Melody Racine (voice) was awarded the 2005-07 Harold Haugh Award. Established in 1975 in honor of Professor Haugh, retired U-M professor of voice, on the occasion of his retirement, the award recognizes and rewards excellence in private studio teaching. Haugh was the first recipient of the award. Subsequent winners have included Eugene Bossart, Gustave Rosseels, Hugh Cooper, and Martin Katz, among others. Melody has been mentor to students in voice and in the musical theatre program. As recipient of the award, she will deliver a lecture or a lecture-demonstration during the fall of 2006.

National Opera Association Meets in Ann Arbor
The School of Music hosted the 51st National Convention of the National Opera Association from Wednesday through Sunday, January 4-8, at the Four Points Sheraton Hotel here in Ann Arbor. Professor George Shirley served as convention chair, responsible for scheduling all venues and sessions. Two events were held at the School of Music, the opera workshop performance by Nancy Van de Vate, winner of the 2005 NOA Chamber Opera Competition, of Where the Cross Is Made, and a vocal master class presented by Professor Martin Katz. School of Music faculty were much in evidence throughout the convention, participating in lectures, workshops, performances, and panels. Thursday of the convention included a workshop on stage combat by Erik Fredrickson; an opening lecture on the opera La purpura de la rosa by Louise K. Stein; the keynote address at the opening lunch by William Bolcom; a lecture on the jazz operas of James Johnson by James DaPogny; a panel on composers and impresarios in opera for the 21st century with Bolcom, Michael Daugherty, Stephen Rush, and Bright Sheng. On Friday, Timothy Cheek gave a master class on singing in Czech; Martin Katz presented a master class for finalists in an NOA vocal competition; Bolcom & Morris and Shirley, along with selected NOA delegates, performed works by Bolcom. On Saturday, Martha Sheil was adjudicator for the NOA vocal competition finals at Mendelssohn Theatre; Gregory Wakefield presented an opera for youth session on cords and drumming; and at the gala banquet George Shirley presided as master of ceremonies. Finally, on Sunday, the last day of the convention, Joshua Major presented a workshop for student delegates.

U-M Music Students Tackle DSO Program Notes
Readers of Performance, the magazine of the Detroit Symphony Orchestra, may have noticed that students and professors from the University of Michigan's School of Music are contributing to program notes for classical concerts. The partnership offers students the opportunity to further their musical knowledge while researching and publishing material on the history and instrumental aspects of a work. “Collaborating with the DSO underscores our commitment to the symphonic art,” said Mark Clague of the Department of Musicology. “Students gain professional writing experience while connecting with audiences.” The second-year doctoral students are specializing in musicology and ethnomusicology. The students include Nathan Platte, a trombonist interested in Russian and cinematic music; Amy Kimura, an admirer of 20th-century concert music; Yona Stamatis, a violinist focusing on Grecian music; and Stephanie Heriger, who as part of her studies is writing about the reception of the American composer Charles Ives’ orchestral music. In addition, Professor Jason Geary adds his expertise to program notes.

Judith Becker Wins Alan Merriam Prize
Judith Becker, Professor of Musicology, was named to receive the 2005 Merriam Prize on the occasion of the 50th anniversary of the Society for Ethnomusicology, for her book Deep Listeners: Music, Emotion, and Trancing (Bloomington: Indiana University Press, 2004). Philip V. Bohlman, chair of the Merriam Prize Committee, said: “[Judith Becker] has charted new ethnomusicological landscapes in the course of a very distinguished career. Many of the musical landscapes that [she] opens in Deep Listeners are internal, and to many they have seemed elusive, dif
difficult to retrieve and perceive, for some even pathological. With deep reflection and respect, Judith Becker honors the methods of our ancestors and invites us to pursue new partnerships with collaborators today, in the hard sciences, religious studies, and even beyond. *Deep Listeners* speaks expansively to music writ—or rather, musicked—large through human experience, but no less important it speaks metaphorically and phenomenologically to ethnomusicologists.” Here is a brief excerpt from the book: “Fragmentation of intellectual effort is one of the curses of the modern academy. Ethnomusicology with its multiple parentage has never had a monolithic dogma but, rather, multiple practitioners of many different kinds of ethnomusicology. I hope that there can also be many different kinds of music cognition including one that is biologically based, psychologically sophisticated, and attuned to cultural nuances, cultural knowledge.”

**VERDI OPERA THEATRE**
The Verdi Opera Theatre of Michigan (VOTM), headed by President and Chairman John Zaretti and Artistic Director Dino Valle, was established in 1988 to promote young vocal talent and Italian opera. In 1990, a competition for high school singers was established, with illustrious judges who have included School of Music voice faculty members George Shirley and Shirley Verrett. The Verdi Opera Theatre has done much to help promote U-M students. In 2003, the Verdi Opera Theatre generously donated funds for scholarship support for students in the U-M School of Music spring vocal program in Sesto Fiorentino in Florence. Past recipients of the scholarship are Benjamin Robinson, Paul Scholten, Michael Fabiano, Caitlin Lynch, and Alison Sisul. This year’s winner is Jonathan Smith, baritone, from Richmond, VA, who, thanks to the Verdi Opera Theatre Scholarship, will be heading to Italy this spring to study voice, language, and culture. Jonathan is vice president of the Men’s Glee Club.

He was a cantor and recitalist at St. Mary’s Catholic Church in Richmond and won the vocal solo competitions sponsored by the Choral Festivale of Atlanta, GA, and of Boston, MA. He has also appeared in musicals and in pops orchestra concerts. Professors George Shirley and Timothy Cheek—who now directs the program—are on the faculty.

**YOUNG ARTISTS COMPETITION**
The Ann Arbor Society for Musical Arts, comprised of alumni members of Mu Phi Epsilon and Sigma Alpha Iota, held their annual Young Artists Competition on February 4, 2006. The competition focuses on a different discipline each year, this year piano. Piano Professor Christopher Harding served as liaison between the School of Music and SMA. *Xiaofeng Wu* took first place; *John Boonenberg* and *Ming-Hsiu Yen* tied for second place; *Hee Jeong Kim* for third place. Donna Lee from Kent State University and Dr. Robert Satterlee from Bowling Green State University judged the competition.

**ATTENTION U-M ORGAN ALUMNI!**
All U-M graduates from the Organ Department are invited to a gathering at the 2006 AGO convention scheduled for July 2-6, 2006, in Chicago. The reunion will be held on Wednesday, July 5, from 5:00 to 7:00 p.m. in the Kane/McHenry Rooms at the convention hotel, the Chicago Downtown Marriott. All organ alum should have received a mailing earlier this year. Please contact Dr. Larry Schou to RSVP no later than May 20: 605-677-5275, or Lschou@usd.edu. Reservations are requested. Please contact Dr. Schou as well if you can help organize the event and/or donate to help defray costs.