at the Puerto Rico Conservatory of Music and the University of Oklahoma School of Music.

**STEPHEN LUSMANN** (voice) performed in a recital that featured the songs of colleague Logan Skelton (piano) in Timisoara, Roumania in February, accompanied by the composer. He also presented a master class at the conservatory there.

**JEFFREY LYMAN** (bassoon) performed a recital of contemporary music for bassoon by Mexican composers in February as part of a larger project, “¡El Bajón en México!” The project is presented in the form of a media-rich Web page filled with the history of the bassoon in Mexico, dating from its introduction by the Jesuits during the Spanish Colonial era through to the present day and will also offer streaming audio recordings and interviews with composers and bassoonists.

**MARILYN MASON** (organ), having just celebrated her 60th year of teaching at Michigan, now looks to June 15-17 when the 29th Institute of Organ and Church Music will be hosted here, with a focus on the music of Franck, Messiaen, and church music. She leads her 55th Historic Tour in July, this time to Budapest, Vienna, and Prague. The 48th Conference on Organ Music is scheduled for October 5-8 at the School of Music, Theatre & Dance, and will explore the music of Messiaen in commemoration of the centenary of the composer’s birth, with guest artists Almut Rossler, Carolyn Fournier, Denny Wilke, and U-M faculty, including Andrew Mead.

**CHRISTIAN MATJIA** (dance), on a commission from the Alvin Ailey American Dance Theatre, composed Na Razie, bez Ciebie for choreographer Uri Sands’s new dance, Existence Without Form, and served as music director for Sands’s company TU&Dance. At MTD, he was music director for two works from the 1930s, theatre’s The Cradle Will Rock and Martha Graham’s Primitive Mysteries, staged by the dance department. He performed with Leopold Dance Group in a concert in Chicago and worked with choreographer Gail Gilbert who premiered a new work to Christian’s music and re-staged his What Was. He released his CD Music for Modern Dance and served as interim chair for dance in summer 2007.

**MARIE McCARTHY** (music education) presented her research in several forums during the fall 2007 semester. They include an article on narrative inquiry in Research Studies in Music Education, a book review in the Journal of Musicology in Ireland, an article on global identity in the context of MENC in the last twenty-five years, published in the Journal of Historical Research in Music Education, and a paper presentation at the New Directions in Music Education conference at Michigan State University. During this academic year, she is one of six faculty fellows from the University of Michigan participating in the Committee on Institutional Cooperation Academic Leadership Program.

**LOUIS NAGEL** (piano) performed a recital of Bach, Beethoven, Debussy, and Liszt at the Saugatuck (MI) Center for the Arts. He also appeared with Velda Kelly, violin, and Nadine DeLeury, cello, in a program of Mozart’s chamber music at the Scarab Club in Detroit. Performances of Bach, Dello Joio, and Liszt in Florence, Italy, at the Fourth International Symposium for Psychoanalysis and Art and at the Pine Knob Music Festival in three all-Bach programs, are scheduled for the spring and summer. In May he will play Mozart-Liszt’s Don Juan Fantasy at the American Liszt Festival at Catholic University in Washington, D.C.

**FRED ORMAND** (clarinet) was once again on the artist faculty of the Music Academy of the West last summer, joining former U-M faculty member David Shifrin in a duo.
He will be honored by the International Clarinet Association with a lifetime membership at the summer convention in Kansas City and will present a master class and recital with his wife at the Oklahoma Clarinet Symposium. He joined Michael Wayne (BM ’03), principal clarinetist of the Kansas City Symphony, when their second clarinetist was injured (Wayne is also the newly appointed second clarinet in the Boston Symphony). Ormand now resides in Lawrence, KS and enjoys hearing from former students (formand@umich.edu).

The Mosaic Youth Theatre commissioned Sing Jubilee, a play by OYAMO (theatre & drama), based on the early history of the Fisk Jubilee Singers of Nashville, TN, to be produced at the Detroit Institute of the Arts. He is working on an adaptation of Maryse Conde’s conjured autobiography of Tituba, the story of a slave woman persecuted during the Salem Witch trials of 1692; the work was commissioned by the Court Theatre at the University of Chicago. Oyamo also traveled to Arizona in February to judge entries in the Arizona Black Film Showcase.

CARMEN PELTON (voice) ably stepped in at the eleventh hour for the ailing soprano soloist in the Verdi Requiem with the Detroit Symphony Orchestra and University Musical Society Choral Union in October. Brava!

AMY PORTER (flute) released Passacaglia: Music for Solo Flute, featuring music by Dohnányi, Hindemith, Karg-Elert, and Rosza. She was featured in two flute magazines in Japan, hosted the annual MT&D workshop Anatomy of Sound in June, and served on the faculty of the ARIA International Summer Academy. Composers Christopher Caliendo and Howard Buss both dedicated major works to her and U-M Alum Joel Puckett (MM ’01, DMA ’04) has been commissioned to write a flute concerto for Porter and the University Symphony Band. Michael Daugherty will compose a new flute concerto for her, The Trail of Tears, to be premiered in 2009.

P A U L  R A R D I N (choral conducting) served as clinician for the Maryland School Vocal Music Association in July, the North Carolina chapter of the American Choral Directors Association in September, the ACDA Central Division convention in February, and “Many Voïces, One Song” church music workshop in Birmingham, MI in April. Under his direction, the Men’s Glee Club gave the world premiere performance of Edie Hill’s From Me and America Sent!, a work Rardin and the Glee Club commissioned. His own choral composition, My Spirit Is Uncaged, was published by Santa Barbara Music Publishing.

ELLEN ROWE (jazz and improvisation studies) was a guest artist and clinician for the Bill Evans Festival in Louisiana and the Lionel Hampton Jazz Festival in Idaho.

STEPHEN RUSH (dance and performing arts technology) had his fourth opera Two Candles Burning premiered in February at the Duderstadt Video and Performance Studio, with Rico Serbo, Kim Dolanski, Steve Lusmann and Wendy Bloom singing the lead roles. He will take students to India in August to study yoga, dance, and music, and will tour with his jazz group Yuganaut. Rush also performed in NYC at The Stone with Andrew Delallo and U-M alum Aaron Siegel (BFA ’99). His Synchroma for bass was performed over 20 times by James Ilgenfritz (BFA ’02), including performances in New York. Rush was asked to join the Snowmass Group, a retreat-dialogue collective that includes Muslims, Hindus, Navajos, and Tibetan Buddhists.

ERIK SANTOS’ (composition) CD KUU: Journey to the Jar, electronic music for the Japanese butoh group Dairakudakan was released this year; he also composed music for the group for performances in Tokyo and at the Butoh Festival in NYC. The DVD Chrysalis captures the butoh performance of master Jun Wakabayashi, with Erik as producer, performer, and composer. His new group, October Babies, which released its debut CD, Ao-Zora Radio, will tour Japan this summer. Another DVD, Sun
Road: The Story of a Symphony, features the rehearsal and performance, by Matthew Savery (MM ‘92) and the Bozeman Symphony Orchestra, of his Sun Road: 5 Symphonic Dances for Orchestra.

YIZHAK SCHOTTEN (viola) taught at the Guildhall School of Music and the Royal Academy of Music in London, at the Conservatorio Superior de Musica in Oviedo, Spain, the Glenn Gould School, Royal Conservatory of Music, in Toronto, and at the Tel Aviv Academy of Music. He was soloist with the Ann Arbor Symphony and a judge for the Sphinx Competition. He will be artist faculty at the Montecito Summer Music Festival, the Seoul Music Festival, and music director of the Maui Classical Music Festival and Steamboat’s (CO) Festival of Music. The Elegant Viola, his latest CD, was released last summer.

GEORGE SHIRLEY (voice) joined the student cast in the fall opera production of Puccini’s La Bohème, at the invitation of Martin Katz, the opera’s conductor, to perform the dual roles of the landlord Benoit and the councillor Alcindoro (photo, right). A veteran of numerous performances as Rodolfo, Shirley had to proceed with care so as not to trespass on Rodolfo’s lines! Earlier in the year Shirley served as a judge at the Asian Youth Festival in Singapore … without the wig, gloves, and rhinestone sunglasses!

DONALD SINTA (saxophone) performed with the Detroit Symphony Orchestra last fall in Vaughan Williams’ 9th Symphony, Sir Andrew Davis conducting.

LOGAN SKELTON (piano) performed a recital of his own compositions and Barber’s Piano Concerto with the Timisoara (Romania) Philharmonic last fall, as well as a solo recital at Bartók’s birthplace in Sannicolau Mare. After that, he presented a master class at Belgrade Conservatory and a lecture and recital on the music of Bartók.

STEPHEN WEST (voice) collaborated in programs with the Michigan Chamber Players and as assisting artist in the faculty recital of colleague and bassoonist Jeffrey Lyman. He was narrator, in English and German, with visiting artist Donald George of Radford University, and performed in a MT&D faculty showcase with colleagues Daniel Washington and Arthur Greene. He appeared with Opera Lyon as Mephistopheles in Pascal Dusapin’s Faustus, the Last Night, a role he created in the American premiere with the Spoleto Festival USA in 2007. He will produce, direct, and star in a Reader’s Theater presentation of the Broadway smash musical Wicked! in Denver in August.

LEIGH WOODS (theatre & drama) had his article “Five Willys” published in the fall issue of the Arthur Miller Journal, as expanded from a paper delivered at the Global Miller Conference at U-M that opened the Arthur Miller Theatre last spring. He also spoke about vaudeville and read from recent and current work about that subject at Concordia College in February.

Erik Santos

George Shirley incognito, as Alcindoro