In Memoriam

1930s
Ralph B. Clark, NODEG, ’38, died September 20, 2005
Burnette (Bradley) Staebler, BA ’82 in theatre, MM ’36 in voice, died May 5, 2006

1940s
Henry R. Austin, BA ’34, MA ’47 in theatre, died September 4, 2006
Albert C. Buswell, Jr., MM ’49 in music education, died July 7, 2006
Donald D. Dickinson, BM ’42 in music education, died April 20, 2006
Lisbeth (Hildebrandt) Harbeck, BM ’49 in piano, died September 28, 2006
Edna T. (Martz) Hunter, BM ’46 in music education, died April 11, 2006
Elizabeth (Harwood) Katz, BM ’40 in music theory, died July 14, 2006
I. A. Robbins, MM ’41 in music education, died February 11, 2006
Arlene (Burt) Robinson, MM ’47 in violin, died May 31, 2006
Paul Grayson Sloan, MM ’49 in music education, died April 1, 2006
Raymond J. Spagnola, MM ’45 in music education, died August 30, 2006
Mary G. (Kelly) Squire, BM ’49 in trumpet, died June 24, 2005
Mary C. Stone, BM ’45 in music education, died April 5, 2006
Elizabeth A. (Miller) Straley, MM ’48 in music education, died October 8, 2006
Thomas J. Wheatley, BM ’42 in violin, died August 31, 2006
Mary Wibel, MA ’41 in theatre, died January 11, 2006

1950s
Richard A. Maddy, BM ’52 in music education, died August 3, 2006
Clement A. Miller, Ph.D ’51 in musicology, died January 15, 2005
William H. Roberts, Jr., BM ’56 in music education, died August 22, 2006
James Joseph Soluri, MM ’58 in music literature, Ph.D ’67 in musicology, died July 10, 2006
Ruth C. Tepping, MM ’53 in music education, died April 17, 2005
Marilyn J. (Roper) Young, BM ’54, MM ’55 in piano, died July 28, 2006

1960s
Barbara (Fuller) Davis, BM ’64 in music education, died May 23, 2006
Brian T. Donley, MM ’69 in music education, died May 5, 2006
Richard J. Jackoboice, BM ’63 in music education, MM ’65 in trumpet, died October 17, 2006
Larry Homer Lusk, DMA ’62 in piano, died August 20, 2006
Eugene A. Sharick, MM ’63 in music education, died April 29, 2006
Lory T. Ventura, BM ’66 in music education, died April 21, 2006

1980s
Jill R. Donaldson, MFA ’83 in dance, died August 9, 2006
David L. Klein, BM ’87 in violin, died April 9, 2006
Geraldine Laudati, MA ’86 in musicology, died August 6, 2006
John Stewart Wright MacMurray, MM ’81 in trumpet, died August 20, 2006
Denise Rae Zellner, MM ’81 in band conducting, died July 20, 2006

R. Paul Barber

R. Paul Barber, 62, passed away on November 23, 2006, after a brief illness, in Flat Rock, NC, where he had been living the past three years. A native Detroiter, Paul received his bachelor’s (1966) and master’s (1970) in music education from the University of Michigan. He taught music and directed the fine arts program in the Farmington public schools for 37 years. Prior to that, he taught instrumental music at the elementary, junior, and senior high school levels. During his years in Michigan, he founded and conducted the Farmington Community Band and conducted four international tours with Music Youth International. He was a leader in several arts organizations, including the Michigan Band & Orchestra Association, the Farmington Arts Council, and the School’s Alumni Society Board of Governors, on which he served from 1997 to 1999. His life in music did not stop when he relocated to North Carolina. He directed the Hendersonville (NC) and Brevard Community Bands, was a member of the Mill Center for the Arts Development Committee, and participated in the Asheville Community Band, Pyramid Brass Quintet, Nouve Pasé Jazz Orchestra, and the Brevard Philharmonic. He was also involved in the Michigan Alumni Club of Hendersonville. Along with his love of music, Paul was also an avid traveler and photographer. He is survived by his wife Fern and children Randy Barber (Melissa) of Farmington Hills and Julie Anne Barber of San Diego. A memorial service was held at the First Baptist Church of Hendersonville, NC, in November.
Gay Delanghe 1941-2006

by Jessica Fogel

Gay Delanghe, age 65, died in the early hours, Tuesday, August 1, 2006, after a courageous battle with ovarian cancer. A leading Michigan artist, Gay Delanghe was central to the development of modern dance in Michigan. She was a charismatic and brilliant dancer who performed with seminal and avant-garde modern dance companies; a masterful choreographer whose work was produced nationally and internationally; and a deeply inspiring teacher for generations of dancers. A loving and challenging mentor, Gay played a central role in shaping the lives of her many students, colleagues, and friends who sustain a profound respect for her wisdom, humor, enormous energy, and spectacular dancing. A truly beloved teacher, dancer, choreographer, mentor, and friend, Gay was affectionately known by her colleagues as “Legs Delanghe.”

A full professor at the University of Michigan, Delanghe had the longest tenure as a Dance Department faculty member of anyone, building the department into a nationally renowned and distinguished dance program. A native of Detroit, Delanghe attended Cass Technical High School and received her early dance training in ballet with Sandra Severo. She received her BS and MA from the University of Michigan, continuing her dance studies with Esther Pease and Jeanne Parsons Bostian.

Upon graduation, Gay moved to New York City where she worked as a principal dancer with Lucas Hoving, touring nationally and internationally. She continued Hoving’s legacy after his death, setting some of his signature works on companies and in college dance departments. During her decade in New York, she also performed in the works of Yvonne Rainer, Janet Soares, Sandra Genter, and other New York choreographers; taught dance full time at Barnard College; and presented her works on the Dance Uptown Series, at Dance Theater Workshop, and on the Choreoconcert Series at the New School. Summers, she taught at the American Dance Festival in New London, Connecticut.

In 1972, she returned to the U-M, as a faculty member in the newly formed Department of Dance. Delanghe began teaching at Interlochen in the 1970’s, and served as chair of the modern dance program there from 1979–1999, training hundreds of young, talented dancers. She taught at the Centre Formation Professional de Danse in Poitiers, France, and at the University of Quebec during her sabbatical leaves. She received numerous awards and honors, including a Michigan Artist Award from the Arts Foundation of Michigan, a Lifetime Achievement Award from the Michigan Dance Council, and an Artist Achievement Award from Wayne State University. Posthumously, she received the 21st annual ArtServe Michigan Governor’s Award for Arts and Culture in November, her mother, Lenore Delanghe, accepting on Gay’s behalf. She was a founding member of Ann Arbor Dance Works, formed in 1984, and presented her...
In Memoriam

Gay Delanghe, continued

choreography with them nationally and internationally. She also choreographed regularly for the University of Michigan Dance Company. She received grants from the NEA, the Michigan Council for the Arts, the Arts Foundation of Michigan, and many sources within the U-M. A master of her craft, Gay created her dances with invention, wit, and vitality, producing works that were at turns sardonic, ironic, and thought provoking. She always brought a keen sense of design and musicality to her artistry.

Gay is survived by her beloved mother, Lenore Delanghe, of Clinton Township, MI; her aunt and uncle- Gloria and Earl Stopp; her uncle Bill Kelsey; numerous cousins; and many other relatives and close friends. Her father August Delanghe preceded her in death. A devoted daughter and a true friend and mentor to many, Gay had an enormous following and a wide circle of close friends and relatives who surrounded her during her illness and death.

Her friendship and artistry will always be cherished. Contributions in her memory may be made to the Delanghe Endowment Fund, University of Michigan, School of Music, Theatre and Dance, Development Office, 1100 Baits Drive, Ann Arbor, MI 48109-2085.

Donald W. Williams, 1939-2005

A friend and colleague to many in the organ world, Donald W. Williams died on September 22, 2005 at Chelsea Retirement Center after a seven-month battle with cancer. Williams received his DMA in organ from the School of Music, Theatre & Dance in 1969, studying with Marilyn Mason. While a doctoral student, the organ department selected Williams to receive the Palmer Christian Award in recognition of his outstanding accomplishments in teaching, performing, and choral conducting.

Williams was a dedicated and lifelong church organist, including over thirty years as organist-choirmaster at Zion Lutheran Church in Ann Arbor. From 1995 until his death, he was organist-choirmaster at Chelsea First United Methodist Church. He was founder and conductor of the American Chorale of Sacred Music, a group formed in 1995 to sing and promote sacred repertoire. An active recitalist, Williams performed in the U.S. and abroad. From 1981 to 1985 he performed as a member of Principal VI, a group of professional organists from the greater Ann Arbor area. In 1986, he performed the world premiere of Vincent Persichetti’s last work, Give Peace, O God. Williams co-founded the Ann Arbor Youth Chorale which he directed with Richard Ingram and Ruth Datz from 1987 to 2001. He was co-founder of the Ann Arbor chapter of the American Guild of Organists.

Williams was a member of the organ faculty at the National Music Camp at Interlochen from 1966 to 1970 and adjunct lecturer in organ at U-M in the early 1970s. His primary association, however, was with Concordia University in Ann Arbor where he taught organ performance for many years. As an alumnus, Mr. Williams also served as chair of the Alumni Board of Governors for the School of Music, Theatre & Dance from 1975-1978.

By all accounts, Donald Williams touched many lives, both as a mentor to students, as a performer, and because of his outgoing and warm personality. A funeral service was held for him at First Presbyterian Church in Ann Arbor in September 2005, with an extended organ prelude played by Marilyn Mason, Mary Ida Yost, Jeffrey Blersch, Henry Tysinger, and Carol Muehlig, with six clergy participating in the service. Donations in his memory may be made to the Organ Department at the School of Music, Theatre & Dance (1100 Baits Drive, Ann Arbor, MI 48109-2085).
Robert Altman, 1925-2006, Had U-M Connections

As most of you probably know that director Robert Altman died in November at the age of 81. But many will not know that for several years this famous filmmaker was engaged in projects at the School of Music, Theatre & Dance. His affiliation with the School began in 1982 when then dean Paul Boylan arranged to meet Altman in New York to invite him to Ann Arbor to direct a planned production of Stravinsky’s *The Rake’s Progress* that would serve as the centerpiece for the American Musicological Society’s national convention, to be held on campus in November 1982.

“He looked at me like I was crazy,” Boylan remembers, “but did seem intrigued by the invitation.” Many conversations later, Altman, it seemed, had decided to let the opportunity pass; no inspiration for a concept had come to him. But a few days later, he phoned Boylan, recanting that pass: a vision for the opera had revealed itself to him in a dream. He was ready to proceed.

Thus began a long and fruitful association between the School and Robert Altman. Production of the opera proceeded, drawing from many areas within the School, including Opera Theatre, the University Dance Company, University Choir, and University Symphony Orchestra. Faculty in the School of Art and Design added their expertise to the mix. Gustav Meier, then director of orchestras, was named musical director; Patrick Gardner, who conducted the Men’s Glee Club, was chorus master; and Gay Delanghe, professor of dance, was choreographer.

The opera that came out of the affiliation was memorable, both for the accolades it drew and for the controversy it ignited. As *The New York Times* put it in a recent obituary, Altman was “a risk taker with a tendency toward mischief.” But others were impressed. Wrote *The New Yorker*: “The staging [for *The Rake’s Progress*] had been long and carefully rehearsed, and it was performed with accomplishment. In New York, we seldom see such lavishness and alertness combined. For the students involved, nothing but praise. The music director was Gustav Meier, one of America’s most distinguished opera conductors. The choral singing was splendidly accurate and intelligible.”

Some months after production of *The Rake’s Progress*, Altman returned to Ann Arbor to stage a one-man play, *Secret Honor*, a fantasy about Nixon’s last days in office. The play later became a movie, which was filmed at Martha Cook with some 30 U-M students engaged on the project in a variety of capacities. The film score for *Secret Honor* was composed by faculty member George Burt and performed by the Contemporary Directions Ensemble under the baton of Carl St. Clair.

Altman later collaborated with composer William Bolcom on two operas: *McTeague* and *A Wedding*. Both were commissioned and premiered at the Lyric Opera of Chicago, *McTeague* in 1992 and *A Wedding* as recently as 2004. Altman co-wrote the libretto for *McTeague* with Bolcom’s longtime collaborator, Arnold Weinstein. *A Wedding*, with libretto also by Weinstein, was based on Altman’s movie of the same name.

Just last April, Paul Boylan met Altman for dinner after a preview of his last movie, *A Prairie Home Companion*, where Altman told him how grateful he had been for his association with Michigan. Altman’s archives, through Boylan’s urging, are now a part of the University’s holdings.